SPOTLIGHT ON
West Germany
Austria
Switzerland
IN THIS ISSUE

VOLUME 97 NO. 26

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 29, 1985/\$3.50 (U.S.)

# George Benson's \$\$ Pledge Spurs IFPI Piracy Fight

BY PAUL GREIN

LOS ANGELES George Benson has become the first major artist to pledge a percentage of his international royalties to the antipiracy fund of the International Federation of Phonogram and Videogram Producers (IFPI). The organization is now appealing to other top artists to match the contribution, which is believed to be in the range of 0.5% of all international royalties for an initial two-year period.

Benson's commitment caps a long and heretofore fruitless campaign by Nesuhi Ertegun, chairman of WEA International and president of IFPI, to get artists to join manufacturers and music publishers in the fight against piracy.

"We tried several strategies and

"We tried several strategies and nothing worked," Ertegun acknowledges. "George is the first artist to

# Court Orders ASCAP Payment By Local TVers

BY IS HOROWITZ

NEW YORK Local television stations across the country, already reeling from a court order mandating retroactive royalties of about \$30 million to Broadcast Music Inc., received a second jolt last Monday (17) when the Federal District Court here ordered them to pay an additional sum to the American Society of Composers, Authors & Publishers.

The latter obligation, also to satisfy retroactive claims for a limited interim period (in this case four and a half months), is estimated to (Continued on page 72)

have had the foresight to accept this. Now we invite other artists to join in.

"The IFPI antipiracy campaign desperately needs money. It's getting millions of dollars from record companies and a good amount from publishers as well. Now it's time for artists to join in."

Ken Fritz, Benson's manager, says he first became aware of the magnitude of the problem when he met with Mickey Kapp, president of Warner Special Products, to discuss the value of foreign compilations.

the value of foreign compilations.
"We were in agreement about doing some of these," remembers
Fritz, "when he said, 'Here's one of
the reasons it's so important to do
them,' and reached in and pulled out
a huge pile of pirate tapes. That just

(Continued on page 72)

#### Retail, Radio Link

# **RECORD BAR 'PROMO' ARM BOWS**

BY JOHN SIPPEL

LOS ANGELES An ambitious national promotional service designed to link radio stations and major chains for label product campaigns has been launched as the newest division of the Record Bar music retail empire. Musicstream, just unveiled by the Durham, N.C.-based combine, will build its pitch to potential label clients around the participation of Record Bar and its recently acquired Licorice Pizza outlets.

lets.
While Record Bar chairman Barrie Bergman won't admit he's directly competing for the purported seven- and eight-figure budgets annually set by major labels for independent promotion, Musicstream is being positioned to tap directly into key reporting stations in markets

ADVERTISEMENTS

reached by the Bar/Pizza retail network. Radio and record promotion veteran Jay McDaniel, who heads the new operation, underlines that radio/retail connection in outlining the division's strategy.

Under the Musicstream aegis, McDaniel plans to weld product giveaway promotions between local AOR and CHR outlets with in-store merchandising at affiliated stores. Print and radio advertising and ties to regional music video services are also projected as elements in the Musicstream approach.

An air personality and programmer in the Carolinas for more than a decade, McDaniel followed his radio career with stints in regional and national promotion at Mercury in Chicago and MCA in Atlanta.

"Musicstream will go to record labels, personal managers and per-

haps even concert promoters with a tangible program tailored to support a new recording project," McDaniel claims. "For example, we intend to take these marketing plans to exclusive stations in an area. We would offer station management and program directors a specific amount for a giveaway prize or prizes, which we feel would fit into the general scope of the record we are pushing; it could be for as much as a car, if the project warranted it.

(Continued on page 72)

### VSDA Study: Video Sales On the Rise

BY TONY SEIDEMAN

NEW YORK Sales of videocassettes account for just a shade more than 15% of an average video software dealer's dollar volume, according to the Video Software Dealers Assn.'s first annual survey of its members. The survey also shows the struggling Beta format holding a market share of only 14.5%.

According to the survey, 84.3% of VSDA members' dollar volume is generated by rental. Home video executives asked to comment on the results of the survey said they did not find the small sales percentage dissapointing, noting that it represents a significant increase from least year's formers.

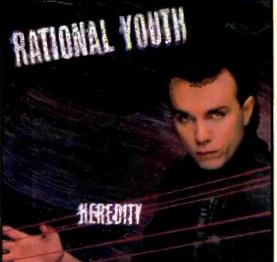
last year's figures.
Although the VSDA didn't do a survey of its members last year, the conventional rental/sale dollar ratio manufacturers have quoted in recent years has been 90/10 at best.

"I know that more stores are selling product now than they were a

(Continued on page 72)

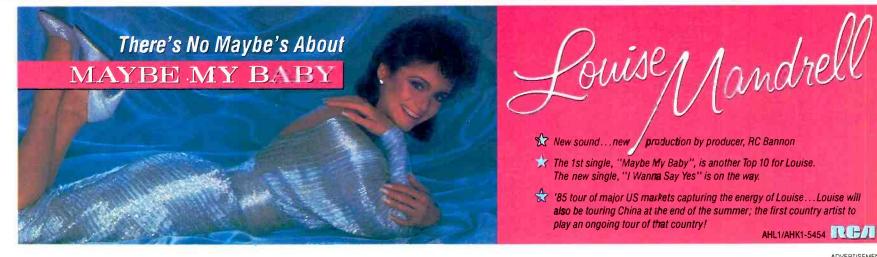


UNSPEAKABLE ACTS. MÖTLEY CRÜE. THEATRE OF PAIN. The curtain irses on the third thundering album destined to rip you out of your front row seat. THEATRE OF PAIN, Act I—the showstoppers single, "Smokin' In The Boys Room." Produced by Tom Werman for Julia's Music, Inc. Direction: Doc McGhee and Doug Thaler for McGhee Entertainment. (ELEKTRA 60418) See back cover.



Long Canadan chart favorietes, RATIONAL YOUTH is the largest New Music group to catch the attention of American radio. Led by singer, songwriter, guitarist Tracy Howe, RATIONAL YOUTH'S U.S. album debut, HEREDITY, features the hot AOF cuts, NO MORE NO LESS, HEREDITY and I'VE GOT A SISTER IN THE NAVY. Watch for RATIONAL YOUTH on tour this summer. ON CAPITOL.







# **IN THIS ISSUE**

**VOLUME 97 NO. 26** 

JUNE 29, 1985

NEWS ►An ambitious national promotional service designed to link radio stations and retail chains has been laucnhed by Record Bar. ▶George Benson has pledged a percentage of his royalties to IFPI's antipiracy fund. ►The sales share of video dealers' software dollar volume is up slightly, according to a VSDA survey. ▶A federal court has ordered local tv stations to pay an additional sum to ASCAP. ▶3/Retailers brace for a battle over lyric content. ▶The audio-only home taping bill will soon be introduced in the House. ► Kastenmeier proposes abolishing the Copyright Royalty Tribunal. ▶4/The Harry Fox Agency's 1984 results reflected a "happy trend" at the recent NMPA meeting. ▶6/"Joanna" is cited as BMI's most performed song of 1984. ▶74/New York's VSDA chapter is told of legislative victories.

4 Executive Turntable

55 Dance Trax

53 Gospel

66 Album & Singles Reviews

53 Jazz 73 **Grass Route** 

Classical 58

74 Inside Track

- INTERNATIONAL ►Five Italian music industry associations have joined forces to establish the Italian Federation of Music.
- **COMMENTARY** ►Guest Column: A leading songwriter sounds a warning about censorship. ►Letters.
- RADIO ▶1,500 participants help "transmit the message" at the Black Radio Exclusive conference. ▶Out of the Box. ▶Washington Roundup. ▶16/Vox Jox. ▶22/Promotions. ▶Yesterhits. ▶23/Featured Programming.
- **RETAILING** ►A recent Record Factory seminar looked at pricing. ▶25/On the Beam. ▶26/New Releases.
- **HOME VIDEO** ►A record 11 titles make their debut on the Top 40 Videocassette Sales chart. ►Fast Forward. ►30/Newsline
- VIDEO MUSIC ► More than 300 tapes have been entered in the 3M/American Film Institute music video contest. ▶Newsline. ▶36/MTV Programming. ▶New Video Clips.
- PRO AUDIO/VIDEO ►The 1985 APRS exhibition in London was a success, but was marred by underlying controversies. ▶Video Track. ▶Audio Track.

#### WG1 SPOTLIGHT ON WEST GERMANY

- TALENT ►Gold Mountain Records' Danny Goldberg has formed a management company to handle established artists. ▶40/Talent in Action: Frankie Goes To Hollywood, Gladys Knight & the Pips and more. ▶41/Boxscore.
- COUNTRY ►Retail is gaining ground as a development tool for both new and established Nashville artists. ►Nashville Scene.
- **BLACK** ►Linda and Cecil Womack are working on updated versions of 20 previously unreleased Sam Cooke songs. ▶The Rhythm & the Blues.
- **CLASSIFIED ACTIONMART**
- CANADA ► The spring ratings have brought good news for Toronto's CFRB and CFTR.
- **UPDATE** ►Newsline. ►Calendar. ►Lifelines. ►New Companiës.

CHARTS ▶6/Chartbeat: "Angel" becomes Madonna's fifth straight top five single, equaling Olivia Newton-John's '80s total.

#### **Top Albums**

- Rock Tracks
- Compact Discs
- 26 Midline 47
- Country 49 Black
- 53 Inspirational
- Latin
- Hits of the World
- **Bubbling Under**

#### **Top Video/Computer**

- Computer Software
- Videodisks
- Videocassette Rentals
- Videocassette Sales

#### **Hot Singles**

- Hot 100 Singles Action
- **Adult Contemporary**
- 44 Country
- **Country Singles Action** 46 50 Black
- **Black Singles Action** 52
- Dance/Disco
- Hits of the World
- 63 **Bubbling Under**
- Hot 100

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# DEALERS BRACE FOR LYRIC BATTLE

#### Many Fear Controversy Over Display, In-Store Play

#### BY EARL PAIGE

LOS ANGELES Increased public sensitivity to lyric content in popular recordings is prompting a new wariness among record/tape dealers, who are bracing themselves for possible conflict over display and instore airplay of controversial prod-

Although iew stores evince the same concern visible among radio programmers, retail sources say they're studying the issue's volatility for programmers, most recently

WASHINGTON The audio-only

home taping bill, on which the re-

cording industry has been work-

ing behind the scenes for the last

six months, is taking shape, ac-

cording to sources, and will soon

knowledge that Sen. Charles Ma-

thias (D-Md.) would eventually in-

troduce the measure on the Senate

side—his staff has maintained all

along that Mathias would sponsor

such a bill once he had talked to

both sides—the big question mark

has been who would introduce the

bill in the House, where there was

less initial interest in such a mea-

sure since a copyright omnibus bill

While it has been common

be introduced in the Congress.

dramatized by a request from the National Assn. of Broadcasters for printed lyrics from label suppliers to assist in identifying potentially offensive product (Billboard, June

Further heightening retail awareness are parallel battles over explicit sexual content in adult video product, punctuated by local court and media confrontations in various U.S. communities.

A survey of record/tape dealers does identify some mitigating aspects to the problem, which most

that included a similar proposal

stalled at the subcommittee level

Bruce Morrison (D-Conn.), a sec-

ond-term Congressman who rep-

resents New Haven and Connecti-

cut's Third District, will soon in-

troduce an audio-only bill, and that

the sponsor of last year's more ex-

tensive video and audio home tap-

ing proposal, Rep. Don Edwards

(D-Calif.) is willing to co-sponsor

No date has been mentioned for

introduction of the Morrison bill,

although a source said "it's going

BILL HOLLAND

to have to be pretty soon."

However, sources say that Rep.

**Home Taping Bill Introduction Near** 

last summer.

the bill.

deem less explosive than has been the case for radio, which reaches a more massive audience and must comply with federal statutes. Veteran retailers also note a historical perspective to the issue of lyric content, which has periodically emerged, and note that regional and local standards can vary widely from one area to the next.

As a result, many national chains have no central policy governing product content. Record Bar and Camelot Enterprises are among those that avoid setting formal poli-

An exception for Camelot, according to communications director Geoff Mayfield, was a memo issued regarding "Darling Nikki," a track on Prince's "Purple Rain" album with sexually explicit lyrics. The memo, which Mayfield says is the first of its kind he can recall, warned against giving the cut any in-store airplay.

Several retail representatives express concern over implications of censorship. One of the strongest warnings comes from Lou Kwiker, president and chief executive officer of Wherehouse Entertainment

"I believe artists must have freedom to express themselves in a way they feel is proper," Kwiker says. "I'm very distressed if we start restricting artists and what they sing, print and do."

Like some others who worry (Continued on page 73)

# **Kastenmeier: Abolish Copyright Tribunal**

#### Bill Would Replace It With Three-Judge Royalty Court

#### BY BILL HOLLAND

WASHINGTON Rep. Robert Kastenmeier (D-Wis.), the veteran Congressional advocate of copyright reform, introduced a bill in the House Tuesday (18) to abolish the Copyright Royalty Tribunal (CRT) and replace it with a Copyright Royalty Court under the authority of the judicial rather than the executive branch of the government.

Kastenmeier's bill, H.R. 2784 would create a three-judge court with judges designated by the Chief Justice of the Supreme Court. The court would set and determine the reasonableness of royalty rates of compulsory licenses, and would have its own staff and administrative offices.

The abolition of the Tribunal would affect at least three of the four compulsory licenses: jukebox, cable television and public broadcasting. The fourth, the mechanical rights in sound recordings, would be less affected, since the Tribunal performs no royalty distribution function, as it does with the others.

Kastenmeier, chairman of the House subcommittee that handles copyright reform, called the CRT "broken beyond repair," and introduced his bill the day before chairing a hearing on its reform. The bill follows another proposal introduced June 12 by two members of his subcommittee that would simply eliminate the Tribunal until Congress could establish an alternative. That

bill, H.R. 2752, was introduced jointly by Reps. Mike Synar (D-Okla.) and Patricia Schroeder (D-Colo.), who said they authored it "to end the wasteful and unnecessary expense of an agency whose \$70,000-ayear commissioners only randomly show up for work."

The newly appointed chairman of the CRT, Marianne Mele Hall, resigned last month following criticism on and off Capitol Hill of her part in the authorship of a book considered racist. There are now only two of five commissioners sitting on the CRT, and Congressional critics charge that they, like many of their predecessors, have little or no experience in copyright matters, and that the Tribunal is used as a dumping ground for former campaign workers.

Plans to abolish the Tribunal entirely raise concerns about the future of the compulsory license it-

"Without a compulsory license, certain uses of copyrighted works would cease because there is no (Continued on page 73)

# **Debut for New Latin Charts**

New Latin charts debut in Billboard this week with a revamped format that groups albums by genre rather than region. The change comes in response to suggestions from the Latin market.

The charts, which will continue to appear on alternate weeks, survey all five major markets: Cali-fornia, Texas, New York, Florida and Puerto Rico. But titles are now grouped under three categories: Latin Pop, Tropical and Regional Mexican.

Latin Pop includes the music known as the balada romantica or musica internacional. It's the sound of Julio Iglesias, José Luis Rodríguez, José José, Camilo

Sesto, Emmanuel, etc. It also encompasses the young pop sounds of Menudo and the new Spanishlanguage rock.

Tropical is the sound of the Spanish-speaking Caribeanthough it extends beyond it. Here is the salsa of Ray Barretto, Tito Puente and Celia Cruz, the merengue of Wilfrido Vargas and Johnny Ventura, Colombian cumbia and vallenato, and the music known in Mexico as tropical.

Regional Mexican refers to music with its roots in traditional Mexican and Mexican/American sounds, notably the ranchera and norteña.

#### Annual NMPA Meeting Hears Good News

# **Harry Fox Revenues Hit Record High**

BY IRV LICHTMAN

NEW YORK Revenues collected and disbursed by the Harry Fox Agency, the mechanical royalty agency, reached new highs in 1984. In addition, audit recoveries during the year and their distribution were "very close" to what the agency received as commissions for its services performed.

This financial performance report was given in an address by Ed Murphy to the annual meeting here last Monday (17) of the National Music Publishers' Assn., parent of the

Harry Fox Agency. Murphy is president of the agency and executive vice president of NMPA.

Murphy, who did not reveal dollars-and-cents figures, said that results for 1984 reflected the "happy trend" for the industry that he reported on at last year's meeting. Estimates place last year's record-setting revenues at around \$100 mil-

In listing key areas of income, in addition to the bulk collected from recording sales, Murphy cited "an exceptionally good year" in video (the agency collects synchroniza-

tion fees for music usage on home video), and on commercial tv programs where music is an integral part of the proceedings. He also claimed a "dramatic" increase in the use of standard and contemporary songs as commercial jingles on radio and ty

As home video revenues increase. newer areas of exploitation are viewed as having increasing power to draw income for writers and music publishers, Murphy said.

Over the past two years, the agency has issued hundreds of licenses for the use of music in greeting cards," he noted. He referred to so-called "high-tech Valentine cards" that use microchips that synthesize and store musical sounds. Although conceding that the revenues collected "thus far are relatively small," Murphy said, "One can be sure that the musical chips will take a significant place in the economic income picture of manufacturers and copyright proprie-

In describing other new uses, such as never-before-licensed video jukeboxes, school yearbooks utilizing hit tunes of a particular year, and such increasingly common technologies as VCRs, computers and Compact Discs, Murphy said he did not believe that "any one area will produce any dramatic increase of income within the next year or two, (Continued on page 70)



Hard at Work. MGM/UA Home Video president William P. Gallagher and MGM/UA Home Entertainment Group chairman/CEO Seymour Leslie sign a new longterm licensing agreement with Cannon Films. The contract will allow the home video company to continue releasing Cannon's feature films in the U.S. and Canada. Looking up from left are Gallagher, Cannon Films' chairman Menahem Golan and president Yoram Globus, and Leslie.

# **NMPA '83 Survey Finds Music Print Sales Rose**

NEW YORK Sales of music print increased 5.8% in 1983 to a level of \$252.9 million compared to 1982. Slightly more than three-fourths of the reported sales were wholesale, with the remainder attributed to retail sales direct to the consumer from the publishers, according to Arnold Broido, who revealed findings of a survey to attendees of Monday's (17) annual meeting of the National Music Publishers' Assn. (NMPA).

Broido, who is chairman of the

printed product committee and a newly elected member of the NMPA board, said the 1984 survey of 1983 business, conducted by the Arthur Young Co. on behalf of NMPA, the Music Publishers Assn. (MPA) and the Christian Music Publishers Assn. (CMPA), produced "the most complete results we have had to date, with a higher percentage of total industry sales volume reported by surveyed companies than in any previous year."

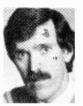
(Continued on page 70)

# **Executive Turntable**

RECORD COMPANIES. CBS Records International U.K. appoints Muff Winwood senior director of a&r and vice president. He was director of a&r for the label. In addition, Tony Woolcott is named deputy managing director for CBS U.K. Ltd. He was senior director for CBS Records.

PolyGram Records makes the following promotions in New York: Jeff Brody to vice president of national accounts and associated labels; Harry Palmer, vice president of marketing; and Patti Drosins, director of advertising and merchandising. Brody was vice president of Eastern regional sales. Palmer was director of marketing. Drosins was manager of advertising. In addition, Jim Kettles is upped to director of marketing and promotion administration. He was director of budgets and financial analysis.

Warner Bros. Records names Felix Chamberlain and Roberta Peterson associate director and general manager of a&r, respectively, in Burbank. Chamberlain had been a&r representative. Peterson, returning to her posi-



WINWOOD



WOOLCOTT





From Finial Technology & Innovation

# **New Laser Turntable Will Play Vinyl Disks**

BY JIM McCULLAUGH

LOS ANGELES Finial Technology & Innovation, an 18-month-old hightech firm based in Sunnyvale, Calif., plans to bring a laser-optical turntable that plays conventional vinyl records to market next year.

While the technology of the new product is still highly proprietary, marketing manager Michael May indicates that the non-contact turntable uses a low-powered laser beam which reads the audio signal via groove reflection. The product also incorporates an advanced, precise tracking approach based on computer disk drive technology.

The completely self-contained unit, the first in a family of these new turntables, will be front loading, measure 61/2 inches high, 18 inches deep and 16 inches wide, and sport a high-tech look. Its weight is 20 pounds. In addition, the new turntable will have two levels of operation: traditional "punch-play" and full programmability.

Finial hosted a private suite at the recent Consumer Electronics Show in Chicago and discussed the product and technology with consumer electronics representatives and re-

Pricing has not been firmed, but May projects that the product, which will be marketed through high-end audio specialty outlets, will cost somewhere between \$1,000 and \$3,000. Eventually, according to May, the firm plans players with price points that are competitive with Compact Disc players.

Finial's marketing strategy is to address the "tens of billions" of vi-

nyl records that exist in consumer homes around the globe as well as an existing vinyl disk manufacturing technology. May also targets professional applications, such as radio. While he acknowledges the innovation and inroads being made by the compact Disc, he also maintains that market is still in its early stages and that the vinyl record won't be the "doomed dinosaur" CD proponents claim it will be in five

**Nielsen Axes Video Survey** 

Market Study Called Too Costly

May claims that the sound reproduction of the Finial laser turntable will be "demonstrably better than any other playback medium." He also claims the turntable will draw a first-rate sound quality from older, used vinyl records. The non-contact approach, he points out, will also eliminate "ticks, pops and clicks" and will preserve the life of new vi-

(Continued on page 74)

tion after a four-year hiatus, had been an a&r consultant for the label.

Bob Kaus is promoted to the newly created position of director of media development and information services for Atlantic Records in New York. He was director of information services

A&M Records promotes Jeffrey Gold to executive director of creative services in New York. He was national director of special projects.

Arista Records names Peter Baron to the newly created post of associate director of video production and promotion in New York. He was manager of video services for the label.

John Guarnieri is appointed manager of a&r for EMI America Records in Los Angeles. He was director of a&r at IRS Records.









NEW YORK A.C. Nielsen has decided to cancel its efforts to provide an ongoing, title-by-title survey of the U.S. home video marketplace.

"We made a decision not to go any further on the Nielsen Video Service," says the company's Jim Cute. Expenses would be too great and losses too high for it to be profitable

for Nielsen to do its video survey as

designed, Cute says. He describes

the cancelation as "purely a busi-

"The recruitment cost on a perstore basis was more than we'd ever expected," Cute says. The strength of the home video marketplace and of the Video Software Dealers Assn., whose members Nielsen would have used for its survey, also contributed to the negative cost picture, he says, boosting the sample size needed to unnacceptable levels.

Nielsen would have needed a sample size of 200 to 250 retailers in order to accurately reflect the VSDA universe and to give the extremely detailed reports that were to have been part of its survey.

The Video Track portion of Nielsen's survey would have provided a title-by-title examination of what programs were hot, how many units were moving, and what market share various manufacturers were

Nielsen was able to get a total of 12 charter subscribers, Cute says, but after its initial survey of 32 dealers last month, the cost figures just didn't work out.

The fact that its regular survey has been canceled does not mean that Nielsen is going to "walk away from home video," Cute says. "We shall remain available to work with businesses, but I suspect it will be on a custom project basis, not syndicated," as the Nielsen Video Survey TONY SEIDEMAN

Elektra/Asylum appoints Steve Pross a&r representative in Los Angeles. He was with Enigma Records in a&r and promotion.

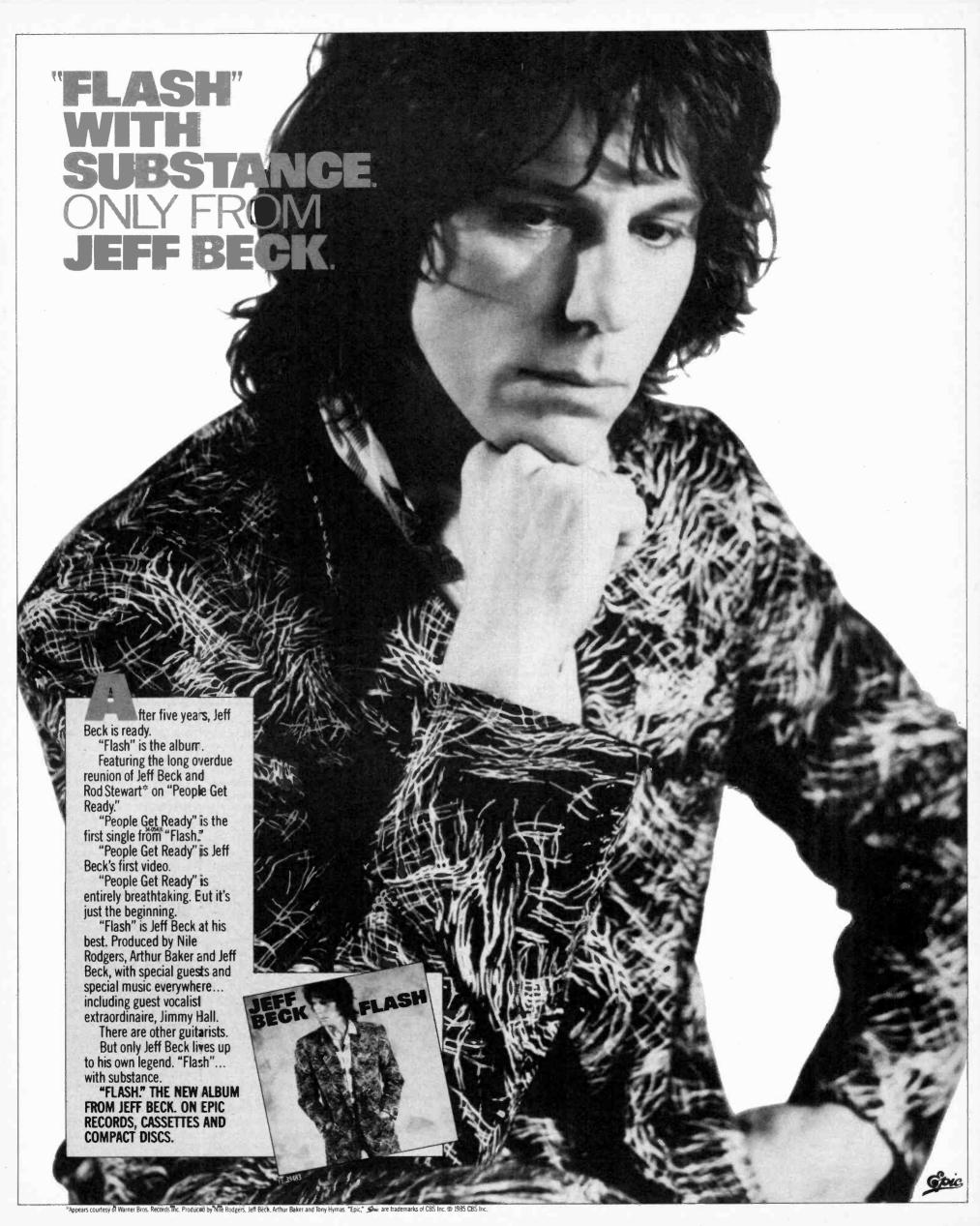
Ellen Smith leaves her post as national director of publicity at Island Records in New York. She will continue to work on special projects for the label, in addition to outside ventures. Smith can be reached at (212) 794-8736.

Suzanne Berg is named national promotion director at Gramavision Records in New York. She was with The United Stations Radio Network as technical director of "The Weekly Country Music Countdown."

Bernie Grossman returns to the industry after a long hiatus as national sales director for Zebra Marketing in Encino, Calif. He was an A&M sales

Denise Mott joins the promotion department of Comstock Records in Shawnee, Kan. She was with the Millikens company.

DISTRIBUTION/RETAILING. Lieberman Enterprises, the Minneapolis-based rack-(Continued on page 63)



# 'Joanna' Wins BMI's Top '84 Award

#### Dean Pitchford, Ensign Music Also Honored at Dinner

BY PAUL GREIN

LOS ANGELES Kool & the Gang's "Joanna" was declared the most performed song of calendar year 1984 at BMI's 33rd annual awards dinner, June 18 at the Beverly Wilshire Hotel in Beverly Hills.

Dean Pitchford was named BMI's pop writer of the year, and Ensign Music, which published Pitchford's songs as well as a pair of country award winners, was cited as BMI's top pop publisher.

Six top songwriters each earned three most-performed-song citations. Pitchford won the top honor because the combined number of performances for his three honored songs—"Footloose," "Let's Hear It For The Boy" and "Almost Paradise"-exceeded the combined total for any other writer's top three

The other writers to receive three song citations were Tom Snow ("Alibis," "If Ever You're In My Arms Again," "Let's Hear It For The Boy"), Cynthia Weil ("All Of You," "Running With The Night," "If Ever You're In My Arms Again"), Barry Gibb ("Islands In The Stream," "Eyes That See In The Dark," "This Woman"), Billy Joel ("The Longest Time," "An Innocent Man," "Leave A Tender Moment Alone") and Huey Lewis ("Heart Of Rock And Roll," "I Want A New Drug," "If This Is

This year's ceremonies marked the third performance award for the 25-year-old "Save The Last Dance For Me," and the second award for "Baby I Lied," "Islands In The Stream," "Say It Isn't So," "Sea Of Love" and "Say Say Say Say." Love" and "Say Say Say.

Here's the complete list of BMI's most performed song winners for 1984.

"Alibis," Tom Snow, Tony Macaulay, Snow Music.

"All I Need," David Pack, Glen Ballard, Cliff Magness, Art Street

"All Of You," Cynthia Weil, Tony Renis, Braintree Music, Dyad Mu-

sic.
"All Through The Night," Jules Shear, Funzalo Music, Juters Publishing Co.

"All Time High," John Barry, Tim Rice, Blackwood Music, United Lion Music.

'Almost Over You," Cindy Richardson, Jennifer Kimball, Atlantic Music, Car Load Of Us Music.

"Almost Paradise," Eric Carmen, Dean Pitchford, Ensign Music.

"Automatic," Mark Goldenberg,

Brock Walsh, Fleedleedle Music, Music Corp. of America.

"Baby I Lied," Deborah Allen, Rafe VanHoy, Rory Bourke, Posey Publishing, Unichappell Music, VanHoy Music.

"B-B-B Burnin' Up With Love," Eddie Rabbitt, Even Stevens, Billy Joe Walker, Briarpatch Music, Debdave Music.
"Borderline," Reggie Lucas, Li-

kasa Music.

"Brown Eyed Girl," Van Morrison, Web IV Music.

"Caribbean Queen," Keith Diamond, Billy Ocean, Keith Diamond

Music, Willesden Music.
"Disenchanted," Michael Martin
Murphey, Jim Ed Norman, Chick Rains, Timberwolf Music.

"Don't Answer Me," Alan Parsons, Eric Woolfson, Careers Music.

"Don't Count The Rainy Days," Jerry Careaga, Wayland Holyfield, Ensign Music Corp., Tree Publishing Co.
"Eyes That See In The Dark,"

Barry Gibb, Maurice Gibb, Gibb Brothers Music.
"Footloose," Dean Pitchford,

Kenny Loggins, Ensign Music.
"God Bless The U.S.A.," Lee Greenwood, Music Corp. of America, Sycamore Valley Music Co.

"Got A Hold On Me," Christine

McVie, Todd Sharp, Alimony Music. "Hard Habit To Break," John Parker, Steve Kipner, Music Corp.

"Heart Of Rock And Roll," John Colla, Huey Lewis, Hulex Music, Red Admiral Music.

"I Can Dream About You," Dan Hartman, Multi Level Music.

"I Don't Want To Lose Your Love," Joey Carbone, Sixty-Ninth Street Music.

"I Still Do," J.D. Martin, John Jarrard, Music Corp. of America.

"I Want A New Drug," Chris Hayes, Huey Lewis, Hulex Music, Red Admiral Music.
"If Anyone Falls," Stevie Nicks,

Sandy Stewart, Welsh Witch Music.

"If Ever You're In My Arms Again," Tom Snow, Cynthia Weil,

Michael Masser, Dyad Music, Snow Music.

"If This Is It," John Colla, Huey Lewis, Hulex Music, Red Admiral Music.

"I'm So Excited," Trevor Lawrence, Anita Pointer, June Pointer, Ruth Pointer, Blackwood Music, Braintree Music, Leggs Four Publishing, Anita Pointer Publishing, Ruth Pointer Publishing, Til Dawn Music.

"An Innocent Man," Billy Joel, Joelsongs.

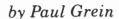
"Islands In The Stream." Barry Gibb, Maurice Gibb, Robin Gibb, Gibb Brothers Music.

(Continued on page 73)



Congratulations, Fellows! B'nai B'rith officers horse around with Columbia recording artist Kenny Loggins and international opera star Robert Merrill during a dinner held at New York's Sheraton Center Hotel, celebrating the 21st anniversary of the music and performing arts division of the organization. Loggins and Merrill were presented with this year's Creative Achievement Award and Humanitarian Award, respectively, at the event, Pictured from left are B'nai B'rith executive vice president Norby Walters, Loggins, Merrill and B'nai B'rith president Joe Cohen. (Photo: Chuck Pulin)

# CHART BEAT



MADONNA this week notches her fifth consecutive top five single as "Angel" follows "Lucky Star," "Like A Virgin," "Material Girl" and "Crazy For You." Only one other female artist has amassed five top five singles so far in the '80s: Olivia Newton-John, who has scored with "Magic,"
"Physical," "Make A Move On
Me," "Heart Attack" and "Twist Of Fate '

It's fitting that these two artists are tied as the most successful female hitmakers since 1980, because Madonna's recent string of hits is similar to Newton-John's output since "Physical" - proven ative, assertive, dance-edged pop.

While Madonna and Newton-John share the title for most top five hits by a female artist so far in the '80s, several artists now top them both, Michael Jackson, Lionel Richie and Darvl Hall & John Oates have all amassed seven top five hits since 1980.

But that you would expect. What you might not expect is that the act that has had the most top five hits of anyone in this decade is Air Supply. The Aussies have reached the top five with "Lost In Love," "All Out Of Love," "Every Woman In The World," "The One That You Love," "Here I Am," "Sweet Dreams," "Even The Nights Are Better" and "Making Love Out Of Nothing At All."

Air Supply's current hit, "Just As I Am," still has a ways to go before it cracks the top five. The record moves up a notch this week to a bulleted 28.

THE "BEVERLY HILLS COP" soundtrack holds at No. 1 for the second straight week, matching the chart success of the "Flashdance" soundtrack, which logged two weeks at No. 1 exactly two years ago. Both films were produced by **Don Simpson** and **Jerry** Bruckheimer, who also produced

www.americanradiohistory.com

"American Gigolo," which yielded a top 10 soundtrack in 1980. "Gigolo" also generated Billboard's No. 1 single of the year for 1980, Blondie's "Call Me."

Simpson and Bruckheimer are due to start production Monday (24) on their new film, "Top Gun, starring Tom Cruise. A soundEurythmics jump six notches to number eight with "Would I Lie To You?," making this the third consecutive year that the group has cracked the top 10. "Sweet Dreams (Are Made Of This)" reached No. 1 in September, 1983; "Here Comes The Rain Again" peaked at number four in March, 1984. The game's not over 'til it's over, but at this point at least it appears that Eurythmics have outlasted Culture Club, which beat them for the

Grammy for best new artist of '83. Paul Young's "Everytime You Go Away," written by Daryl Hall, jumps six notches to number 14. That makes it Hall's biggest hit outside of Hall & Oates. His previous biggest outside credit was Diana Ross' Swept Away," which

Carly Simon's first single for

#### Another milestone for Madonna: five top five singles in a row

we might add that in addition to having the No. 1 album for the second straight week, MCA has two other albums climbing the top 15: Tom Petty & the Heartbreakers' "Southern Accents" at number 11 and Night Ranger's "7 Wishes" at number 14.

DURAN DURAN this week cracks the top three on the Hot 100 for the fifth time in slightly more than two years, as "A View To A Kill" jumps two notches to number three. The band's first major U.S. single, "Hungry Like The Wolf, peaked at three in April, 1983; "Union Of The Snake" peaked at three that December; "The Reflex" hit No. 1 last June, and "The Wild Boys" reached two last De-

Capitol's "A View To A Kill" soundtrack is also off to a strong start: It debuts on this week's Top Pop Albums chart at number 50. That makes it the third highest of the week's 17 new entries

N OTHER HOT 100 NEWS, Survivor jumps four notches to number six with "The Search Is Over," which makes it the group's biggest hit since the No. 1 "Eye Of The Tiger" three years ago. The group's last single, "High On You," peaked at number eight in March.

Epic, "Tired Of Being Blonde," enters the chart at number 84. Both of Simon's previous label debut singles went on to become major hits. "That's The Way I've Always Heard It Should Be," her first single for Elektra, peaked at number 10 in 1971; "Jesse," her first single for Warner Bros., peaked at number 11 in 1980. Simon's last chart single was "Why," from the 1982 soundtrack to "Soup For One." The Mirage release was written and produced by Nile Rodgers and Bernard Edwards.

WE GET LETTERS: John Farkas of Cleveland wrote in to point out the May was the first month in more than four years in which there was a different No. 1 single each week. The No. 1 hits for the four weeks of May were USA For Africa's "We Are The World," Madonna's "Crazy For You," Simple Minds' "Don't You (Forget About and Wham!'s "Everything She Wants."

The last month in which there was a different No. 1 every week was March, 1981. The toppers then: Eddie Rabbitt's "I Love A Rainy Night," Dolly Parton's "Nine To Five," REO Speedwagon's "Keep On Loving You" and Blondie's "Rapture.

#### Nissim-Peerless Label Bows

# **New Bluebonnet Venture**

LOS ANGELES In yet another move to cement its position in the U.S. market, Bluebonnet Records has negotiated a joint venture with president/producer Simon Soussan of Harem Records in a new label. Nissim-Peerless.

Peter and Jurgen Ulrich of Peerless formed Bluebonnet late last year to concentrate on establishing a beachhead in the U.S. for the longtime Latin label, based in Mexico.

The joint label will center its a&r activity at 1644 S. Vermont, Los Angeles 90006 (phone: 213-732-2707). Soussan heads a staff that includes national promotion director A.J. Miller, Coast sales chief John de la Vigna and publicity director Lisa Lemol. Efren Besanilla is general

Soussan's artist roster includes Arpeggio, French Kiss, Quartario, Romance, Charisma, Nicole Stone, Spice of Life, Rage and Prisma. Albums, most of which will be danceoriented, will list for \$6.98 and \$8.98. Soussan says Nissim-Peerless intends to release about 50 12-inch singles and regular albums yearly.

Peter Ulrich helms the administrative staff in the Houston office at 16651 W. Hardy, Houston 77060 (phone: 713-591-7222). Assisting him will be Jurgen Ulrich, finance; Ram Rocha, sales; Victor Paniagua, promotion and a&r; and Carlos Gomez, manufacturing coordinator.

Product will be warehoused in both the L.A. and Houston areas

BILLBOARD JUNE 29, 1985

# Enda Wasee

# The Album:

Amy Grant UNGUARDED

SP-5060

#### The Tour:

June

- 20 Baton Rouge, LA
- 21 Houston, TX
- Arlington, TX 22
- Austin, TX 23
- Memphis, TN 25
- Huntsville, AL 26 Louisville, KY
- DuQuoin, IL
- 29 Kansas City, KS

July

27

- Denver, CO
- Las Vegas, NV
- Phoenix 47
- Costa Mesa, CA
- Del Mar, CA
- Santa Barbara, CA
- Hollywood, CA 9. 10
- Sacramento, CA
- Concord, CA
- San Jose, CA

August

- Columbus, OH
- Detroit, MI Cincinnati. OH
- Hoffman Estates, IL
- Indianapolis, IN
- Cleveland, OH
- Pittsburgh, PA Norfolk, VA

13

- Columbia, MD
- New Haven, CI
- Boston, MA
- Saratoga Springs, NY
- Wantaugh, NY 20
- Holmdel, N
- Philadelphia, PA 23
- Richmond, VA 24
- Charlotte, NC
- Angusta, GA 28 St. Louis, MO
- Tulsa, OK
- 31 Lincoln, NB

2 Sevmour WI

1 Minneapolis, MN

September

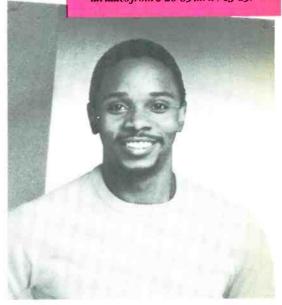




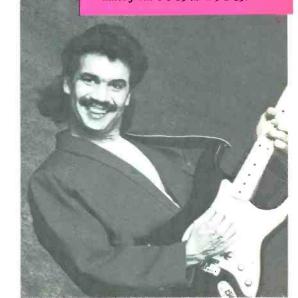
Produced By Brown Bannister Executive Producers: Michael Blanton,

Dan Harrell and Gary Chapman

Phillip Bailey will open for Amy on all dates from 6-20-85 thru 7-13-85.



Russ Taff will open for Amy on all



murrh.



Record Rental Push Set

# **British Retailers, Labels** 'Committed' to Bar Coding

LONDON Leading record retailers and heads of major record companies in Britain have underlined their "total commitment" to the use of bar coding on music product. At the same time, they are planning to work together to counter industry concern over record rental.

The British Phonographic Industry (BPI) retail liaison committee here has urged dealers to work with the record business in lobbying politicians about copyright matters in general and the effects of rental in

Peter Jamieson, managing director of EMI U.K., said at the committe meeting that it remains BPI's objective to encourage all members to bar code all product as soon as practicable. BPI director general John Deacon confirmed that interest in bar coding is building among

record companies of all sizes.

Among the retail member companies also reporting "rapid increase" in bar coding in Britain were HMV, W.H. Smith, Record Merchandisers, Revolver, Our Price and Music Mar-

Checks on incoming stock made by three of the major retailers showed that some 24% of all LPs and cassettes are now bar coded. Retailers say that a higher percentage of coded product is needed to make the system of real use to them, and that that they expect pressure from retailers in general for full-scale introduction of bar coding to increase greatly in the next 12 months.

BPI chairman Maurice Oberstein said the record industry is committed to steady progress in the intro-

(Continued on page 61)

# **Italian Trade Associations Join Forces**

#### Federation Will 'Defend, Promote and Develop' Music

BY VITTORIO CASTELLI

MILAN Five Italian music industry associations have linked to set up Federmusica, the Italian Federation of Music, in a new nationwide bid to "defend, promote and develop" music of all kinds in this territo-

The group's president, Guido Rignano, who is head of both the Milanbased Ricordi group and the national IFPI group of record companies, called a media conference here to emphasize the problems music-makers here are facing.

"Ever since it was first felt there was a real need to create copyright laws, people involved have sought a balance between two key aspects of the situation," Rignano said. "One was to grant the public a specific right to enjoy artistic creation as widely as possible. But this had to be set against the obvious need to protect artists and all copyright owners from abuse and ensure pay-

ment of proper fees for usage.
"But now," he continued, "the balance has completely gone. That consumer freedom has degenerated into abuse. For instance, in Italy the lack of control over the mushrooming broadcast networks, radio and television, hit viciously at the rights of composers, publishers and record companies.

"That was symptomatic of a list of problems, which we finally agreed had to be shared by all involved parties. We had to throw out what had been a sense of diffidence and join forces.

The groups involved in Federmusic are: AFI, the IFPI record company watchdog group; the Associazione Italiana Degli Editori Musicali (AIDEM), the national association of music publishers; the Unione Editori di Musica Italiana (UNEMI), the union of Italian music publishers; the Unione Nazionale Compositori Librettist Autori di Musica Populare (UNCLA), the union of pop composers and authors; and UNIVI-DEO, the comparatively new group of producers, distributors and importers of videograms.

"I believe this is the first time in the world that such a comprehensive, wide-ranging group of associations has joined in such an alliance,' Rignano said at the inaugural meet-"As an initial move, we're fueling the long-running campaign to win a levy on blank tapes and recording hardware to help counter lost sales and rovalties.

"We know that private taping hurts all of us, not just the record industry. If we win this fight, we're helping the whole music business."

Rignano denied categorically that Federmusica was out to win protective measures just for domestic product and talent. "We're not seeking privileges for Italian music," he said, "but we would like to win (Continued on page 61)

# **Chrysalis/MAM Merger Completed**

BY PETER JONES

LONDON Some three months after the first revelation of likely links between the two companies, Management Agency & Music (MAM) and Chrysalis Records, with Chris Wright as executive chairman, have completed a "reverse takeover" merger deal which creates a new public company worth some \$55 mil-

The merger gives Chrysalis its desired stock market flotation and includes plans to raise some \$6.7 million through a new share issue to fund development of the enlarged

After the Monday (17) completion meeting, Wright, joint founder of Chrysalis with Terry Ellis (who quit the company earlier this year), raised for the new venture would be used in developing the "non-music" side of the enlarged group's wideranging interests.

The merger, he said, would create a powerful and diversified group within the leisure sector, with particular strengths in the record and music business. And as a public company, he added, Chrysalis "will be in a better position to take advantage of situations which might arise as a result of the realignment by the multinationals of the music busi-

The combined company, to be known as Chrysalis Group Ltd., comes about through MAM's acquisition of the whole of the issued share quota of Chrysalis. MAM shareholders not wanting to partici-

pate in the merger will be given the choice of an advantageous cash disposal of shares.

Chrysalis was started by Wright and Ellis in 1967 and went on to become probably the biggest British independent record company. The label launched its U.S. arm, which is now distributed by CBS, in 1972. The Chrysalis artist roster includes Ultravox, Huey Lewis & the News, Billy Idol, Leo Sayer, Pat Benatar and Spandau Ballet.

MAM's artists have been more in the MOR area, notably Tom Jones and Engelbert Humperdinck, and the company has suffered recent losses in the record division, mainly because of contractual changes with those artists.

MAM went public in March, 1969. (Continued on page 61) New Label Coalition

# **British Indies Get Together**

LONDON A group representing the interests of the independent label sector has been set up here to replace the collapsed Independent Labels Assn. Known as the Independent Phonographic Industry (IPI), the group says it looks to establish good relations with the British Phonographic Industry (BPI), the national IFPI group, and "to explore the possibility of the two organizations working together.'

A first meeting of members of the IPI steering committee agreed on a list of objectives to be pursued,

including a greater share of radio airtime for independent product, representation on the board of Public Performance Ltd. and a fairer distribution of needletime payments, and discussions with the Mechanical Copyright Protection Society (MCPS) on what IPI terms "the unsatisfactory system whereby publishing royalties are payable on pressing for most labels and on sales for selected companies.'

Europe's Cable Clip Channel

# **Music Box Sees Itself as Industry Partner**

By NICK ROBERTSHAW

LONDON As the controversy over payments for video clip use grows on both sides of the Atlantic, European cable music channel Music Box can afford to remain largely aloof from the debate.

First transmitted in the fall of 1983, the 18-hour-a-day service screens an average of 14 clips every hour for six hours, repeated twice each day, seven days a week. The channel has accepted the principle of payment since its inception, despite the heavy additional overhead it imposes on an operation that isn't expected to break even until 1987.

Assessed on a percentage royalty basis, Music Box's agreement with U.K. rights body Video Performance Ltd. was in place before independent transmissions began, accompanied by a synchronization and copying deal with the Mechanical Rights Society here, and separate

deals with performing rights organizations in the six European countries where Music Box is received.

The VPL agreement reportedly works out to less than \$200 per clip per screening, with the rights body distributing resulting revenues on the basis of Music Box's logged plays. Chief executive Charles Levison notes: "If the music industry were to demand huge payments, it would hardly make sense to have a Music Box at all, but we are fairly happy with the present arrangement, which has helped us achieve an excellent relationship with the record companies."

Since both Music Box and Sky Trax, the rival pop music strand of the general entertainment cable service Sky Channel, already pay for clip use, discussion here has centered on VPL's attempt to secure parallel payment from broadcast tv stations.
"It's a question of finding a hap-

py compromise between the value of the program to the broadcaster and of the promotion to the record company," says Levison. "West Germany and France have already started paying. No doubt the British tv companies will put up a fight, but having worn both hats! [Levison is a former head of WEA here] I think broadcasters should certainly pay something, the amount depending on the nature of the material and the size of their audience."

Largely owned by music business interests (Thorn EMI has a 50% stake, Virgin 45%), Music Box sees itself very much as a partner of the industry. Clip playlists are based on the channel's own judgment of what audiences want and of what is happening in European charts, but there are regular contacts with the international arms of the major labels, and Music Box is studious in accommodating schedules to record

(Continued on page 61)

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A Call for Self-Restraint

# **PORN-ROCK: A SCRIPT FOR CENSORSHIP**

#### BY GEORGE DAVID WEISS

Censorship, a hydra-headed, insatiable beast, is crouching in the shadows ready to pounce upon and consume our music industry. The cause? Violent and sexually explicit rock lyrics permeating our airwaves and invading our videos.

Some signposts:

- The national office of the Parent-Teachers Assn. has requested record companies to rate their product, as is done by the movie industry.
- The National Assn. of Broadcasters has asked record companies to include lyric sheets with records sent to stations. It has also written to more than 800 radio and television group station owners asking each licensee to decide the manner in which it should carry out its "programming responsibilities" under the Communications Act.
- The Parents Music Resource Center, co-chaired by Susan Baker and Tipper Gore, the respective spouses of Treasury Secretary Jim Baker and Sen. Albert Gore of Tennessee, is asking the music industry to establish a rating system to both inform and warn consumers of the content in the product they purchase. This is particularly for the benefit of parents who are concerned about the lyrics their kids lis-
- The Rev. Jesse Jackson has gone to the extreme of suggesting that record companies accept at least some responsibility for the high rate of black teenage pregnan-

we shouldn't adopt a head-in-thesand attitude about these developments. They are danger signals that a storm is brewing. Before the deluge we should seed these ominous clouds with common sense, perhaps

thereby rendering them harmless.

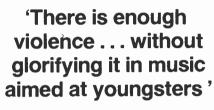
Now-not later-is the time to open a dialog with each other in the hope that responsible leaders can help avoid the disaster to which inaction must inevitably lead.

Throughout the ages it has been acknowledged that music has the power to do more than entertain. It can ennoble and inspire; it can form character. It saddens one to see it so often appeal to the basest in us, rather than the best. I refer here specifically to the phenomenon that s rising so rapidly: porn-rock.

• Where lyrics once used innu-

The difference, though, is that no one is breaking your arm to buy a ticket to the movies. It's your choice. But the airwayes? That's a horse of a distinctly different color.

The public has no control over what is beamed into its homes. Preteeners are being exposed to a rising tide of openly libidinous suggestions they are yet ill-equipped to deal with. And adults (even if they could decipher the lyrics) can hardly be expected to sit by day and night monitoring what comes through speaker and tube.



George David Weiss is president of The Songwriters Guild and a recent inductee into the Songwriters Hall of Fame.

endo, they are now overt.

- Where lyrics once were artfully suggestive, they are now blatantly explicit.
- Where lyrics once extolled tenderness and love relationships, they now glorify violence and love-

less sex.
"What's the big deal?," ask some. There are porno theatres all over the country, aren't there?

That's true, of course. And even a growing percentage of "legitimate" movies provide a steady stream of four-letter words and gratuitous

Have we forgotten that the airwaves belong to the people? The right to use these airwaves is merely on loan, so to speak, to licensees.

Certainly, the majority of parents, if asked, would vote overwhelmingly against their kids hearing or viewing songs that recommend masturbation, oral sex, intercourse in elevators, violence, Satanism, sado-masochism and other such pastimes.

The trick, of course, is never to reach the point where parents are asked to vote, or where government

course of action is industrywide self-restraint. Songwriters, using their conscience as their guide, should tone down on explicitness. Publishers should edit lyrics more carefully. Producers and record companies should exercise more responsibility over what is or isn't recorded. Singers should use better judgment in choosing their material. And finally, broadcasters should become more aware of what they are transmitting.

agree with some or much of the above. That's all the more reason for a reasonable debate to take place-but quickly, while it still remains reasonable.

many millions of dollars with their recording of "We Are The World." They did this out of concern and anguish over the physical health (indeed, the lives) of children in Afri-

worth our attention?

If those same artists who have so the music aimed at our youngsters.

I submit that the only sensible

I suspect there are many who dis-

A powerful array of artists raised

But what about the moral health of children in America, or elsewhere in the world? Aren't their emotional health and developing values also

dramatically shown what a dedicated joint effort can accomplish were now to focus on this burgeoning problem, their influence could go a long way toward shutting off the spigot of tasteless, blatantly sexual lyrics, and the shockingly graphic videos saturating the tv channels. There is surely enough violence in our society without glorifying it in

This would be a far more palatable method of restoring sanity and subtlety to songs than the dangerous alternative—censorship.

#### Letters to the Editor

#### COPYRIGHT INVASION

In view of the continuing concern over home taping, it is interesting to listen to the English-language service of Radio Jordan, broadcast on AM and FM to the Middle East.

There is a nightly music program of record requests on which the announcer explicitly alerts listeners to ready their tape recorders before their favorite song is played. Similar on-air recommendations are made for "A Date With A Star," which features 30 minutes of uninterrupted music by a single artist.

The record industry may throw up its hands in horror at such copyright infringement, but it should be borne in mind that in the Middle East singles are virtually unobtainable and imported albums very expensive.

Grant, "The Voice of Peace"

#### **GENERATION GAP**

As one of the younger members of this industry, I feel obligated to comment on Steven Prazak's "In Search Of The Lost Melody" Commentary (June 10). If he waxes nos-

talgic about Dusty Springfield or Brian Wilson, that's just fine. It's his music, as it was my parents'. I resent being told it was any better than mine.

If Steven can't find melody in today's music, he's just not looking hard enough. I, for one, will have no trouble remembering the works of Stevie Wonder, Elvis Costello, Joan Armatrading or Tommy Keene.

Every generation has its great melodies and great musicians. Too many of today's industry veterans (and a lot of novices, too) fail to realize that the pop songs charting now are having a profound effect on today's youth.

Music is constantly expanding and changing, sometimes for better and sometimes for worse. But the best will survive if given the chance.

Scott Byron CMJ New Music Report Albertson, N.Y.

#### **A CREATIVE CRAPSHOOT**

Who is Steven Prazak? I've never heard of him. But he certainly has an impressive record collection. I can't believe that with albums by

the Blow Monkeys and Zerra I he couldn't find a melodic, memorable

His contention that artists can't write memorable songs because they have not suffered for their craft (Commentary, June 10) is rather silly. I'm sure it would come as great news to record companies, music publishers and concert promoters, who would then not have to pay much to artists for their hard

The point is, music is a creative crapshoot. No composer ever knows if his song will become a hit, let alone be remembered 50 or even five years down the road. What may be the world's best song to one set of ears could be the most forgettable to the next listener.

There is no sure recipe for success. And who's to say what you can or can't enjoy, or what music will be remembered on someone's mental jukebox come 1990? Certainly not me. Or Steve Prazak, for that mat-

> David Hines, WIXY East Longmeadow, Mass.

#### **DOES ANYONE CARE?**

Leave it to Billboard's perceptive Ed Morris to lay the truth on the line. "Hollywood went slumming again," he said in a recent column (May 18). And country music went slummming itself within such a condescending group of tv stars hungry for self-promotion during May's Academy of Country Music Awards.

It hurts deeply to see the country music industry stoop to this stuff. Why do its creators need to clutter up their proud achievements with such cheap Hollywood gimmicks? Does anyone care?

Katy Bee

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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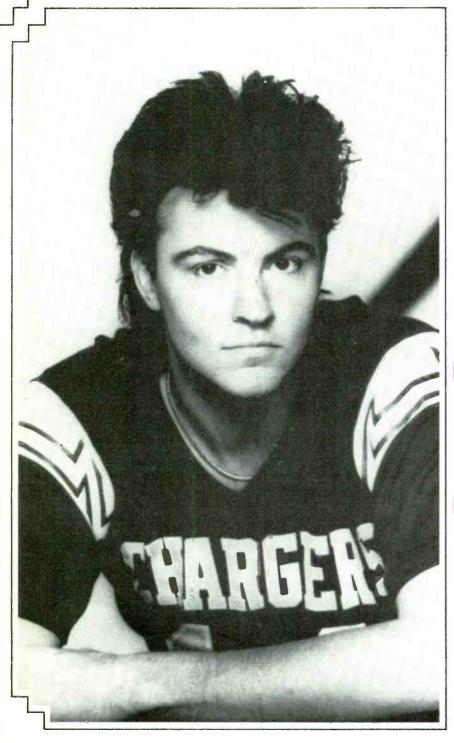
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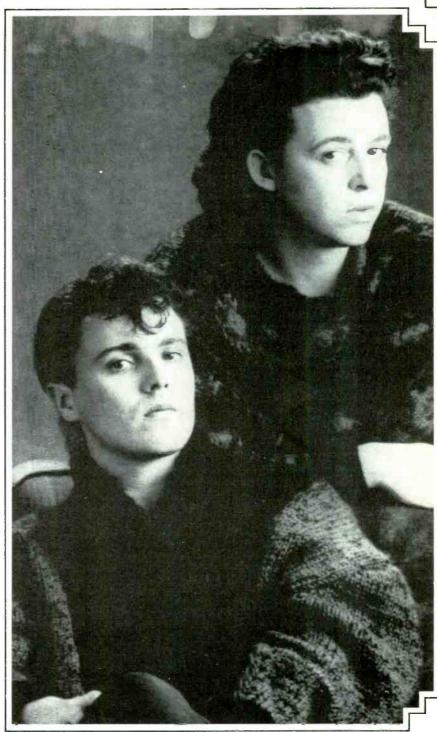
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10





# PAUL YOURG

recorded live in Melbourne, Australia

# **DOUBLE ROCK**

# TEARS FOR FEARS

recorded live in Toronto, Canada

INTERNATIONAL DOUBLE HEADER
June 27th

abc rock radio network



Produced by DIR Broadcasting

Sponsored in part by PEPSI







HE WHOLE WORLD'S IN TEARS. TEARS FOR FEARS HAVE BECOME A WORLDWIDE SMASH.

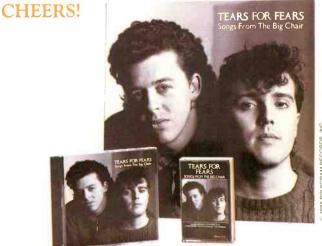
THEIR SECOND ALBUM, "SONGS FROM THE BIG CHAIR", IS ALREADY PLATINUM IN THE U.S. AND TRIPLE PLATINUM IN CANADA.

**INTERNATIONALLY "SONGS** FROM THE BIG CHAIR" IS PLATINUM IN NEW ZEALAND, THE U.K. AND GOLD IN HOLLAND, AUSTRALIA, SWITZERLAND AND NEW ZEALAND.

\*"EVERYBODY WANTS TO RULE THE WORLD" SOARED TO #1 IN THE U.S.

\*\*"SHOUT" REACHED #1 ON THE CHARTS IN GERMANY, CANADA, BELGIUM, AUSTRALIA, HOLLAND, SWITZERLAND AND NEW ZEALAND.

IT'S GOING TO BE TEARS FOR FEARS FOR YEARS AND YEARS-



WATCH FOR TEARS FOR FEARS ON TOUR

June 24—Madison, WI • June 25—Minneapolis, MN June 26—Milwaukee, WI • June 28—St. Louis, MO • July 1—Salt Lake City, UT • July 3—Oakland, CA • July 4—Santa Barbara, CA • July 5-7—Los Angeles, CA • July 9—San Diego, CA • July 10— Costa Mesa, CA...and more to come!

ALBUM #824 400-1 \*SINGLE 880 659-7 \*\*SINGLE 880 294-7



# **Problems Aired at BRE Conference**

#### 1,500 Participants Help 'Transmit the Message'

BY STEVEN IVORY

LOS ANGELES "Transmitting the message" was the theme of the ninth annual Black Radio Exclusive conference, sponsored by the weekly tipsheet of the same name. Held at the Sheraton Premiere here, June 12-15, the meet attracted roughly 1,500 participants from black radio's personality, programming and management ranks, as well as key personnel from various record labels.

According to BRE's publisher Sidney Miller Jr., the meeting was designed to "aid professionals in black radio in dealing with problems that are general to blacks in radio across the country."

Accordingly, some of the week's sessions were filled with an air of frustration and pleas for professional progress. But overall, the conclusions reached in these sessions only seemed to echo what most participants already knew.

most participants already knew.

The "Crossover Crisis" panel addressed the lack of black on-air talent at pop stations and reached a general agreement that blacks are not taking advantage of the many opportunities available to them. It was noted that black applicants were often given such excuses as "sounding too black," while pop-formatted KKHR Los Angeles' assistant music director Jacquie James offered a more contructive comment.

"Blacks simply don't apply for the jobs," she noted. "Generally, they won't take advantage of intern programs. Sure, interships don't pay much, but sometimes you have to look to the ultimate goal of how much there is to be learned."

It was also suggested that blacks seeking on-air slots at top 40 radio should adapt their musical tastes to the '80s, just as audiences have. Said one air personality: "I'm not crazy about Van Halen, but I know how to turn the monitor down and do the job."

Panel moderator Sonny Joe White, operations manager at CHR outlet WXKS-FM Boston, had another viewpoint. He suggested that the lack of black experience in popradio might be remedied by blacks "exposing and training themselves by listening to top 40 and picking up the traits."

The "Paper Adds" seminar was heated and reached an awkward stalemate. While panelists and attendees agreed that stations reporting records they are not playing to labels and trade publications are the culprits, no one in the room admitted to having encountered such a situation.

"Looks like we've got a doubleedged sword on our hands," said panelist Robert Gooding, national promotion head for Qwest Records. "Everyone is denying it, so who's doing it?"

According to PolyGram's regional promotion man Scott Brill, the practice is particularly damaging to the artists "because paper adds put into motion budgets and commitments that are only wasted." Representing the trade's perspective, Billboard vice president Marty Feely urged further investigation into sta-

tions that report false adds

Radio & Records black music editor Walt Love added that a station that "adds a record one week and drops it the next is just as guilty." Both Feely and Love noted that stations caught reporting paper adds are dropped from their chart panels.

During "Brokering The Power Base," activist Dick Gregory emphasized the responsibility of the black communicator to his community. "When you're coming into the lives of those listeners," Gregory said, "You're virtually the only one they listen to. They hear you more than they hear their parents. You have power."

While moderating the "Cultivating The International Markeplace" panel, Solar Records chairman Dick Griffey revealed plans for his label to build a manufacturing plant in Nigeria in partnership with officials there. "There's always been a Sony/Japan," he noted. "Now it's time for black companies to start selling records and doing business with their own."

Griffey also voiced concern for South Africa's apartheid situation. "If anyone has any viable solutions," he said, "my door is always open."

The BRE conference did have its problems. Simultaneous seminars forced patrons to miss some sessions, while others were abrubtly cancelled. Even so, the gathering remains, in the eyes of most attendees, the single most effective way of networking the nation's black communications community.



Rocky Terrain. WDHA Dover, N.J. personality Mary Chayko scales new rock'n'roll heights during a backstage broadcast with members of Mountain at the Meadowlands in East Rutherford, N.J. Standing from left are Mountain's Corky Laing, Chayko, Mountain's leader Lesley West and his friend Gil Moore of Triumph.



Programmers reveal why they have jumped on particular new releases.

#### POF

WMMS Cleveland program director John Gorman can't hide the rock roots that keep the outlet one of the most successful hybrids in the country. Gorman's first choice is Pat Benatar's "Invincible," a project he calls "mass appeal, and accessible to the audience she's built up." According to Gorman, Benatar's last album "took her hardcore fans by surprise because it was so experimental." Next is what Gorman calls the self-explanatory success of "Power Of Love" from "the men who can do no wrong," Huey Lewis & the News. Meanwhile, Dead Or Alive's "You Spin Me Around (Like A Record)" is Gorman's idea of a "song to bang your fist against the dashboard to." Bryan Adams' "Summer of '9" is a "masterpiece" in the PD's view, while Tina Turner's just-arrived "We Don't Need Another Hero" "will be the biggest hit this season." Gorman notes that WMMS is playing both the radio and dance versions.

#### **BLACK/URBAN**

As things heat up in Atlanta, WVEE program director Scotty Andrews is keeping things comfortable with Atlantic Starr's "Calm, Cool And Collected." "It's a great followup to 'Freak-A-Ristic'," he says, "and it's already showing up strongly in local and national research." He calls George Benson's "New Day" "a good record from an established artist that really has that 18-plus appeal." From the less established ranks, Andrews chooses Mai-Tai's "History" as simply a "great dance tune."

#### AUR

Another vote for R.E.M. comes in from WRDU Raleigh/Durham, N.C. operations manager Ben Ball. He handles much of WRDU's programming duties and is currently enthused about the "semi-local" band's "Can't Get There From Here" album. The title track and "Driver 8" are Ball's choice cuts, while he calls the entire project R.E.M.'s "best produced effort yet." The clarity of the lyrics is another strong point, he notes. The Jeff Beck/Rod Stewart outing "People Get Ready" is a hot topic on the WRDU phone lines, matched only by pleas for anything from U2's "Wide Awake In America" EP. On a lighter note, Ball is fond of "Weird Al" Yankovic's "Dare To Be Stupid" album. The rock comic's single "Like A Surgeon" is fine in Ball's opinion, but it's the "Lola" takeoff "Yoda" and "Hooked On Polka" that are really tickling his funny bone.

#### COUNTRY

WHN New York program director Joel Raab echoes last week's country pick by citing the Forester Sisters' "I Fell In Love Again Last Night." "Fresh is the operative word here," says Raab, who claims the single has a sound country radio has not heard before. "It's country without being traditional." Another likable lady at WHN is Rosanne Cash, whose "I Don't Know Why You Don't Want Me" is "good country pop" in Raab's opinion. Lyrically, this single and the Foresters project embody what Raab calls the all-important country quality of "being unhappy and sounding happy." Both tracks, he notes, are also an answer to the plea put out at the Country Radio Seminar for "upbeat, positive records." His final favorite is Rockin' Sidney's "My Toot Toot," the original version of the much-covered song (Billboard, June 22). "It's a good change of pace that brings that Cajun sound back to country," he raves.

# Washington Roundup

BY BILL HOLLAND

ALL NON-RKO APPLICANTS vying for RKO'S 13 radio and television stations must undergo a separate comparative consideration process, the FCC said June 17, as it denied reconsideration of its ruling earlier this year. The Commission is holding hearings on RKO's basic qualifications in the meantime, but



residents dial 212-

764-7388).

said that "ultimate conclusions" may not be reached "until some time in the future," so consideration of non-RKO applicants' basic qualifications "can now proceed on parallel tracks." The FCC also rejected assertions by Johnson Communications Inc. and New South Media Corp. that it is depriving applicants of a full comparative hearing and favoring RKO.

We'd only just begun. That's a common complaint from attendees at past radio programming conferences who wished seminars could have been more substantial. And so, at this September's Radio 85, the joint NAB/NRBA management and programming convention in Dallas, there will be three "longform" seminars dealing with management and marketing in addition to the 60 other sessions. Leading the seminars will be consultants Bill Brower, Dr. Patricia Zigarmi and Jack Trout. In other Radio '85 news, it looks like Dick Clark and The United Stations will be bringing in a 'Rock'n'Roll Revival" show with the Drifters, Del Shannon, the Shirelles and Freddie Cannon.

RUMBLINGS ON THE HILL concerning the "lackadaisical" attitude of the FCC toward broadcast

takeovers—particularly the Ted Turner move toward CBS—have grown to the point that Sen. Thomas Eagleton (D-Mo.) says he plans to introduce a bill requiring the Commission to hold evidentiary hearings on hostile takeovers of networks. On the House side, Rep. Tim Wirth (D-Colo.) will hold hearings to better define what the public interest is and how the Commission can best respond in takeover situations.

MINORITY BROADCASTERS MAY have a chance to find the capital necessary to purchase some of the properties spun off in the ABC/Capital Cities merger. That's the feeling the broadcasters came away with after meeting recently with investment banking officials in New York.

SINGER PEABO BRYSON has an extra something to croon about: The FCC has approved the "distress sale" Albany Radio Inc.'s of WALG/WKAK Albany, Ga. to Platinum Broadcasting. Bryson is Platinum's president and 60% owner. (A distress sale is one in which an owner sells a property for belowmarket value to a minority party, often when the owner is in hot water at license renewal time).

BILLBOARD JUNE 29, 1985
www.americanradiohistory.com



Daryl Hall & John Oates' just-completed *Big Bam Boom* tour was the most successful in their 13-year career, and to cap it off in fine style, the Westwood One Radio Network will present their birthday present to America — Hall & Oates in a special 4th of July concert live via satellite in digital stereo from Liberty State Park in the shadow of the Statue of Liberty.

Join Hall & Oates and their band as they deliver hits like "Out Of Touch," "Method Of Modern Love" and "Possession Obsession" from their Big Bam Boom LP, plus all the hits from their previous 14 albums.

It's rock 'n' soul from Lady Liberty — Hall & Oates' special "thank you" to the fans who have made the duo the most popular in the history of recorded music. Make sure you and your listeners get in on the musical fireworks! Contact your Westwood One representative at (213) 204-5000.





QUALITY NEVER GOES OUT OF STYLE

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!





SHREVEPORT COUNTRY radio fans were a bit shocked last week when local papers splashed news of KRMD-AM-FM's sale to George Francis Jr. of Highpoint, N.C. The country combo drew a nice price of \$6 million for its owners Smokey Hyde, Jerry Black and Jim Phillips, who own several stations around the country under various incorporated logos. The format and staff at KRMD will most likely remain intact, says operations director Tom Phifer, except for Phifer himself, who will keep his title as corporate operations manager and move on to another of the trio's properties, possibly in Reno. New KRMD owner Francis resigned his WMAG/WMFR Greensboro/Winston-Salem managing director post last week to run the Shreveport combo. He also quit as senior vice president post of Voyager Communications, owner of WMAG/WMFR, and may be eyeing more acquisitions ... In not-terribly-nearby Mobile, Ala., Bill Baker joins WABB-AM as a weekend man. A recruit from WBSR Pensacola, he replaces Chip Mapoles, who makes a convenient jump to midday man on WABB-

WROQ CHARLOTTE, N.C. is abruptly out one PD in the form of Randy Kabrich, who resigned last week after a skirmish with general manager Stan Kaplan over the airing of a Planned Parenthood spot. When hired a year ago, Kabrich stated his stance on steering clear of advertising related to either side of the abortion issue. Last Tuesday (18), the PP spot was run without Kabrich's knowledge, and this was the pivotal point in his departure. "A program director must have control over what goes on the radio," claims Kabrich, whose immediate plans include a well-deserved break in Hawaii. After that, he can be found consulting WKSI Greensboro and fielding new offers.

Across the border in North Carolina, Donna Rich-

ards, a former WNEW-FM staffer, gets upped to music director at AOR oulet WXQR Jacksonville. Richards' long-sought promotion will not pull her away

from the afternoon drive slot.

As was promised last week, here's former KAFM Dallas morning man Andy Barber's new port of call: KHIT Seattle (licensed to Bremerton). That's the Bingham Broadcasting outlet now building its top 40 format, and Barber's July arrival should ring a familiar bell in many Seattle ears. Absent from his "favorite city" for eight years, Barber reminds us that he was a KING Seattle regular during the '70s and still shows up in market research there ... At Hit Radio KNBQ Tacoma, well-known market talents Ric Hansen and Chet Rogers step in as the new wakeup team. The duo should be an interesting matchup against Barber, as they too were notables in the '70s with their act on KJR. In the interim, Hansen has been PD at KTAC Tacoma, while Rogers spent the last 12 years at various market outlets, including KHIT.

PLANNING TO LIGHT a few reunion fireworks is Cajun Ken Cooper, who will return to WEZB (B-97) New Orleans' morning madness July 1. Having flown the beehive in 1983, Cooper spent the intervening years with KYI Los Angeles, WFYR Chicago, and, most recently, KTFM San Antonio ... Could this be why we've been asked to play private investigator for KTFM program director Bill Thorman? He's hunting for "Lee Baby" Simms, a talent last heard two years ago in the San Francisco market and now in demand by KTFM. Anyone knowing Simms' wherabouts, please call us or Thorman at (512) 655-5500...Speaking of San Francisco, last week's abrupt departure of KMEL PD Nick Bazoo has former PD Jack Silver and Keith Naftaily sharing interim programming duties. Word has Michael Spears in from Dallas in a consulting capacity . . . Speaking more of San Francisco, KKCY (formerly KQAK) unveiled its "city" format

last week. Targeted at the 28-42 demo, the loosely structured format will be culled from a pool of 5,000 records ranging from roots rock to jazz, with a keen eye on local talent. KQAK morning man Alex Bennett stays aboard, and a heavyweight jock lineup that includes WNEW-FM New York night man Dan Carlyle has already been assembled . . . The final Bay Area blurb is from KRQR, where "Hot Lunch" host Steven Seaweed gets additional duties as assistant to the programming and music departments. And the rocker gets its first full-time production director in the form of Jai Ginsberg. Ginsberg brings experience for the new post from KMEL and KYUU San Francisco.

WLS Chicago vice president/general manager Jeff Trumper is desperately seeking an evening man for the AM in the wake of Chuck Britton's departure. Also, word on Dallas Cole's replacement as PD should arrive shortly ... One big apology to WCCO-AM Minneapolis/St. Paul and one big "you're welcome" to WWCO Waterbury, Conn. for a copy editor's goof that swapped the calls in the headline on last week's story about WCCO adopting AM stereo. Gracefully switching a negative to a positive here, we'd like to point out that little WWCO was the farm team for many of today's top 40 talents. Among those is KKHR Los Angeles' midday man Joe Cipriano, who was first to notice the error ... Speaking of Twin Cities ACs, WLTE has lured Kevin Smith away from Republic Radio as its new general sales manager ... Moving east to Philadelphia, John Bloodwell gets a rock-solid appointment as WYSP's promotion director. He'd been acting in that role since April ... Meanwhile, Philly fundraising news revolves around WCAU-AM-FM, which, together with Channel 10 tv, has raised \$115,925 for those diplaced by the MOVE

#### **KRMD Shreveport** changes hands

DOUBLEDAY'S NEW YORK outlets WHN and WAPP are on the move. By the end of this year, the country and pop stations will relocate themselves to the Kaufman Astoria Studios in Queens . . . After much bouncing around, Ben Manilla lands a plum spot at WOR New York. Raised on the air at WLIR Long Island, Manilla made brief appearances at RKO and MJI Broadcasting in the last few months. Now he'll be supervisor of technical creative production at the news/talker in a custom-made slot that merges NABET and AFTRA interests . . . In nearby Newark, time-brokered WHBI changes its calls to WNWK. That's the station where Mr. Magic's "Rap Attack" was born, and where it returned when WBLS New York had a change of heart about airing it. With Mr. Magic back on 'BLS, his WNWK time slot is now filled by the Jive Records-sponsored "Diamond II Show," another two-hour rap program we'll tell you about lat-

LEBANON AND POP MUSIC aren't two ideas we'd normally throw into the same sentence, but word has come our way that in fact there is a 24-hour Englishlanguage station there and its operators need our help. Known as both the "Voice Of Peace" and "Magic 102," the stereo outlet programs mainly hits and AC tracks, with some blocks for other genres. It's staffed by jocks from England, Belgium and Ireland and simulcasts over AM and FM from the Peace Ship anchored in the East Mediterranean Sea. Besides Lebanon, Magic 102's reach includes Isreal, Egypt, Cyprus

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# RADIO MOST ADDED

#### NATIONAL 187 PEDODTEDS

HUEY LEWIS & THE NEWS POWER OF LOVE CHRYSALIS BRYAN ADAMS SUMMER OF '69 A&M ARETHA FRANKLIN FREEWAY OF LOVE ARISTA JOHN PARR ST, ELMO'S FIRE (MAN IN MOTION) ATLANTIC "WEIRD AL" YANKOVIC LIKE A SURGEON ROCK'N'ROLL

1 2 5 NEW TOTAL ADDS ON 135 137 3 96 99 49 136 6 36 43 33

**RETAIL BREAKOUTS** NUMBER REPORTING NATIONAL 183 REPORTERS

TEARS FOR FEARS SHOUT MERCURY TOM PETTY AND THE HEARTBREAKERS MAKE IT BETTER 33 (FORGET ABOUT ME) MCA COREY HART NEVER SURRENDER EMI-AMERICA 21 21 RICK SPRINGFIELD STATE OF THE HEART RCA JERMAINE JACKSON (CLOSEST THING TO) PERFECT ARISTA 19

#### **REGION 1**

WZON Bangor, ME WIGY Bath, ME WHTT Boston, MA WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WHPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WSPK Poughkeepsie, NY WKCI (KC-101) New Hav WSPK Deughkeepsie, NY WPRO-FM Providence, RI WMJQ Rochester, NY WPXY Rochester, NY WGFM Schenectady, NY WFLY Troy/Albany, NY WRCK Utica/Rome, NY

#### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

WQQQ (Q-100) Allentown, PA WEBG Altoona, PA WJLK-FM Asbury Park, NJ WBSB (B-104) Baltimore, MD WWAR-FM Baltimore, MD WYSR Charleston, WV WZYQ (Z-104) Frederick, MD WKEL Huntington, WV WBLL I long leland WYN Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WAPP New York, NY
WHTZ (Z-100) New York, NY
WKTU New York, NY
WKIU New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WAVA WAShington, DC
WQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WYCR York/Hanover, PA

#### REGION 3 FL, GA, NC, SC, East TN, VA

WISE Asheville, NC WQXI-FM (94-Q) Atlanta, GA WZGC (Z-93) Atlanta, GA WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDGG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS (Feenville, SC
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 105) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 106) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 106) Miami, FL
WKYQ (D-94) Richmond, VA
WZAT (Z-102) Savannah, GA
WRBQ (D-105) Tampa, FL
WMRG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

#### **REGION 4**

WKDD Akron, OH WBWB Bloomington, IN WCIL-FM Carbondale, IL WBBM-FM (B-96) Chicago, IL WBBM-FM (B-96) Chicago, IL WGCI-FM Chicago, IL WLS-AM Chicago, IL WLS-FM Chicago, IL WKRQ (Q-102) Cincinnati, OH WGCL Cleveland, OH WMMS Cleveland, OH WXGT-FM (92X) Columbus, OH WCZY Detroit, MI WHYT Detroit, MI WSTO Evansville, IN WSTO Evansville, IN
WNAP Indianapolis, IN WYPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI Milwaukee, WI
WZUU Milwaukee, WI
WXW (KZ-93) Peoria, IL WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI
WHOT-FM Youngstown, OH

#### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

KFYR Bismarck, ND
KFMZ Columbia, MO
KIIK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL Minneapolis, MN
WLOL Minneapolis, MN
KJYO (K-1-03) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KWK St. Louis, MO
KWT St. Louis, MO
KDTV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Witchita, KS KEYN-FM Witchita KS

### REGION 6 AL, AR, LA, MS, West TN, TX

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM Mcallen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHY-FM Montgomery, AL
WHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WZEX (Kiss) Nashville, TN
WZEX (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KWTX-FM Waco, TX

REGION 7
AZ, Southern CA, CO, HI, Southern NV, NM, UT

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KPKE Denver, CO
KRXY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQQ Los Angeles, CA
KIQQ Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KZZP Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM(KS 103) San Diego, CA
KIST San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

# REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KYYA Billings, MT KIYS Boise, ID KTRS Casper, WY KMGX Fresno, CA KYNO-FM Fresno, CA KOZE Lewiston, ID KHOP Modesto, CA KOSO Modesto, CA KOSO Modesto, CA
KRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP
Sacramento, CA
KSKD Sacramento, CA
KWOD
Sacramento, CA
KWOD
Sacramento, CA
KWEL
San Francisco, CA
KMEL
San Francisco, CA
KSOL
San Jose, CA
KWSS
San Jose, CA
KWSS
San Jose, CA
KWSL
San Luis Obispo, CA
KUBE
Seattle, WA
KNBQ
Tacoma, WA

#### **REGION 1**

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Boston, MA
Cavages Dewitt, NY
Central Record & Tape S. Windsor, CT
Cutler's New Haven, CT
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N.Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House Of Guitars Rochester, NY
Music Suppliers One-Stop Needham,
MA
Northeast 1-Stop Troy, NY

MA
Northeast 1-Stop Troy, NY
Peters One Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

#### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

DE, D.C., MD, NJ, NY Metro, PA, WV

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales Baltimore, MD
Casis Bethel Park, PA
Oasis Pittsburgh, PA
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richman Brothers Pennsauken, NJ
Sam Goody Baltimore, MD
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win's Records Long Island City, NY

"breakout" singles, i.e., those with significant future sales potential be on initial market reaction. These

on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billiboard's Hot 100 chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

#### **REGION 3**

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Charlotte, NC
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
Jerry Bassin's 1-Stop N.Miami Beach,
FL
Nova Paganana

Jerry Bassin's 1-Stop N.Miami Beach FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Oz Records Stone Mountain, GA
Peaches Clearwater, FL
Peaches Richmond, VA
Peaches Richmond, VA
Peaches Ft. Lauderdale, FL
Q Records Miami, FL
Q Record Bar Savannah, GA
Record Bar Savannah, GA
Record Bar Columbia, SC
Specs Records Miami, FL
Starship Records Savannah, GA
Tara Records Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 6 AL, AR, LA, MS, West TN, TX

Camelot Little Rock, AR
Camelot N.Richland Hills, TX
Camelot Plano, TX
Central South One-Stop Nashville, TN
Disc Records El Paso, TX
Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
Musiciand Birmingham, AL
Peaches Memphis, TN
Poplar Tunes Memphis, TN
Star Records El Paso, TX
Sunbelt Music Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Metaire, LA Camelot Little Rock, AR

#### REGION 4

Ambat/Record Theater Cincinnati, OH
Angott 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Camelot N. Canton, OH
Central 1-Stop Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One-Stop Cleveland, OH
HarmohyHouseRecords&Tapes Troy, MI
Laury's Records Des Plains, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Musicland Norridge, IL
Northern Record 1-Stop Cleveland, OH
Oranges Chicago, IL
Peaches Cincinnati, OH
Radio Doctors Milwaukee, WI
Record City Skokie, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

#### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

Brown Bros. One-Stop Minneapolis, MN CML-One Stop St. Louis, MO Camelot Wichita, KS Dart One-Stop Minneapolis, MN Great American Music Minneapolis, MN

MN
Hastings Lawton, OK
Music Vision St. Ann, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Record Bar Cedar Rapids, IA
Record Bar Norman, OK
Streetside Records St. Louis, MO
The Record Shop Edina, MN

# REGION 7 AZ, Southern CA, CO, HJ, Southern NV, NM, UT

Abbey Road One Stop Santa Ana, CA
Alta/West, Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Tower Record Bar Colorado Springs, CO
Record Bar Colorado Springs, CO
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Tower Anaheim, CA
Tower San Diego, CA
Tower Cas Angeles, CA
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA herehouse Gardena, CA herehouse Mission Valley, CA

# **REGION 8**AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

Budget Boise, ID
Dan-Jay Tuiliwila, WA
Eli's Records & Tapes Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Records Berkeley, CA
Music People Oakland, CA
Musicland Billings, MT
Musicland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop S.San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Sacramento, CA
Tower Sacramento, CA
Tower Sacramento, CA
Tower Seattle, WA
Westgate Records Boise, ID

A weekly national indicator of the five A weenly hardonal interactor or the red most added records on the radio stations reporting to Billboard's Not 100 chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.





Magic In the Morning. KMGG Los Angeles morning crew Robert Morgan and Joni Caryl struggle to make space for food while launching a week of live wake-up broadcasts from a local Denny's restaurant. Shown with them are special guest Johnny Grant, left, Hollywood's honorary mayor.



Doctor's Orders. WNIC-AM-FM Detroit put its listeners to the test by asking the question, "What's the craziest thing you would do for Madonna tickets?" Pictured here is contest winner Andrea Diddio, who dressed as sex counselor Dr. Ruth Westheimer and sang Madonna's "Get Into The Groove" on WNIC's morning show. Enjoying the gimmick are morning man Jim Harper, center, and Murray Feldman of local tv station Channel 2, where Diddio also performed.



**Proud Parents.** Paton & Associates executives pose in the offices of their first radio property, WREN Topeka, which is now owned by the newly formed broadcasting arm of the advertising and marketing firm. Seated from left are the firm's Sharon Lea Paton and Pat Paton and Phil Kassebaum, former owner of the outlet. Standing are Ted Cramer of the Paton/Cramer/Paton consulting division and Paton & Associates' Russell Paton.



Gambling Rambles Upstate. WOR New York morning gabber and Jag Communications chairman John Gambling travels north for visit to Jag-owned WROW-AM-FM Albany. Standing from left are AM air personalities Ray Nelson and Ken McGrail, Gambling, consultant Donna Halper and combo program manager Jim Gagliardi.



**Jazz Caps.** KKGO Los Angeles operations manager Jeff Gehringer oversees the station's live broadcast of the ASCAP Awards from the Beverly Wilshire Hotel there. Standing from left are the show's hosts Chuck Niles and Bill Moran, award-winning composers Marilyn and Alan Bergman and Gehringer.



**The Lighter Side.** Radio comedy writers Alan Barzman, left, and Bert Berdis, right, deliver a light lunch message to those attending the Portland Advertising Federation's Radio Day meeting. Just getting the joke is Dave McDonald, KCNR-FM Portland's general manager and publicity director for the Portland Area Radio Council.



**Thoroughly Good.** WIBA Madison, Wis. program director Jack Mitchell brings his rockers out in force for a post-concert visit with George Thorogood. Standing from left are the station's Hank Carter and Billy Blough, two contest winners, Thorogood, lucky listener Jeff Simon, Mitchell and EMI America's Tony Smith.



# Computerized Playlist KTPK Gets User-Friendly

NEW YORK "The bottom line is that I have more time to handle my duties as a music director," says KTPK Topeka's Jim Gibb of his recently installed computerized playlist.

By posting his playlists on the electronic bulletin board based at Topeka's Thoroughbred Computers, Gibb has eliminated the time-consuming process of reading song sheets to the many label promotion



Finger-Licking Fanatic. WHEN Syracuse evening man Steve Simpson has a snack of 22 chicken wings before his shift as part of an Easter Seals fund-raising event sponsored by Syracuse Univ.

people who call each week. In turn, Gibb says the promo reps save time and money by not getting caught on long-distance hold.

The logistics of this method revolve around ASCII, the universal programming language which allows all computer owners to "speak to" Thoroughbred's computer. Gibb has assigned passwords to his promo reps which enable them to access his weekly playlist of 55 country tunes via a modem (a telephone transmission link). Aside from phone charges, the service is free to record representatives.

The computer retailer also provides the service free to KTPK in exchange for use of the station's top 20 list and concert hotline and Gibb's own "Album Corner" record reviews. These items are posted on a general access bulletin board at Thoroughbred designed to serve customers and entice potential clients. In addition to benefitting Thoroughbred, Gibb says the listings have inspired extra traffic at local music retailers.

Gibb scoffs at the idea that this system represents any form of dehumanization. "I'm still very open to music calls," he notes. "This just saves us time both ways."

# **Heavy Metal Returns to Chicago Airwaves**

WVVX-FM Show Fills Gap Left by WMET's Switch

BY MOIRA McCORMICK

CHICAGO In an effort to fill the hard rock/heavy metal gap in Chicago radio, Jam Productions, a local concert production firm, is sponsoring a four-hour metal program six days a week on time-brokered WVVX-FM in suburban Highland Park. The 47,000-watt station reportedly reaches a potential audience of 5.5 million within its 25 square mile signal.

Entitled "Real Precious Metal (RPM)," the program runs from 9 p.m. to 1 a.m. Sundays through Fridays. Programming is coordinated by Jam principal Jerry Mickelson, with partner Arny Granat handling sales and promotion. Not surprisingly, air duties are in the hands of Scott Loftus, a former WMET Chicago staffer who lead the muchpublicized protest against that station's mid-winter format switch from AOR to AC.

"Jam felt that since there's no outlet for hard rock and heavy metal in Chicago radio, we had to do something about it," says Mickelson. Claiming that Jam had planned to do such a show for a long time, Mickelson calls WMET's shift "the final blow." While he says he hopes the presence of "RPM" will bolster heavy metal ticket and record sales, he insists that the program was in-

stituted less for business reasons than for the "benefit of the music community."

"It's a no-win situation" from the monetary standpoint, says Mickelson. "I expect to lose money, but even if the show is a big hit, we'll see a major station in town adopt the format, and we'll go out of business."

Mickelson explains that "RPM's" playlist is compiled of well-known hard rock and metal artists whose airplay is limited or nonexistent, such as Iron Maiden, Judas Priest and Dio. Newer metalmongers like Loudness, Keel, W.A.S.P. and Metallica are also spotlighted, along with selected independent artists.

Commercial time is limited to six minutes per hour, a figure Mickelson would like to maintain. If RPM gains in popularity, he says, "I'd rather see the rates increase than start spot-loading." He stresses the anti-corporate spirit of "RPM," declaring it "a music program run by music people."

"RPM" is currently being promoted through print ads in the monthly Illinois Entertainer, as well as through flyers. Mickelson notes that Jam is able to co-promote its own concerts through the show, but only with acts who don't recieve airplay elsewhere. "We don't want to step on anybody's toes," he says.

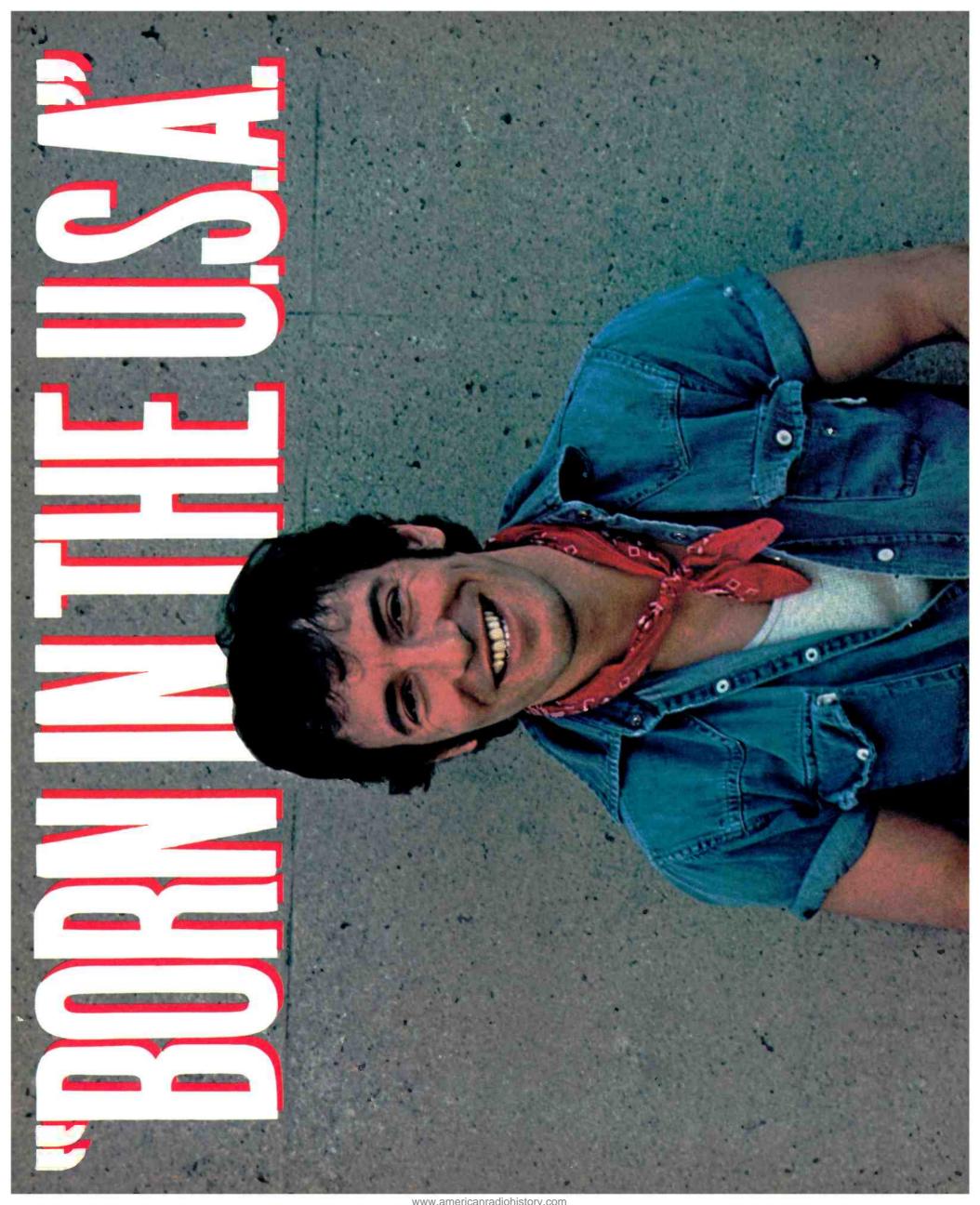
Mickelson expects "RPM" to garner listeners through word of mouth, the tried and true method by which the metal genre has thrived over the years. "We're playing music which hasn't been heard much on any stations at all," he says. "We're an oasis in the desert, and everybody hears about where the water is when they're dry."

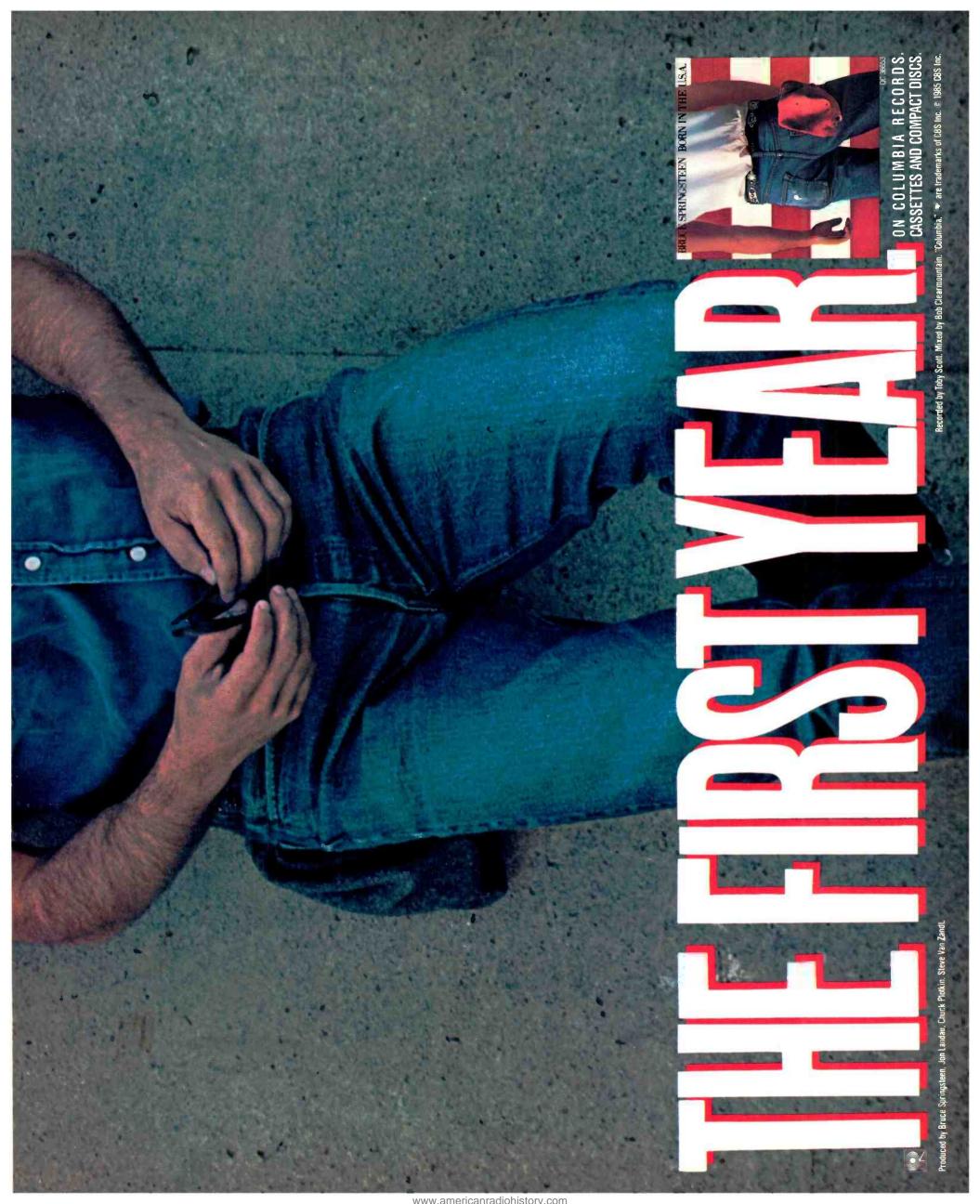




Dial 800-223-7524 toll free to place an ad in ACTION-MART, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388).







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# OP ROCK TRACKS

	V			MOCH INACHS			
	Compiled from a national sample of AOR radio playlists.  ARTIST LABEL  CTING  COMPILED OF SOME PODY SET THEM EPEE						
/	Compiled from a national sample of AOR radio playlists.  ARTIST  LABEL  TITLE						
1				ARTIST TITLE			
1	2	5	4	STING IF YOU LOVE SOMEBODY SET THEM FREE			
2	3	2	7	ROBERT PLANT ES PARANZA  LITTLE BY LITTLE			
3	1	1	8	JOHN CAFFERTY/BEAVER BROWN BAND TOUGH ALL OVER SCOTTI BROS.			
4	6	6	6	NIGHT RANGER SENTIMENTAL STREET			
5	4	4	6	SUPERTRAMP CANNONBALL			
6	7	9	5	HEART WHAT ABOUT LOVE CAPITOL			
7	5	3	6	BRUCE SPRINGSTEEN GLORY DAYS			
8	9	11	6	TEARS FOR FEARS SHOUT			
9	12	12	5	DIRE STRAITS MONEY FOR NOTHING WARNER BROS.			
10	16	24	3	JEFF BECK AND ROD STEWART PEOPLE GET READY			
11	11	13	8	THE HOOTERS ALL YOU ZOMBIES			
12	8	8	8	JOE WALSH THE CONFESSOR WARNER BROS.			
13	17	25	4	TOM PETTY AND THE HEARTBREAKERS MAKE IT BETTER			
14	15	15	6	PAUL YOUNG EVERYTIME YOU GO AWAY			
15	18	26	3	RATT LAY IT DOWN			
16	10	7	10	EURYTHMICS WOULD I LIE TO YOU			
17	23	23	4	DON HENLEY NOT ENOUGH LOVE IN THE WORLD			
18	14	14	9	'TIL TUESDAY VOICES CARRY			
19	24	27	9	THE POWER STATION GET IT ON (BANG A GONG) CAPITOL			
20	22	34	4	ROBERT PLANT SIXES AND SEVENS ES PARANZA			
21	33		2	U2 ISLAND  THREE SUNRISES			
22	<u>'</u>	NEW)		HUEY LEWIS & THE NEWS POWER OF LOVE CHRYSALIS			
23	13	10	9	PHIL COLLINS ATLANTIC SUSSUDIO			
24	36		2	HELIX CAPITOL DEEP CUTS THE KNIFE			
25	29	39	5	DIRE STRAITS WALK OF LIFE WARNER BROS.			
26	31	43	3	BOB DYLAN COLUMBIA TIGHT CONNECTION TO MY HEART			
27	39	_	2	TALKING HEADS ROAD TO NOWHERE SIRE			
28	37	47	3	GEORGE THOROGOOD WILLIE & THE HAND JIVE EMI-AMERICA			
29	-	NEW		PAT BENATAR INVINCIBLE CHRYSALIS ERIC CLAPTON SFF WHAT LOVE CAN DO			
30	20	21	8	DUCK/WARNER BROS.			
31	19	20	8	GRAHAM-PARKER AND THE SHOT WAKE UP (NEXT TO YOU) ELEKTRA  RUSS BALLARD  THE FIRE STILL BURNS			
32		NEW		KIM MITCHELL GO FOR A SODA			
33	21	18	9	GINO VANNELLI BLACK CARS			
34	38	38	5	COREY HART NEVER SURRENDER			
35		NEW!		MEN AT WORK EVERYTHING I NEED			
36	28	36	3	VAN ZANT YOU'VE GOT TO BELIEVE IN LOVE			
37	27	30	3	MICK JAGGER LUCKY IN LOVE			
38	26	16	10	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION)			
39	-	NEW!		ATLANTIC TOM PETTY REBELS			
41	25	17 NEW	13	BRYAN FERRY SLAVE TO LOVE			
42	42	TEW;	2	WARNER BROS.  DURAN DURAN  A VIEW TO A KILL			
43		20		DOKKEN ALONE AGAIN			
43	35	29	10	GLENN FREY SMUGGLER'S BLUES			
45	40	32	13	HOWARD JONES THINGS CAN ONLY GET BETTER			
46	30	19	12	BRUCE SPRINGSTEEN TRAPPED			
47	34	28	14	PHIL COLLINS INSIDE OUT			
48	41	31	15	TEAR FOR FEARS EVERYBODY WANTS TO RULE THE WORLD			
49	43	35	7	WILLIE & THE POOR BOYS BABY PLEASE DON'T GO			
50	45	44	7	PASSPORT  LONE JUSTICE WAYS TO BE WICKED GEFEEN WAYS TO BE WICKED			
	.,,			GEFFEN			

#### Yester Hits.

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- Love Will Keep Us Together, The Captain & Tennille, A&M
   When Will I Be Loved, Linda
- Ronstadt, CAPITO
- 3. Wildfire, Michael Murphey, EPIC 4. I'm Not Lisa, Jessi Colter, CAPITOL
- Love Won't Let Me Wait, Major Harris, ATLANTIC
   The Hustle, Van McCoy & the Soul
- City Symphony, Avco
  7. Listen To What The Man Said, Paul McCartney & Wings, CAPITOL
- 8. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
  9. Magic, Pilot, EMI
- 10. Cut The Cake, Average White Band, ATLANTIC

#### POP SINGLES—20 Years Ago

- 1. Mr. Tambourine Man, Byrds,
- 2. I Can't Help Myself, Four Tops,
- 3. Wooly Bully, Sam the Sham & the
- Pharaohs, MGM
  4. (I Can't Get No) Satisfaction,
  Rolling Stones, LONDON
  5. Wonderful World, Herman's
- Hermits, MGM
- 6. Crying In The Chapel, Elvis
  Presley, RCA VICTOR
  7. For Your Love, Yardbirds, EPIC
- 8. Hush, Hush, Sweet Charlotte, Patti Page, COLUMBIA 9. Help Me Rhonda, Beach Boys, CAPITOL
- 10. Seventh Son, Johnny Rivers,

#### TOP ALBUMS—10 Years Ago

- 1. Captain Fantastic & The Brown
- 2. Venus And Mars, Paul McCartney,
- 3. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
- 4. Stampede, Doobie Brothers, WARNER
- 5. Four Wheel Drive, Bachman-Turner Overdrive, MERCUR
- 6. Tommy Soundtrack, The Who,
- 7. Welcome To My Nightmare, Alice Cooper, ATLANTIC 8. Spirit Of America, Beach Boys, CAPITO.
- Chicago VIII, COLUMBIA
- 10. Mister Magic, Grover Washington

#### TOP ALBUMS-20 Years Ago

- 1. Mary Poppins, Soundtrack, vista 2. My Name Is Barbra, Barbra
- Streisand columbia
- 3. The Sound Of Music, Soundtrack,
- 4. Dear Heart, Andy Williams, COLUMBIA The Beach Boys Today!, CAPITOL
- 6. Introducing Herman's Hermits,
- 7. Goldfinger, Soundtrack, UNITED
- 8. My Fair Lady, Soundtrack, COLUMBIA
- 9. Girl Happy, Elvis Presley, RCA VICTOR
  10. Bringing It All Back Home, Bob
  Dylan, COLUMBIA

#### COUNTRY SINGLES-10 Years Ago

- Tryin' To Beat The Morning Home, T.G. Sheppard, MELODYLAND
   Lizzie & The Rainman, Tanya
- 3. Reconsider Me, Narvel Felts, ABC/
- 4. You're My Best Friend, Don Williams, ABC/DOT

  5. Little Band Of Gold, Sonny James,
- 6. Movin' On, Merle Haggard, CAPITOL
  7. Touch The Hand, Conway Twitty,
- 8. There I Said It, Margo Smith, 20TH
- 9. When Will I Be Loved, Linda Ronstadt, CAPITO
- 10. Word Games, Billy Walker, RCA

#### SOUL SINGLES-10 Years Ago

- 1. Look At Me (I'm In Love), Moments, STANG
- Give The People What They Want,
  O' Jays, PHILADELPHIA INTL.
   Slippery When Wet, Commodores,
  MOTOWN
- 4. The Hustle, Van McCoy & the Soul
- City Symphony, Avco
  5. Just A Little Bit Of You, Michael
- Jackson, Motown
  6. The Way We Were/Try To
  Remember, Gladys Knight & the
- Pips, BUDDAH
- 7. Sadie, Spinners, ATLANTIC
  8. What Can I Do For You, Labelle.
- 9. Take Me To The River, Syl
- Johnson, HI

  10. Sooner Or Later, Impressions, CURTOM





Revealing Discussions. Ras Records artist J.C. Lodge visits WHFS Annapolis personality Tom Terrell to tell him about her latest album, "Revealed." Lodge was recently voted the No. 1 female vocalist in Jamaica by the JBC

# **Promotions**

#### STAR STRUCK

WZON Bangor, Me. (AOR) Contact: John Marshall

WZON rockers will have a chance to take their act to the screen this summer in a Pepsi-sponsored promotion, with the winner recieving a role in a forthcoming Stephen King film. The King-WZON connection is as simple as the entry procedures. King owns the station, and contestants need merely to send of picture of themselves or friends with a Pepsi product prominently displayed. Submissions will be selected randomly, and anyone who responds to on-air results within six minutes and two seconds will become one of 62 finalists.

Pepsi plans to use the winning photo in displays, while the King-selected winner will have his/her own role in one of four King movies now in development: "Pet Cemetary,"
"Maximum Overdrive," "The Body"
and "Running Man." For your information, the horror story writer bought the station a year ago Halloween. "He was afraid he wouldn't hear his AC/DC when he wanted

to," explains WZON program director John Marshall.

#### HAPPY LANDINGS

WHUM Reading, Pa. (country) Contact: Dave Cline

After a five-year absence, the Great Reading Airshow has returned to the city. With WHUM's reputation for promoting the pants off of much lesser issues, the Reading Municipal Airport turned to the station for a promotion to top all past efforts. As such, WHUM and air talent "East Side Dave" Cline have come up with literally high-flying live broadcast.

When the Airshow opens on July 6, Cline will be flown to an altitude of 10,000 feet and jump from the plane strapped to a parachutist, all the while relaying his descent to land-locked listeners. The two-men/ one-parachute stunt is believed to be the first such attempt—not a bad commitment from Cline, who claims to have only been in a plane three times. Besides the station's audience, tv crews from Philadelphia and Lancaster are expected to be on hand for the event. KIM FREEMAN



Truth or Consequences. Television game show host Bob Barker, left, returns to his humble beginnings for a guest appearance on country outlet KTTS Springfield, Mo. Dubbed the most durable tv performer by the Guiness Book of World Records, Barker is shown here re-learning the radio ropes with KTTS program manager Don Paul.



A/C MARKET---U.S. and CANADA

promoted by Denise Mott—Marsha Puhl—Anya Leblanc

#### PAYLODE RECORDS

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# Featured Programming

N AN OUTSTANDING show of support for the radio medium and a multitude of potential Peppers, Dr Pepper has again joined forces with various syndicators to schedule its second "Dr Pepper July 4th Blast." That means you'll hear the soda firm blaring its "Be A Pepper" conversion pleas as corporate sponsor for seven Independence Day specials from five networks. All told, the project equals 57 hours of rock'n'roll programming, up substantially from last year's 30 hours.

Orchestrated by Steve Ozzano of Dr Pepper's advertising agency Young & Rubicam, the project involves specials from Westwood One, DIR Broadcasting, NBC's The Source, ABC Radio Networks and The United Stations. So take your pick of the following offerings: The Rock Of Your Life" (NBC's The Source), a 30-hour celebration of rock'n'roll's 30th anniversary; "From Britian With Love" (DIR), a 12-hour anthology of British music hosted by Ian Whitcomb; "The Legend Of The Rolling Stones" (Westwood One), a six-hour salute to the Stones, hosted by the Who's Roger Daltrey and including a snatch of the Stones' latest recording session; "July 4th Summer Beach Party" (United Stations), a three-hour, thematically produced soundtrack for summer; "The Beach Boys Story" (United Stations), three hours of hits and interviews from the safari surf crew: and "The Pointer Sisters Live" (ABC), a 90-minute live concert broadcast.

MJI BROADCASTING'S latest baby, "Rock Today," skips the walking stage and steps right into a run by locking up 50 affiliates two weeks before its July 1 debut. This is the word from Cynthia Wade Parker, who landed happily on her feet after the RKO/United Stations shakedown and is now "Rock Today's" producer at MJI. Early affiliates for the program include WNEW-FM New York, WMMR Philadephia and KMET and KLOS Los Angeles.

Speaking of female producers, Westwood One in Culver City, Calif., names Susanella Rogers, a veteran of many syndicated shows, producer of "Scott Shannon's Rockin' America Top 30 Countdown." Also new at WWI is Gary Yusko, who comes aboard as corporate controller. He was a senior manager at Price Waterhouse . . . In neighboring Canoga Park, Drake-Chenault ups Mike Kinosian to director of syndicated services. Formerly the firm's national programming consultant, Kinosian is a five-year Drake-Chenault man ... Other syndication/consulting company promotions include Ray Lowy, who joins KalaMusic as head of its Chicago office. He was an associate of Bonneville Broadcasting.
On a local level, WQXR New

York launches a weekly series of free summer concerts for classical music fans. The performances will be held every Friday at noon at Lincoln Center's Damrosch Park, beginning this Friday (28). They'll run through August.

KIM FREEMAN

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time

June 28-30, Kool & the Gang, Street Beat '85, Barnett-Robbins, two hours.

June 28-30, Chicago, Superstars Of Rock, Barnett-Robbins, two hours.

June 28-30, Bellamy Brothers, Hot Country Gold, Barnett-Robbins, two hours.

June 28-30, Elvis Presley, Jerry Lee Lewis, Memory Makers, Barnett-Robbins, three hours

June 28-30, Huey Lewis & the News, Superstars Rock Concerts, Westwood One, 90 minutes.

June 28-30, Don Robertson, Music Starstreams, Musical Starstreams, one hour.

June 28-July 4, Motley Crue, Metalshop, MJI Broadcasting, one hour.

June 28-July 4, Hank Williams Jr., Country Today, MJI Broadcasting, one hour.

June 29, Dionne Warwick, Solid Gold Saturday Night, United Stations, one hour.

June 29-30, Lennon & McCartney Songs, Top 30 USA, CBS Radioradio, three hours.

June 29-30, Cyndi Lauper, Rick Dees' Weekly Top 40, United Stations, four hours.

June 29-30, Chicago, On The Radio, NSBA, one hour.

June 30-July 6, Van Zant, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

June 30-July 7, Ray Davies, Part II. Rock Over London, Radio International, one hour.

July 1-7, Sammy Cahn, Part I, The Music Makers, Narwood Productions, one hour.

July 1-7, Hooters, In Concert, Westwood One, 90 minutes.

July 1-7, T.G. Sheppard, Casey Kelly, Country Closeup, Narwood Productions, one hour.

July 1-7, Kim Carnes, Star Trak Profiles, Westwood One, one hour. July 1-7, Robert Plant, Off The Record Specials with Mary Turner, Westwood One, one hour.

July 1-7, Jim Glaser, Live From Gilley's, Westwood One, one hour. July 1-7, Heart, The Hot Ones, United Stations, one hour.

July 1-7, Commodores, Part II, Special Edition, Westwood One, one hour.

July 1-7, Napoleon & Prism, Mundo Artistico, Westwood One, one hour.

July 4, Daryl Hall & John Oates Live, Westwood One, two hours.

July 4, Rolling Stones Special, Westwood One, six hours.

July 4, Daryl Hall & John Oates, Hot Rocks, United Stations, 90 minutes.

July 4-7, The Chicago Story, United Stations, three hours.

July 4-7, DeBarge, New Edition, Mary Jane Girls, Street Beat Rhythm Revolution, Barnett-Robbins, two hours.

July 4-7, Neil Young, Graham Nash, Memory Makers, Barnett-Robbins, two hours.

#### Billboard. **ADULT CONTEMPORARY MOST ADDED**

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

76 REPORTERS	ADDS	ON
SADE YOUR LOVE IS KING PORTRAIT	21	30
PAUL YOUNG EVERYTIME YOU GO AWAY COLUMBIA	12	60
DARYL HALL & JOHN OATES POSSESSION OBSESSION RO		39
DEBARGE WHO'S HOLDING DONNA NO GORDY	10 O <b>W</b>	65
SISTER SLEDGE FRANKIE ATLANTIC	9	31

WSKY Asheville, NC WRMM Atlanta, GA WSB-AM Atlanta, GA KEYI Austin, TX
WBAL Baltimore, MD
WFBR Baltimore, MD
WJBC Bloomington, IL Boise, ID KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WWAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WYEN Cincinnati, OH WKRC Cincinnati, OH
Clincinnati, OH
Cleveland, OH
WMJI Cleveland, OH
WS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WEIM Fitchburg, MA
WEIM Indianapolis, IN Indianapolis, IN WSLI Jackson, MS Jacksonville, FL Kansas City, MO Kansas City, KS Las Vegas, NV KMGG Los Angeles, CA KOST Los Angeles, CA WHAS Louisville, KY WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL WISN Milwaukee. WI WTMJ Milwaukee, WI WLTE Minneapolis, MN KWAV Monterey, CA WHHY Montgomery, AL WLAC-FM Nashville, TN WCTC New Brunswick, NJ WPIX New York, NY WWDE Norfolk, VA KLTE Oklahoma City, OK KOIL Omaha, NE WIP Philadelphia, PA KKLT Phoenix, AZ KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KGW Portland, OR
WPJB Providence, RI
WRVA Richmond, VA
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokone, WA
KSD St. Louis, MO
KKJO St. Joseph, MO KSJO St. Louis, MO
KKJO St.Joseph, MO
WIQI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

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# ADULT CONTEMPORARY

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Compiled from a national sample of radio playlists.					
Compiled from a national sample of radio playlists.  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL  THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC 2 weeks at No. One					
(1)	/ <u>\$</u>	/~	<u>\X</u>	LABEL & NUMBER/DISTRIBUTING LABEL  THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC 2 weeks at No. One	
1	1	4	9	♦ SURVIVOR  EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	
2	3	3	11	◆ TEARS FOR FEARS  GETCHA BACK CARIBOU 4-04913/EPIC	
3	5	11	6	◆ THE BEACH BOYS	
4	2	1	11	AXEL F MCA 52536  ♦ HAROLD FALTERMEYER	
5	6	7	8	ANGEL SIRE 7-29008 MADONNA	
6	8	10	8	NEVER ENDING STORY EMI-AMERICA 8230 ◆ LIMAHL	
7	10	14	8	YOU GIVE GOOD LOVE ARISTA 1-9274  ◆ WHITNEY HOUSTON	
8	9	13	5	JUST AS I AM ARISTA 1-9353 ♦ AIR SUPPLY	
9	4	2	14	SUDDENLY JIVE 1-9323/ARISTA ♦ BILLY OCEAN	
10	15	21	5	WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN DEBARGE	
11)	16	22	5	EVERYTIME YOU GO AWAY COLUMBIA 38-04867  PAUL YOUNG	
12	7	6	9	SAY YOU'RE WRONG ATLANTIC 7-89567  ◆ JULIAN LENNON	
13	17	17	8	HEAVEN A&M 2729  ◆ BRYAN ADAMS	
14	11	8	14	FRESH DE-LITE 880623-7/POLYGRAM  ♦ KOOL & THE GANG	
15)	18	19	6	REAL LOVE RCA 14058 DOLLY PARTON (DUET WITH KENNY ROGERS)	
16	12	12	10	DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349 THE ALAN PARSONS PROJECT	
17)	19	20	6	CENTERFIELD WARNER BROS. 7-29053 / JOHN FOGERTY	
18	14	9	13	EVERYTHING SHE WANTS COLUMBIA 38-04840	
19)	21	24	5	FIND A WAY A&M 2734  AMY GRANT	
20	13	5	16	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC  SADE	
<u>(21)</u>	25	28	5	FOREVER COLUMBIA 38-04931 KENNY LOGGINS	
22	20	15	11	ONE LONELY NIGHT EPIC 34-04848  • REO SPEEDWAGON	
23	27	32	3	POSSESSION OBSESSION RCA 14098  DARYL HALL & JOHN OATES	
<b>(24)</b>	26	31	4	WALKING ON SUNSHINE CAPITOL 5466  ◆ KATRINA AND THE WAVES	
25	22	16	9	THROUGH THE FIRE WARNER BROS. 7-29025	
<b>26</b> )	30	33	3	♦ CHAKA KHAN  NOT ENOUGH LOVE IN THE WORLD GEFFEN 7-29012/WARNER BROS. ♦ DON HENLEY	
<u>27</u>	35	_	2	FRANKIE ATLANTIC 7-89547 SISTER SLEDGE	
28)	31	34	4	WAKE UP NEXT TO YOU ELEKTRA 7-69654  ◆ GRAHAM PARKER	
29	23	18	16	CRAZY FOR YOU GEFFEN 7-20051/WARNER BROS.	
30	N	EW)	<b></b>	♦ MADONNA  YOUR LOVE IS KING PORTRAIT 37-05408/EPIC	
31)	33	36	3	SUSSUDIO ATLANTIC 7-89560  ◆ PHIL COLLINS	
32	24	23	18	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	
(33)	39		2	◆ DEBARGE  I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA 38-04809  ROSANNE CASH	
34	28	25	14	GO DOWN EASY FULL MOON/EPIC 34-04835/EPIC	
35	29	29	20	◆ DAN FOGELBERG  ONE MORE NIGHT ATLANTIC 7-89588	
36	32	26	17	♦ PHIL COLLINS  I'M ON FIRE COLUMBIA 38-04772	
37	34	27	15	♦ BRUCE SPRINGSTEEN  I JUST WANNA HANG AROUND YOU  WARNER BROS. 7-29042  WARNER BROS. 7-29042	
38	36	30	23	NIGHTSHIFT MOTOWN 1773	
1				♦ COMMODORES  THINGS CAN ONLY GET BETTER ELEKTRA 7-69651	
39	38	38	4	!	
39	38	38	15	WE ARE THE WORLD ▲⁴ COLUMBIA US7-04839  ◆ HOWARD JONES  ◆ HOWARD JONES  ◆ USA FOR AFRICA	

○ Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

# **Record Factory Seminar Looks at Pricing**

#### Session Questions Conventional Marketing Concepts

SAN FRANCISCO As part of a whole cycle of management orientation sessions, the 41-unit Record Factory chain here recently held a two-day strategy and tactics semi-nar. Involving 18 key executives including two store managers, it was the chain's first such approach, and focused on pricing, marketing and advertising.

Summarizing the main point he received from the seminar, Sterling Lanier, president of Record Factory, says, "When you look at retail ads across the country, which are a joint effort between vendor and store, you see that we are placing too much emphasis on price. It's the only thing we are talking about to the consumer. It's as if there is no difference from one store to the next. It's stupid.

All departments of the chain are being encouraged to apply what marketing vice president Bob Tolifson calls a "rational approach" to marketing. Dependence on price is "a cop-out," he contends, reiterating other ways to look at price mark factors as developed with the help of an outside consultant. Tolifson declines to identify the consultant, beyond offering that he "has worked with many of the Fortune 500 companies.

The seminar took the position of questioning many conventional concepts surrounding price. Among the

questions asked: Why is price so fundamentally based on cost? Why should all stores have all the same prices? Why should you only raise your price if the manufacturer raises its price?

"The purpose of the price is not to recover the cost but to capture the value of the product in the mind of the customer," answers Tolifson. "If the marketing department is doing its job, it will explore other factors besides price.'

Even concepts such as "the customer is always right" came under question-quite humorously at one point. "We talked about the 'whorehouse philosophy' of marketing, or the customer always comes first. Tolifson says. "If you maintain that too strongly, you're going to base all your decisions on that."

Why not base price on what the customer is likely to pay? That was one basic proposition examined, Tolifson notes. He adds that in one respect the record business is backwards: In many businesses, "You get more for the new, less for the

More dramatically, an entire new configuration, Compact Disc, was price-promoted right out of the chute, Tolifson claims. "It makes no sense at all," he says.

Not everything the record/tape stores are doing with pricing was criticized at the seminar, Tolifson

points out. Loss leader pricing was seen as legitimate if used selectively and in timely fashion. As an example, he cites two methods for promoting new releases.

"If you put 30 albums in an ad at \$5.98, that's a lot different than another ad the same size with one album at \$5.98. Both will get the message across that you're cheap, but one doesn't hurt your profit picture; the other destroys it.

Pricing strategies have to be flexible, too, Tolifson adds. "What you do sometimes is correct: at other times you have to do it differently. A basic and erroneous assumption. he says, is that volume will go up enough to compensate for lowered (Continued on page 26)



'Bad Attitude" Permeates Long Island. RCA recording artist Meat Loaf recently dropped by the Long Island warehouse of Elroy Records to chat up his "Bad Attitude." Pictured at Elroy are, from left: Bob Rifici, East Coast sales director, RCA; Allan Grunblatt, product director, RCA; David Ross, field promotion rep. RCA: Bob Morelli, salesman, RCA; Meat Loaf; Steve Lerner, LP buyer, Elroy, Joey Marziotta, New York branch sales manager, RCA; and Larry Palmacci, New York branch manager, RCA.

Video Starter Kits. CD Cleaners

# **Accessory Firms Key on New Technologies**

BY MOIRA McCORMICK

CHICAGO New technologies have been offering retailers real growth in hardware and software sales. Now accessory manufacturers are concentrating their efforts on these emerging lines, as new products introduced at the recent Summer Consumer Electronics Show (CES) here demonstrated.

Video cleaning and storage accessories, in particular video starter kits, are prominent among new product lines, while audio accessories are taking a back seat. Also making appearances are a stereo television decoder and a VCR signal transmitter.

Allsop's Compact Disc cleaner, retailing at \$29.95, is "endorsed by Yamaha and Mobile Fidelity Labs, according to representative Randy Lervala. The wet system cleaner with rotating mechanism, he says, utilizes "cleaning strokes which go perpendicular to the groove.'

Recoton's CD I Compact Disc cleaner also retails for \$29.95, and also features a wet system and cleans in radial fashion, according to representative Paul Perez. In addition, he notes, constant surface pressure is maintained by the mechanism and cannot be altered by the

Discwasher's \$19.95 CD cleaner offers radial cleaning as well as fluid which "won't remove the printing on the other side of the disk, as some of our competitors' will," according to representative Chris Oberschelp.

Bib's CD cleaner, retailing at \$14.95, utilizes a three-way cleaning pad system. Company president Brian Arbib explains that cleaning fluid is applied to the pad and then moved once across the disk. The pad's brush, felt and chamois surfaces clean and polish the CD.

Audio-Technica's \$13.95 Techni-Clan CD cleaner utilizes a wet or dry system and includes chamois cloth and photo-quality paper, according to rep Dorie Johnson.

Recoton, which Perez notes trademarked the term 'starter system'," has a video starter system

with 20 different possible combinations, priced from \$19.95 to \$54.95. A typical system includes two blank Maxell videocassettes (one highand one regular-grade), video cleaner, dust covers, gold connectors and headphones.

Discwasher's video starter kit. priced at "under \$50" according to Oberschelp, includes video head cleaner, AB switchers and signal

splitter. She notes that Discwasher utilizes a dry head cleaner made of fabricated mylar and good for 50 cleanings. "It's less abrasive than videotape itself," Oberschelp says.
Allsop's Pro Video Care kits in-

clude video cleaner, vinyl dust cover and two blank cassettes, one highgrade and one regular, for \$49.95. Included on the regular tape is 30

(Continued on page 27)

# Chainwide 'Bluegrass Jam' Disc Jockey Stages May Promotion

BY EDWARD MORRIS

NASHVILLE May was "Bluegrass Jam" month for the 29-unit Disc Jockey chain, headquartered in Owensboro, Ky. "Our main goal was to develop a bluegrass market," says chief accessories buyer Kirk Brandenberger, himself a former bluegrass fiddler with the Larry Sparks band.

Brandenberger notes that many fans believe big retail stores don't stock a significant amount of bluegrass. During the month-long promotion, he estimates. Disc Jockey stores carried an average of 400 different titles.

Included in the offering was everything from pre-packs of old catalog product from Gusto and Record Depot to the newest titles from Ricky Skaggs, the Whites and other current bluegrass-influenced artists. Sale prices were from \$1.97 to \$6.99. No eight-track product was available.

Brandenberger says that because the promotion was experimental, and because bluegrass labels could provide little advertising support, the budget for "Bluegrass Jam" was small. Most of the advertising was in-store in the form of posters and handouts.

In about half the stores, managers were able to bring in local bluegrass bands to play for free, sometimes as a cross-promotional effort with area bluegrass festivals. "A lot of our managers were surprised that a band could come in, take up such a little space, not have to plug in and still draw a crowd," reports Brandenberger.

In areas where name acts were performing, in-stores were held. Included in this segment of the promotion were the Country Gentlemen, one of the most popular bluegrass acts of the past 25 years, and Hot Rize, a relatively new, but critically acclaimed, band. In Lexington, a Disc Jockey store gave away tickets for a major bluegrass festival.

To educate the store clerks and to provide appropriate in-store play, Sugar Hill and Gusto produced sampler tapes of their albums. The Gusto tape was narrated by legendary disk jockey Charlie Douglas, who now stars on the nationally syndicated live Music Country Radio Network. According to Brandenberger, Douglas not only presented the musical selections but also related useful bits of bluegrass trivia.

While results of the promotion are still being tallied, Brandenberger estimates that around 5,000 bluegrass albums were sold chainwide during May. He says the promotion will be held again next year, and probably with a larger budget.

The bluegrass festival season begins in early May in the area in which most Disc Jockey stores are located, a fact that makes cross-promotions a staple in the chain's calcu**Wherehouse Still Computing** 

#### Chain Into All-Out Software Push

SAN FRANCISCO Wherehouse seems to hear a different drum beat in computer software. At a time when the computer industry continues to feel tremors, the Los Angeles-based chain is into an all-out software push.

Taking advantage of more available space in its new superstores. which average 7,500 square feet in size, Wherehouse is stepping up computer software marketing via presentation, pricing and advertising, said Jim Lara, senior vice president and general merchandise manager, during the June 14 unveiling of a unit in suburban Los Gatos

The store opening ceremony here in the heart of Silicon Valley took place on the same day that Apple rocked the region with a massive layoff and reorganization-making the seeming contradiction of Wherehouse's surge appear all the more stark.

Almost alone now in computer software among record/tape chains. Wherehouse has a special commitment, according to Lara and to Doug Harvey, assistant vice president and head of computer software. "In any product, there is an evolution, and we try to be in at the onset," Lara declared. "We were in blank media, video rental and now Compact Disc and computer software.

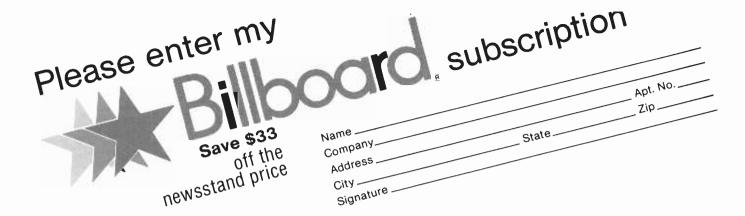
He emphasized Wherehouse's risk-taking style of management by

referring to the popular book "In Search Of Excellence." Quoting the phrase, "Ready, fire, aim," he added, "We believe in that. We try a lot of things.'

Lara made direct reference to the fact that the computer software section in the new store seems more segregated than usual. The section was, in fact, another store, he said. adding, "We wouldn't have had a wall if we'd caught the construction company in time." As it is, Wherehouse can now experiment with a separate street entrance to the section in addition to the door cut through to the main Wherehouse

Presentation is dramatic under neon logos and diffuse high-tech lighting. Product is displayed by hardware brand, then application and then product family, "like a math series. We stay away from alpha order like you see in our mu-Harvey said.

Pricing is aggressive, with one broadsheet here declaring 30%-70% cuts from suggested list on more than 600 titles. Phillip Adam of Colorado-based Spectrum Holobyte Inc., here for the grand opening among other software vendors, said the firm's hot title "Gato," which lists for \$39.95, is selling for \$23.95, "but they're [Wherehouse] moving 1,000 pieces a month.



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	personnel			

Manufacturers of records

□ New

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and software, including

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□ 06.	attorneys Concert promoters,
□ 00.	concert facilities
□ 07.	Music fans
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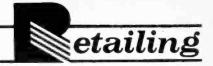
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# On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

Sony AND ARISTA teamed last week in a series of secondary market Compact Disc promotions aimed at spreading the CD gospel beyond major metro markets. Using the "Perfect 10" tagline and the Arista sampler CD of the same title as a focal point, the electronics giant and the record company held "Perfect

10" weekends via participating radio stations in each market, with call-in giveaways for station listeners.

The June 21-23 push was to select special grand prize winners in each market to receive a Sony D-5 Discman portable CD player. Additionally, copies of the "Perfect 10" sampler were to be given away throughout the weekend to callers.

Markets included Augusta, Ga.; Lincoln, Neb.; Beaumont, Tex.; State College, Pa.; Charleston/ Beckley, W. Va.; Columbus, Ga.; Fresno, Calif.; Greenville/Anderson, S.C.; Providence, R.I., and Ft. Smith, Ark.

With similar hardware/software cross-promotions having already blanketed most major U.S. markets, the move into this next tier of potential buyers appears both logical and timely. Local record/tape stores and Sony audio dealers in the "Perfect 10" target areas are thus likely to be joined by other retailers in the months ahead, as other small market CD tie-ins begin to proliferate.

A&M's MOBILE FIDELITY pact, through which the Los Angeles label has licensed selected catalog titles for release as Original Master Recording premium CDs, yields its first commercial releases this month via Compact Discs from Joe Cocker, the Tubes and Procol Harum.

Mobile Fidelity's critical success in focusing on Compact Discs from analog masters has already been clinched by prior classical and jazz releases. But the new A&M licensed albums, along with a CD of the Grateful Dead's "Mars Hotel," substantially broaden the audiophile line's profile in rock and pop on CD. Included are Cocker's double

"Mad Dogs & Englishmen," the live soundtrack set that features Leon Russell and Rita Coolidge among prominent members of the sprawling Cocker entourage; the Tubes' eponymous debut album; and "A Salty Dog," Procol Harum's 1969 classic, which featured Robin Trower and marked that band's final album with organist Matthew Fisher. Mobile Fidelity is also issuing a CD of Johnny Mathis' venerable "Heavenly" album, licensed from CBS.

JEWELED SUSPENSE: WEA, which had selected Motley Crue's new "Theatre Of Pain" album for (Continued on page 26)

FOR WEEK ENDING JUNE 29, 1985

# Billboard TOP COMPACT DISCS

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CI ACCICAL

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/	× 1	15	13	Compiled from a national sample of retain	il sales reports.
/ Alle	LA C. WEEK	2 Min	W.C. 460	Compiled from a national sample of retain ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	2	5	BRUCE SPRINGSTEEN COLUMBIA CK 38653 2 weeks at 1	No. One BORN IN THE U.S.A.
2	1	1	5	PHIL COLLINS ATLANTIC 2-91240	NO JACKET REQUIRED
3	3	3	5	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY
4	6	18	4	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
5	4	5	5	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
6	7	7	5	JOHN FOGERTY WARNER BROS. 2-25203	CENTERFIELD
7	9	9	5	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
8	8	6	5	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
9	5	4	5	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
10	11	14	5	SOUNDTRACK MCA MCAD 5553	BEVERLY HILLS COP
11	10	8	5	WHAM! COLUMBIA CK 39595	MAKE IT BIG
12	17	19	5	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
13	16	15	5	BRYAN ADAMS A&M CD 5013	RECKLESS
14	12	11	3	PINK FLOYD COLUMBIA C2K 36183	THE WALL
15	13	10	5	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
16	15	12	5	DON HENLEY GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
17	14	16	5	LIONEL RICHIE MOTOWN 6059 MD	CAN'T SLOW DOWN
18	18	27	3	STEELY DAN MCA D 5590	BEST OF STEELY DAN
19	25	-	2	HOWARD JONES ELEKTRA 960390-2	DREAM INTO ACTION
20	20	13	5	CHICAGO FULL MOON/WARNER BROS. 2-25060/WARNER BROS.	17
21	27	-	2	SOUNDTRACK FANTASY WAM 900-1791-2	AMADEUS
22	19	17	5	THE POINTER SISTERS PLANET PCD1-5410/RCA	BREAK OUT
23	23	20	5	FOREIGNER ATLANTIC 2-81999	AGENT PROVOCATEUR
24	22	22	5	JULIAN LENNON ATLANTIC 2-80184	VALOTTE
25	NEW		<b>.</b>	ANDREAS VOLLENWEIDER COLUMBIA MK 39963	WHITE WINDS
26	24	23	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD	385 FRESH AIRE 5
27	21	21	4	LEONARD BERNSTEIN PHILIPS DG 415-2532	, WEST SIDE STORY
28	NEW		<b>&gt;</b>	ROBERT PLANT ES PARANZA/ATLANTIC 2-90265	SHAKEN-N-STIRRED
29	26	26	4	REO SPEEDWAGON EPIC EK39593	WHEELS ARE TURNING
30		NEW		STEELY DAN MCA D-5570	DECADE OF HITS

/	+	1	18/	CLASSICAL Compiled from a national sample of retail sales reports.		
THIS W	9/0	2 Miles	WW.S. 460	TITLE ARTIST		
12/	13	12	7	LABEL & NUMBER/DISTRIBUTING LABEL  REPRINTED: WEST SIDE STORY DG 415-253 5 weeks at No. One		
1	1	1	5	BERNSTEIN: WEST SIDE STORY DG 415-253 5 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)		
2	2	2	5	WEBBER: REQUIEM ANGEL DF0-38218  DOMINGO, BRIGHTMAN (MAAZEL)		
3	3	4	5	AMADEUS SOUNDTRACK FANTASY WAM-1791  NEVILLE MARRINER		
4	4	3	5	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)		
5	6	6	5	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)		
6	5	5	5	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)		
7	8	7	5	COPLAND: APPALACHIAN SPRING TELARC 80078 ATLANTA SYMPHONY		
8	9	10	5	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS		
9	7	8	5	MOZART: REQUIEM L'OISEAU LYRE 411-712  ACADEMY OF ANCIENT MUSIC (HOGWOOD)		
10	13	15	5	STAR TRACKS TELARC 80094		
11	11	9	5	AVE MARIA PHILIPS 412-629		
12	15	17	5	TELARC SAMPLER #2 TELARC 80102		
13			5	BACH: GOLDBERG VARIATIONS CBS MK-37779		
	10	11		GLENN GOULD WITH A SONG IN MY HEART PHILIPS 412-625		
14	12	14	5	JESSYE NORMAN, BOSTON POPS (WILLIAMS)  BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932		
15	14	13	5	BERLIN PHILHARMONIC (KARAJAN)		
16	17	16	5	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244  NEVILLE MARRINER		
17	19	23	5	MAMMA LONDON 411-959  LUCIANO PAVAROTTI (MANCINI)		
18	23	28	5	PACHELBEL CANON RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA		
19	16	12	5	BEETHOVEN: SYMPHONY #9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)		
20	18	18	5	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302  DOMINGO (MAAZEL)		
21	20	21	5	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059 YO-YO MA, CLAUDE BOLLING		
22	22	20	5	BERLIOZ: REQUIEM TELARC 80068 ATLANTA SYMPHONY (SHAW)		
23	21	19	5	GERSHWIN: RHAPSODY IN BLUE TELARC 80058  CINCINNATI POPS (KUNZEL)		
24	,	IEW)		BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867 YO-YO MA		
25	25		2	BACH: BRANDENBURG CONCERTOS ARCHIV 410-500 THE ENGLISH CONCERT (PINNOCK)		
26	NEW▶		•	PHILIPS SAMPLER PHILIPS 412-712		
27	27	27	3	VARIOUS ARTISTS  GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123		
28	24	22	5	THE ART OF BEVERLY SILLS ANGEL AV-34017		
29	28	25	5	VIVALDI: FOUR SEASONS ARCHIV 400-045		
30	30		2	THE ENGLISH CONCERT (PINNOCK),  COPLAND: APPALACHIAN SPRING PRO ARTE CDD-140		
55	50		-	ST. PAUL CHAMBER ORCHESTRA (DAVIES		

BY FRED GOODMAN

NEW YORK As new age music moves further into the mainstream. Narada Distributing is going with it. The specialty wholesaler, which built its business by concentrating on providing the music to holistic book and health stores, is now doing an increasing percentage of its business with record/tape chains.

"We're definitely moving from alternative to mainstream distribution," says Todd Broadie, sales manager for the Milwaukee-based wholesaler. He adds that Narada has been concentrating on helping record stores start new age sec-

"The most interesting thing for me is that there's a new section being added to record stores," he observes, "and that hasn't happened in a long time. The stuff has been all over the shops, and it's basically my function to bring it all together. The stores are getting help in merchandising this kind of product and are picking up more titles.'

Narada's present catalog contains nearly 300 labels, many of them artist-owned. "We feel pretty good about our product mix," says Wesley Van Linda, Narada's vice president. "It represents the music pretty well because it's hard to say what will sell in the next year.

Begun by company president

John Morey in 1979 as a mail order outfit, Narada began wholesaling in 1981 when Van Linda joined as a partner. The initial emphasis on health food and book stores began to shift as more and more record stores sought out the distributor. Broadie was hired to concentrate on expanding the distributor's record

"The timing is just right," says Broadie. "A lot of stores knew something was going on, but weren't quite sure what to do.'

Broadie estimates that Narada is dealing with as many as 1,500 record stores, including Strawberries, Record Factory, Hastings and Musicland outlets. The company has added a toll-free phone munber, 1-800-8NARADA, to encourage retail-

Narada also has its own label, which includes pianist David Lanz, guitarist Gabriel Lee and synthesizer player Mile Rowland. According to Van Linda, the label does a large

Although Narada has been a specialty distributor and manufacturer for several years, the company feels no ill will towards larger companies that are moving into the marketplace."I don't think the music is being co-opted," says Van Linda. "It's very difficult to come in and take a

Adds Broadie: "If the majors un-

#### **RECORD FACTORY SEMINAR**

(Continued from page 24)

prices. "In most cases it's impossible. A dollar off every regular \$7.98 album means you've got to increase your volume about 65% to recover the lost profits."

Such an increase, contends Tolifson, is incredible. "You can never bank on [achieving that increase]. But if you run an ad you are banking on it. In hard advertising cost, whether it's co-op or not, it's still money spent on forsaken profits."

To a great extent, Tolifson suggests, Record Factory's move into video rental is helping management get off the price hangup. "We fea-ture convenience and selection and

occasionally a new release-but not price. Our price is lower than or as low as everyone else's, but the consumer already knows this. What they want to know is where your store is and how many movies you have."

As one example of acquiescing to the constant pressure of "put the price in the ad," Tolifson criticizes the chain's recent Grammy fullpager. "The only thing wrong with it was having the price in there. We gave away the profit. The consumer would have been just as excited about the Grammy winners.

EARL PAIGE

# store base.

ers further.

part of its business in cassettes.

large part of the market.'

derstood it, the chains wouldn't be calling us. Of course, that doesn't mean they're not trying."

# Keleases

#### **ALBUMS**

The following configuration abbreviations are used: LP-album; EP-extended play; CA-cassette; NA-price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

BECK, JEFF LP Epic FE 39483/CBS/no list CA FET 39483/no list

**CELLARFUL OF NOISE** LP CBS Associated BFZ 40134/CBS/no list CA BZT 40134/no list



CHEAP TRICK Standing On The Edge LP Epic FE 39592/CBS/no list CA FET 39592/no list

JOEL, BILLY Greatest Hits-Volume I & Volume II LP Columbia C2 40121/CBS/no list CA C2T 40121/no list

IAM SIAM She Went Pop LP Columbia BFC 39517/CBS/no list CA BCT 39517/no list

**MODERN ROCKETRY** LP Megatone M-1018/\$8.98

MOTLEY CRUE Theatre Of Pair LP Elektra 1-60418/\$9.98 CA 4-60418/\$9.98

PISCOPO, JOE **New Jersey** LP Columbia BFC 40046/CBS/no list CA BCT 40046/no list

SIMON, CARLY

TIME BANDITS LP Columbia BFC 40069/CBS/no list CA BCT 40069/no list

**220 VOLT Electric Messengers** 

VARIOUS ARTISTS Electric Sixties LP JCI JCI-3103/\$5.98 **VARIOUS ARTISTS** LP JCI JCI-3102/\$5.98

**VARIOUS ARTISTS** LP JCI JCI-3104/\$5.98 VARIOUS ARTISTS Rockin' Sixties LP JCI JCI-3101/\$5.98 **VARIOUS ARTISTS** LP JCI JCI-3105/\$5.98

**BLACK** 

LYNN, CHERYL It's Gonna Be Right LP Columbia FC 40024/CBS/no list CA FCT 40024/no list

SMOKE CITY I Really Want You

COUNTRY

TILLMAN, FLOYD Columbia Historic Edition LP Columbia FC 39996/CBS/no list CA FCT 39996/no list

(Continued on page 55)

#### ON THE BEAM

(Continued from page 25)

the second market trial of the controversial all-board CD package, is reportedly having second thoughts. A source at Elektra claims it's "still up in the air" as to whether the CD version will ship sans jewel box, even though the LP and cassette stock on the new headbanger longplayer were released Friday (21). With the CD not expected for several more weeks, the Elektra source says a decision on packaging should be completed in about 10 days.

FOR WEEK ENDING JUNE 29, 1985

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# MIDI INF ALBUMS.

	_		IVIIDEIIVE
,	/*		Compiled from a national sample of retail store and one-stop sales reports.
	A WEEK	W. Ag	Compiled from a national sample of retail store and one-stop sales reports.  ARTIST TITLE  LABEL & NUMBER/DISTRIBUTING LABEL (ORIG, YEAR RELEASED)  AFROSMITH COLUMBIA PC:36865 (1980) 4 weeks at No. One
	\ \varphi	1	LABEL & NUMBER/DISTRIBUTING LABEL (ORIG, YEAR RELEASED)  AEROSMITH COLUMBIA PC-36865 (1980) 4 weeks at No. One
1	2	88	AEROSMITH'S GREATEST HITS  ELTON JOHN MCA 37215 (1974)
2	1	96	ELTON JOHN'S GREATEST HITS  THE WHO MCA 37217 (1971)
3	3	96	WHO'S NEXT
4	4	94.	ELTON JOHN'S GREATEST HITS VOL. II
5	5	152	PIANO MAN
6	7	136	DON MCLEAN UNITED ARTISTS LN-10037 (1971)  AMERICAN PIE
7	10	16	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)  GREETINGS FROM ASBURY PARK
8	8	24	TOM PETTY MCA 37248 (1979)  DAMN THE TORPEDOES
9	6	102	STEELY DAN MCA 37214 (1977)  AJA
10	9	86	AEROSMITH COLUMBIA PC-33479 (1975)  TOYS IN THE ATTIC
11	11	152	DAVID BOWIE RCA AYL1-3843 (1972)  THE RISE AND FALL OF ZIGGY STARDUST
12	13	148	THE MONKEES ARISTA AL5-8061 (1976) THE MONKEES' GREATEST HITS
13	12	94	LYNYRD SKYNRD MCA 37211 (1973) PRONOUNCED LEH-NERD SKI-NERD
14	14	82	JIMMY BUFFETT MCA 37150 (1977) CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	15	144	THE WHO MCA 37000 (1970)  LIVE AT LEEDS
16	16	146	THE WHO MCA 37003 (1978) WHO ARE YOU
17	19	54	STEPPENWOLF MCA 37049 (1973) 16 GREATEST HITS
18	20	46	THE GUESS WHO RCA AYL1-3662 (1971) THE BEST OF THE GUESS WHO
19	17	102	JEFF BECK EPIC PE-33409 (1975) BLOW BY BLOW
20	26	12	CREEDENCE CLEARWATER REVIVAL FANTASY F-8402 (1970) COSMO'S FACTORY
21	18	84	RICK SPRINGFIELD RCA AYL1-4767 (1982) SUCCESS HASN'T SPOILED ME YET
22	24	58	MARVIN GAYE MOTOWN M5-191 (1976) MARVIN GAYE'S GREATEST HITS
23	21	96	STEELY DAN MCA 37220 (1980) GAUCHO
24	25	42	QUINCY JONES A&M SP-3248 (1981) THE DUDE
25	22	32	STYX A&M SP-3223 (1977) THE GRAND ILLUSION
26	23	152	DAN FOGELBERG EPIC PE-33137 (1974) SOUVENIRS
27	29	138	JOE JACKSON A&M SP-3187 (1979)  LOOK SHARP!
28	28	46	JEFF BECK EPIC PE-33849 (1976) WIRED
29	35	64	JANIS JOPLIN COLUMBIA PC-32168 (1973)  JANIS JOPLIN'S GREATEST HITS
30	27	54	STEELY DAN MCA 37040 (1972)  CAN'T BUY A THRILL
31	31	32	ELVIS COSTELLO COLUMBIA PC-35709 (1979)  ARMED FORCES
32	32	8	CREEDENCE CLEARWATER REVIVAL FANTASY F-8393 (1969) GREEN RIVER
33	30	36	STYX A&M SP-3240 (1981) PARADISE THEATER
34	NE	wÞ	CREEDENCE CLEARWATER REVIVAL FANTASY F-8397 (1969) WILLY AND THE POOR BOYS
35	33	116	ELVIS COSTELLO COLUMBIA PC-35331 (1978)  THIS YEAR'S MODEL
36	34	28	SIMON AND GARFUNKEL COLUMBIA PC-9529 (1968) BOOKENDS
37	37	62	RUSH MERCURY SRM1-1023 (1975) FLY BY NIGHT
38	38	122	SPYRO GYRA INFINITY 37148 (1979)  MORNING DANCE
39	36	98	JUDAS PRIEST COLUMBIA PC-34787 (1977) SIN AFTER SIN
40	39	58	RUSH MERCURY SRM1-1046 (1975)  CARESS OF STEEL
(00)			cavailable Recording Industry Assn. Of America (PIAA) certification for sales of

 Recording Industry Assn. Of America (RIAA) certification for sales of (CD) Compact Disc available. ■ Recording Industry Assn. Of Ame 500,000 units. ▲ RIAA certification for sales of one million units.



#### **ACCESSORY FIRMS**

(Continued from page 24)

minutes of "Jane Fonda's Workout," according to Allsop's Lervala. "It's a \$30 value for free," he notes. Allsop also showcased a new 10-

Allsop also showcased a new 10-item line of computer accessories at CES, including disk storage, cleaning kit, printer stand and a five-item micro line. In addition, notes Lervala, the company has revamped the packaging on its Orbitrac record cleaner, dropping some features and lowering the price from \$19.95 to \$13.95. A deluxe \$19.95 model is still available.

In other audio accessories, Audio-Technica's Sound Guard line includes cassette cleaner, demagnetizer, record cleaner and stylus cleaner for \$24.95. "The Sound Guard line is sold with rack systems," notes the company's Johnson

CD storage accessories represent a "fast-growing field," according to Larry Jacobson of Lebo/Peerless. He points to wood home storage units at \$29-\$49, drawer-type units at \$20 and interlocking plastic units at \$3.99 as among the company's newest CD accessories.

Video home storage units range from plastic (\$8.99) to wood (\$49.99). Particularly of note is The Rack, which premiered six months ago. The slant-bottomed, 12-capacity shelf is stackable and retails for \$8.99.

Savoy now has a 16-capacity CD carrying case of padded vinyl for \$24.95, as well as a smaller unit retailing for \$19.95. Both are available for immediate delivery Sept. 1, according to representative Richard Devejian. The company also has solid wood storage units for audio, video and Compact Disc, from \$14.95 to \$29.95.

Add'n Stac's new three-drawer, 90-capacity Compact Disc Cabinet employs a "high-tech black and silver look," according to representative Frank Capano, and retails for \$49.99. Video cabinets holding 23 to 35 cassettes range in price from \$29.99 to \$49.99.

Fischer America, a new company that had been OEM for Ford, Chrysler and General Motors, introduced its line of "C Box" custom cassette carriers at the show. C Boxes, all of which feature pop-out drawers, are custom made for 40 different car makers, according to rep Rone Lewis. Car audio C Boxes retail for \$20, while a video C Box line carries a price tag of \$20 for five interlocking boxes.

Also new on the market is Recoton's stereo television decoder, with a special feature known as Schotz Stereo TV Probe. According to representative Perez, the probe "picks up the weak audio signal that radiates in the tv's chassis, and amplifies it to the point where it's usable. It also increases ambient information, adding to the sense of realism and dynamics."

The decoder, which Perez says "will roll out the fourth quarter of this year," retails for \$149.95.

Rabbit Systems Inc. has reintroduced the Rabbit, a VCR signal transmitter. According to representative Ken Holmes, the Rabbit was introduced at the Winter CES, but was recalled for design adjustments.

# Billboard TOP COMPUTER SOFTWARE

ااار		X	arc	TUPU	UNI	PUIEK SU				1	-	1	1	
		LAST WEEK	WKS OVEEK	Compiled from a national	al sample of retail store	and rack sales reports.	Apple II	ari	Commodore	<b>×</b>	Macintosh	TRS/Tandy	CP/M	Other
	17	1 2	ZX SX	TITLE	Publisher	Remarks	A <sub>P</sub>	Atari	ပိ	IBM	Z	<u></u>	ზ	ŏ
	1	1	76	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					_
	2	2	16	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•				L
	3	5	14	KARATEKA	Broderbund	Action Arcade Game.	•		_					
	4	3	84	FLIGHT SIMULATOR	Microsoft	Simulation Package				•				
	5	4	27	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•
	6	9	8	GATO	Spectrum HoloByte Inc.	Strategic Game				•				
	7	7	38	ZORKI	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•		•	•
Z	8	6	5	SUMMER GAMES II	Ерух	Arcade Style Sports Game	•	•	•	•				
Z E	9	10	2	SUPER HUEY	Cosmi	Helicopter Simulation			e					
Z	10	19	3	BEACHHEAD II	Access	Strategy Arcade Game			•					
Z	11	13	89	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•				
1	12	8	17	BRUCELEE	Datasoft	Adventure Game	•	•	•					
ENTERTAINMENT	13	16	30	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•					
	14	14	9	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.		<del>                                     </del>	•					
	15	15	5	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•				
	16	12	46	SARGON III	Hayden	Chess Game	•			•				
	17	17	2	SPACE SHUTTLE	Activision	Shuttle Mission Simulation	•	•	•					
	18	20	4	CRUSADE IN EUROPE	MicroProse	Strategic Simulation	•	•	•	•				
	19	11	7	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	•	•	•	•				
	20	18	2	MAIL ORDER MONSTERS	Electronic Arts	Action Arcade Construction Set			•					
	1	3	74	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•				
	2	2	39	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•			
	3	1	91	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•			
NO	4	4	29	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	<b>*</b> *	<b>*</b> *	•		•*		
ATI	5	10	4	BANK STREET MUSIC WRITER	Mindscape	Write,edit and play back your own music compositions.	•		•	•				
<b>EDUCATION</b>	6	5	70	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•					
п	7	6	2	MUSIC SHOP	Broderbund	Allows you to create,edit and store your comp- ositions. It is also a music synthesizer.			•					
	8	9	2	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.			•*					
	9	8	6	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 12.			•	•			Ì	
	10	7	2	HAYDEN SAT PACK	Hayden	Combined Sat programs.		•	•	•				

	10	′		HAYDEN SAT PACK	Hayden	Combined Sat programs.	•	•	•	•			
	1	1	49	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•				
	2	2	12	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•				
7	3	3	91	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•			Ī
	4	8	10	НОМЕРАК	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•			Ī
ğ	5	6	10	THI: NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•			I
MA	6	4	15	MANAGING YOUR MONEY,ANDREW TOBIAS	Meca	Home Financial Management System				•			1
2 J	7	7	83	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•		
	8	5	25	PAPERCLIP	Batteries Included	Word Processing Package		•	•*				1
Ĭ	9	9	17	PFS: WRITE	Software Publishing	Word Processing Package	•			•			Ī
	10	10	3	LETTER WIZARD	Datasoft	Word Processing Program	•	•	•				1

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●—DISK ◆—CARTRIDGE ★—CASSETTE

#### \$29.95 Price Point Dominates

# **RECORD 11 TITLES CRACK SALES CHART**

BY TONY SEIDEMAN

NEW YORK Potent promotions have brought a new record to Billboard's Top 40 Videocassette Sales chart, with 11 new titles arriving for the week of June 29. That's the most new titles added in one week since the stand-alone sales chart was introduced.

Providing nine of the 11 new adds were three promotions and one new label: Walt Disney Home Video's "Limited Gold Edition II"; RCA/Columbia Pictures Home Video's "Six Super Sellers" sale of six major films for less than \$30; MGM/UA Home Video's under-\$30 "Ten Top MGM Musicals For A Song" promotion of 10 of its classic motion picture musicals; and Arthur Morowitz's wrestling-oriented Coliseum Video label.

With the arrival of the promotions, the \$29.95 price point now dominates the sales chart, providing 15 of the 40 entries. Tied for second place are the \$39.95 and \$79.95 price points, each with nine entrants. The next most popular price points are \$59.95, with three entrants, followed by \$19.98, \$19.95 and \$16.95, with one title each.

A total of seven of the 11 new titles are at the \$29.95 price point. These new arrivals knocked two \$14.95 titles off the chart, both of them Paramount Home Video "Star Trek" episodes: "The Corbomite

Maneuver" and "Where No Man Has Gone Before." Paramount's "Trek" episodes tend to achieve a strong chart presence every time the company releases one of its batches of 10 titles.

All of the new adds are concentrated on the lower end of the chart. The highest new title is at number 23, the lowest at number 39.

The theme aspect even extends to the two feature films that make their first chart appearances this week. Sally Field and Lindsay Crouse save the farm in CBS/Fox Home Video's "Places In The Heart" (number 24) for \$79.98, and Sissy Spacek and Mel Gibson do the same in MCA Home Video's "The River" (34) at \$79.95.

Despite the fact that the majority of the new titles are promotionally priced in the \$30 range, their average retail list price comes to \$42.68, just slightly more than the \$42.42 average list of the 11 titles they pushed off.

MGM/UA Home Video's musical promotion and Disney's "Limited Gold" tied with each other, putting three \$29.95 titles on the chart. The MGM/UA features making their debut are "Seven Brides For Seven Brothers" (23), "High Society" (28) and "The Unsinkable Molly Brown" (32). Disney's winners are "Donald's Bee Pictures" (30), "The Disney Dream Factory" (36) and "Life With Mickey" (39).

Coliseum cracked the videocassette chart with the \$39.95 "Wrestlemania" (29) and the \$59.95 "Hulkimania" (33), while RCA/Columbia saw only one of its under-\$30 titles enter: "Close Encouters Of The Third Kind—Special Edition," at 35. This marks the first time that title has been on Billboard's video sales chart.

The new titles raised the average list price of the titles on the Top 40 Videocassette Sales chart by a few cents, from \$46.31 to \$46.38. Total cost to a consumer who wanted to buy the entire Billboard top 40 at full retail this week would be \$1,185.09; last week it would have cost \$1,852.18.

With prices to distributors about 37% off the retail list of the average piece of product, the amount manufacturers would take in from the average piece on the chart comes to about \$31.08.

"Singin' In The Rain," one of MGM/UA Home Video's musical titles, has been on the charts for three weeks, and this week reaches number 17. It appears that "Gigi" will be the next of the musical movies to chart, with the other films in the promotion taking some time to climb their way onto the top 40.

Assistance in preparing this story provided by Marc Zubatkin.





Something Wonderful May Happen. That's what MGM/UA Home Video hopes for its release of "2010." MGM/UA Home Entertainment Group chairman and chief executive officer Seymour Leslie meets with Keir Dullea, one of the film's stars, at a part held at the Holly Solomon Gallery in New York to celebrate its home video release.

#### Family Titles Reduced

# **Embassy in Summer Promo**

LOS ANGELES "Embassy Land: Fun 4 Sale!" is the name of a special three-month summer promotion on catalog titles from Embassy Home Entertainment. Fifteen of the company's best-selling family and children's titles will be reduced to \$19.95 and \$24.95 (\$29.95 and \$34.95 in Canada).

The promotion, which began Monday (17), runs until Sept. 13, at which time titles revert back to their \$24.95-\$79.95 price points.

Titles may be purchased individually or in a special pre-pack which contains one of each of the 15 titles, in VHS or Beta, beginning July 17. An additional 5% discount is available on the purchase of pre-packs. Pre-packs are priced at \$319.25 sug-

gested retail, representing a savings of \$230 from the regular cost of the 15 titles.

Among titles offered in the promotion are:

"Savannah Smiles," "A Minor Miracle," "Rascal Dazzle" and "Galaxy Express," all at \$24.95.
"Jungle Book," "The New Ad-

• "Jungle Book," "The New Adventures Of Huckleberry Finn," "The New Misadventures Of Ichabod Crane," "The Lone Wolf" and "The Unicorn," all at \$19.95.

• "The Berenstain Bears Play Ball," "The Berenstain Bears Meet Big Paw," "The Raccoons: Let's Dance," "The Raccoons And The Lost Star," "Timefighters" and "Doctor Snuggles," all at \$19.95.

### **Fast Forward**

#### BY KEN WINSLOW

The U.S. introduction of the British Technology Group's Ambisonic surround sound matrix encoding and reproduction process, by Audio Design/Calrec of Bremerton, Wash., has already started generating a loyal cadre of partisans for its adoption in a relatively crowded audio field.

Ambisonic's use of a phase frequency amplitude matrixing technique, particularly when starting with well recorded material, is said to create a phantom imaged stereo picture for the listener over a multispeaker left/right, front/back placement that puts sound point source between and beyond speakers. Because of the need for left/right, front/back speakers, consumers will need four speakers if the Ambisonic system is to work at its best

While Ambisonic encoding is making strides in audio-only material, a particularly bright future is seen for its use with video because of the illusion of depth it can help create for the viewer/listener in otherwise 2D display and projection situations.

Audio Design/Calrec's Nigel Branwell reports that a feature-length motion picture using Ambisonic encoding has already been produced by Blake Edwards. TV broadcasters, now adding FCC-approved MTS stereo channels, are also working with the process, as they are with a number of others,

including Discovery Music Network's "holophonic" system.

The first Beta/VHS video program to make use of Ambisonic encoding, "Washington, D.C.," has been completed and placed into retail distribution at \$29.95 by Nicholas Communications under its own label. It's one of five planned "moving picture postcard" music videos that will make extensive use of Calrec Soundfield live field recording and digitally mastered and mixed Ambisonically encoded hi fi stereo audio for completion and retail sale this year (Billboard, May 11).

As with any surround sound matrixing system, the focused stereo picture with the full 360-degree distribution is only realized through the use of a surround sound processor, now moving into retail from Ambisonic at about \$250 list.

However Ambisonic may ultimately hold up under intense audiophile scrutiny, it makes the particularly unique claim of being able to decode the matrixed audio information of other major surround sound systems equally as well through the Ambisonic processor as each is able to decode through the use of its own system processor, such as are now being variously sold by Surround Sound Inc., Fosgate, Pioneer, Audionics, Aphex Systems, Aiwa and others.

Despite the many quality improvements made in recent years for the audio side of video-released music, movie and other program(Continued on page 31)

FOR WEEK ENDING JUNE 29, 1985

# Billboard.

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# **TOP VIDEODISKS**

	Compiled from a national sample of retail store sales reports.  Copyright Owner. Principal								
ZHIO.	2 WEEK	W.S. A.	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearof Release	Rating	Format	Price
1	2	11	GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	CED	49.95
2	3	3	THE COTTON CLUB A	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
3	4	11	RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	CED	34.95
4	1	13	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
5	7	3	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	CED Laser	29.98 34.98
6	8	3	THE KARATE KID	Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki Morita	1984	PG	CED	29.95
7	NE	w <b>&gt;</b>	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	CED Laser	29.98 34.98
8′	9	3	BODY DOUBLE	RCA/Columbia Pictures Home Video 30411	Craig Wasson Melanie Griffith	1984	R	CED Laser	29.95 29.95
9,	5	3	SUPERGIRL A	Tri-Star Pictures RCA Video Disc 217-515	Helen Slater Peter O'Toole	1984	PG	CED	29.95
10	6	25	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98

■ Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product).
▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certificide prior to Oct. 1, 1984 were certified under different criteria.)
♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



Sparkling videos from the Platinum LP "Diamond Life."

**Hang On To Your Love** 

Smooth Operator (EXTENDED VERSION)

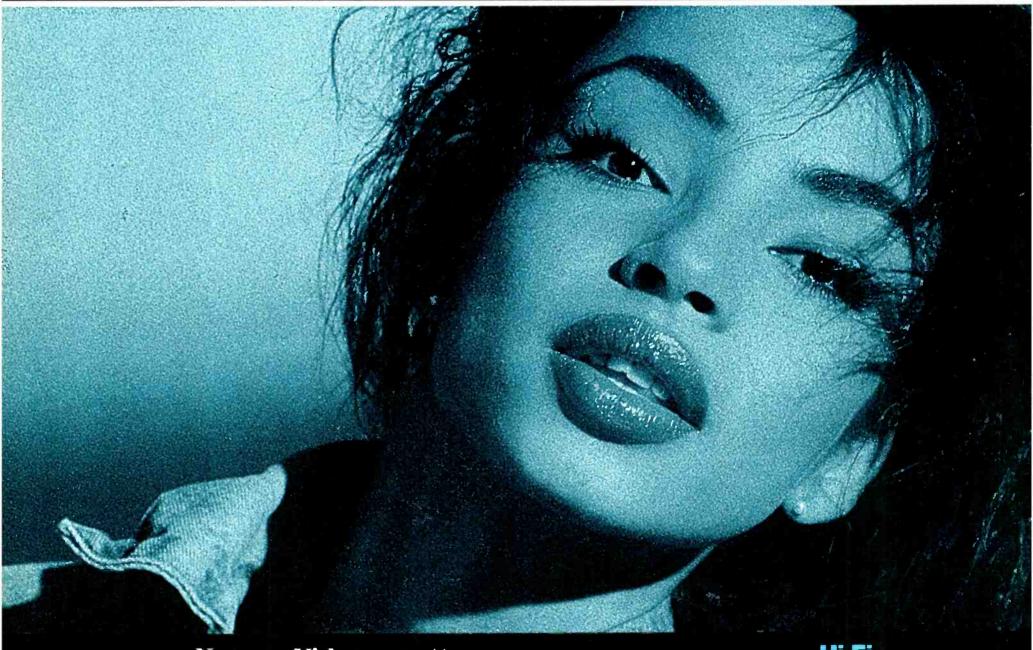
Your Love Is King

When Am I Going To Make A Living?

Plus personal reflections by SADE.







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# **SHOW STOPPING!**

# ···· BILLBOARD'S ···· 4th ANNUAL



Video Software Dealers Association

# ···SHOW ISSUE···



### **NEWS & PREVIEWS**

Weekly Video Charts
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The International Newsweekly of Music and Home Entertainment



# ...newsline...

MGM/UA HOME VIDEO AND PORTAVIDEO INTERNATIONAL have reached an agreement on public performance rights that may put prerecorded video into hotels, motels and resorts all over the U.S. PortaVideo is one of the leading marketers of play-only videocassette machines, and the MGM/UA Home Video agreement will allow the firm to rent customers software as well as machines. MGM/UA has been one of the most active studios in the public performance area, but the PortaVideo deal marks the first such deal for hostelries, rather than public facilities such as hospitals and army bases. PortaVideo will be stressing home video's high degree of choice and convience in its marketing campaign.

KID-ORIENTED HOME VIDEO ACTIVITY continues on the upswing, with independent labels committing increasing resources to the genre. Active Home Video has created a children's entertainment and adventure video line, the first titles out of which are "Brighty Of the Grand Canyon," "The Greenstone," Shirley Temple's "The Little Princess" and an animated "Around The World In 80 Days."

KARL/LORIMAR HOME VIDEO is boosting its kidvid presence via the release of "Gigglesnort Hotel, Volume III," which will cover such topics as "Fire Safety" and "Pulling Together," while children's author and artist Robert Quackenbush has created a 45-minute videocassette in which he apears in front of young audiences, telling his stories and drawing his characters. Among the tales told are "Henry's Awful Mistake," "Henry Babysits," "Pete Pack Rat" and "Sheriff Sally Gopher." The Quakenbush tape retails for \$79 in Beta and VHS and is available from his studios at 460 E. 79th St., New York, N.Y. 10021.

OTHER KIDVID RELEASES INCLUDE two Flexitoons Ltd. titles, which use "flexible cartoon" puppets to tell the stories "Readers Of The Lost Alphabet" and "The Time Taxi." Craig and Olga Marin did the production work on the titles. An Ultimatte was used to generate the background for much of the two 40-minute cassettes, which retail for \$19.95. Flexitoon is based at 46 W. 73rd St., New York, N.Y. 10023. Also taking the kidvid route is CC Studios of Weston, Conn., which puts the work of acclaimed children's writer and illustrator Maurice Sendak on video for \$29.95. "Really Rosie" is the first of a new CC Studios series, "The Children's Circle."

THREE NEW BOOK PUBLISHERS are trying out the home video marketplace, with Rizzoli, McGraw-Hill and Macmillan all putting out product on cassette. Rizzoli, a publishing house with strong overseas connections, is the only one of the three that hasn't made a linkup with an existing home video firm. Instead it has created Rizzoli A.C. Video, which will add subtitles to classic and current overseas feature films, and voice-overs to culturally-oriented programs in other languages. First out is "Best Of Italy," while future releases will cover France, Greece and Spain.

EMBASSY AND CARAVATT are the two home video firms invovled in recent publishing linkups. McGraw-Hill has joined with Embassy Home Entertainment, while Macmillan has linked with Caravatt. Embassy and McGraw-Hill will be exploring the video possibilities of the latter's new releases and catalog titles. Initial releases coming out of the linkup will be "Baby-Proofing Your Home" and "Auto Repair For Dummies." McGraw-Hill will also handled distribution in book-oriented channels. Caravatt and Macmillan's first release will be "The Macmillan Video Almanac For Kids," which will run for one hour and be priced at \$39.95. Book-oriented outlets will also be used for distribution.

INTERNATIONAL VIDEO ENTERTAINMENT has created yet another sublabel, with its USA Home Video label signing Sybil Danning to front for an adventure-oriented product line. Titled "Sybil Danning's Adventure-video," the new line will make its debut next January with a shipment of four titles.

THE RESULTS OF the Cannes product purchase race are beginning to come in, with Vestron Video tallying up "Massive Retaliation" and a co-production agreement with Platinum Pictures among the deals it made at the French film festival. Platnum Pictures' president is Chuck Vincent, who has made most of his reputation producing high-grade, plot-oriented adult films. The Vestron/Platinum deal calls for four films a year over a two-year period. Three films with budgets in the \$2 million-\$3 million range are currently in production: "Slammer Girls," "Fort Lauderdale" and "Sex Appeal." Vestron has also signed a two-picture deal with Taliafilm, pre-buying rights to the 1986 scheduled releases "Lionheart" and "Hyper Sapien."

TONY SEIDEMAN



# **John Wayne Rides Again**

#### Sony, Republic Releasing PD Titles

NEW YORK A number of John Wayne films that have fallen into the public domain are providing the driving force behind marketing campaigns by two home video firms.

Both Sony Video Software Operations and Republic Pictures Home Video's Spotlight Video are using Wayne product to propel westerncentered marketing efforts slated to take place this summer. In fact, the companies are marketing a number of the same films, including "Paradise Canyon," "The Dawn Rider," "Neath Arizona Skies," "Randy Rides Alone" and "The Man From Utah."

The two companies are taking considerably different tacks with their films, however. Sony is using the Wayne product to kick off a new video line that will focus on what it describes as "classic western films." The line will be called "Most Wanted Westerns," and all of its initial 15 titles will be priced at \$19.95.

Sony describes its western product as "restored," claiming that its video masters are made from original celluloid negatives, and sweetening the soundtracks of the films with music by William Barbar of the Oak Ridge Boys. Sony's "Most Wanted Westerns" will be released

in the Beta and VHS Hi-Fi formats. Republic's Wayne release, known as "The High Hat Western Series," is also being priced at \$19.95. There will be eight titles in the series.

Both the Sony and the Republic titles were made in the early to mid '30s, and all are in black and white. Republic is also releasing six color western titles this summer, all of them carrying a \$39.95 list price.

The titles in Republic's "High Hat" series are "Dawn Rider," "Frontier Horizon," "Lawless Range," "Paradise Canyon," "Riders Of Destiny," "The Man From Utah" and "Randy Rides Alone."

Utah" and "Randy Rides Alone."
Sony's "Most Wanted" release includes "Lawless Frontier," "Paradise Canyon," "Sagebrush Trail,"
"Texas Terror," "The Trail Beyond," "The Dawn Rider," "Blue Steel," "Desert Trail," "Lucky Texan," "Neath Arizona Skies," "Randy Rides Alone," "Riders Of Destiny," "The Star Packer," "West Of The Divide" and "The Man From Utah"

Other "Most Wanted Western" releases will be coming in the near future, Sony says. The company is planning considerable marketing and merchandising support for the

Billboard.

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# TOP VIDEOCASSETTES RENTALS

/	/ #/	/ #	Compiled from a	a national sample of retail store rental r		of	<b>100</b>
/ K	LAST.	WHS CHECK	Compiled from a	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	2	10	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A, Schwarzenegger	1984	R
3	5	3	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
4	3	7	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
5	4	4	DUNE A	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
6	6	5	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
7	12	2	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
8	7	6	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
9	8	8	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
10	9	16	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
11	10	16	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
12	11	8	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1 660	Steven Bauer Barbara Williams	1984	NR
13	14	8	THE POPE OF GREENWICH VILLAGE ▲	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
14	13	25	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
15	NE	N D	THE RIVER	Universal City Studios MCA Dist, Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-1
16	33	2	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
17	19	16	STAR TREK III-THE SEARCH FOR	Paramount Pictures	William Shatner DeForest Kelley	1984	PG
18	16	11	SPOCK	Paramount Home Video 1621  Touchstone Home Video 241	Jessica Lange	1984	PG
19	20	9	SUPERGIRL A	Tri-Star Pictures	Sam Shepard Helen Slater	1984	PG
20	17	7	OH, GOD! YOU DEVIL ▲	USA Home Video 217-515 Warner Brothers Pictures	Peter O'Toole George Burns	1984	PG
		17		Warner Home Video 11418  MGM/UA Home Video 800499	Ted Wass Patrick Swayze	1984	PG-1
21	15	4	RED DAWN ▲	Tri-Star Pictures	C. Thomas Howell  Donald Sutherlund	1985	R
22	18		HEAVEN HELP US	Thorn/EMI/HBO Video 2986 Angeles Cinema Investors	Andrew McCarthy Ryan O'Neal	1984	PG
23	23	11	IRRECONCILABLE DIFFERENCES A	Vestron 5057	Shelley Long Lesley Ann Warren	1984	R
24	38	2	CHOOSE ME	Media Home Entertainment M-787	Keith Carradine Steve Martin	1984	R R
25	34	20	ALL OF ME A	Thorn/EMI/HBO Video TVA2715  Cannon Films Inc.	Lily Tomlin · Sho Kusugi	-	<u> </u>
26	25	6	NINJA III- THE DOMINATION ●	MGM/UA Home Video 800546 Orion Pictures	Lucinda Dickey  Gene Wilder	1984	R
27	22	19	THE WOMAN IN RED ▲ ◆	Vestron 5055  New World Pictures	Kelly Le Brock  Kathleen Turner	1984	PG-1
28	24	15	CRIMES OF PASSION A	New World Video 8512	Anthony Perkins Clark Gable	1984	NR
29	28	15	GONE WITH THE WIND ▲	MGM/UA Home Video 900284  New World Pictures	Vivien Leigh  Linda Blair	1939	G
30	26	4	NIGHT PATROL ▲	New World Video 8425	Pat Paulsen	1985	R
31	21	6	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-1
32	32	3_	THE BROTHER FROM ANOTHER PLANET	Cinecom Intl. Films Key Video 6831	Joe Morton	1984	R
33	NE	w	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
34	30	17	ONCE UPON A TIME IN AMERICA	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
35	27	2	SONGWRITER	RCA/Columbia Pictures Home Video 6-20437	Willie Nelson Kris Kristofferson	1984	R
36	31	12	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
37	37	28	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
38	35	41	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
39	39	22	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
40	29	6	FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R

Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). 
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 Titles certified prior to Oct. 1, 1984 were certified under different criteria.) 
 International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

#### **FAST FORWARD**

(Continued from page 28)

ming on tape and disk, the average consumer realizes very few, if any, of these benefits.

This is because many of the audio enhancement and spatial imaging techniques require the properly adjusted use of some special "all or nothing" accessory hardware capability beyond that of just having a reasonably good single- or multiple-channel amplifier and speaker system

For consumers without the requisite "CX," "Hi-Fi," "Dolby stereo/surround," "SQ" or other special hardware reproduction capability for which a particular piece of videocassette or disk software's audio track(s) may have been encoded, such audio enhancements, as excellent as each can be in its own right, amount to little more than an audio alphabet soup.

According to Branwell, Ambisonic is one system that avoids this confusion and uncertainty because of its ability to deliver an enhanced listening experience without the use of an Ambisonic processor over any one-, two- or three-plus-channel discrete audio reproduction system that the consumer might use for playback.

Producers can be assured that their efforts to enhance audio will get through to the listener/viewer, because of what amounts to the universal audio enhancement compatibility of the Ambisonic system.

The claim is that when Ambisonic encoded surround sound is heard without the use of an Ambisonic processor over a conventional mono channel, the sound will "jump out at you" even through a run-of-the-mill tv receiver's stock mono speaker.

Discovery makes the same claim for its Holophonic system.

In the case of two-channel left/right speakers, not only will a clearly better focused image be heard, but a sound curtain effect will appear, Branwell claims.

While carefully staged demonstrations of the results obtainable by the use of Ambisonic encoding have been conducted this year at the National Assn. of Broadcasters and Audio Engineering Society shows and are slated for the upcoming Video Software Dealers Assn. convention in Washington, the best test in this regard is what a consumer will hear through his VCR mono or stereo fixed-head linear or hi fi rotating-head reproduction system.

We screened a release copy of the Ambisonically encoded "Washington, D.C." music video played back on a low-end Sharp, mono audio, VHS VCR, with the audio routed through a combination AM/FM stereo and power amplifier with all panel settings flat to be able to make an A/B switched comparison with music stations.

Keeping in mind that the production of "Washington, D.C." meets Branwell's stipulation of starting with "good" audio, our ears could-clearly hear a distinct improvement. Our mono reproduction gave us almost the identical definition and brilliance, but without the left/right imaging, of local Grade A Contour FM stereo station signals.

Ken Winslow is a publisher of the VideoPlay Report, a newsletter analyzing developments in video hardware and software, based in Washington, D.C.

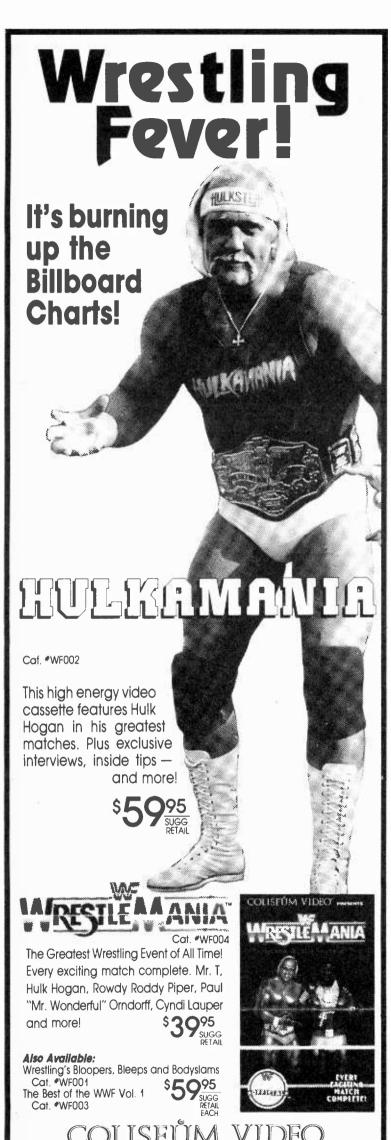
Billboard

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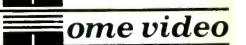
# TOP VIDEOCASSETTES. SALES



■ Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



430 West 54th Street., New York, NY 10019



### Disney Channel Study Examines Viewer Habits

LOS ANGELES Prerecorded videocassette sales or rentals do not have a negative impact on subscriber satisfaction with The Disney Channel, Walt Disney's pay cable service, according to the results of a survey sponsored by the channel.

survey sponsored by the channel.

A February-to-March research study conducted by ASI Market Research concluded that there is a "heavy user" phenomenon among current Disney Channel subscribers, a conclusion underscored by the fact that those subscribers rent and tape children's video product more than former or non-subscribing Disney Channel households.

The random telephone interview survey, which involved more than 750 telephone interviews in three markets among current, former and non-Disney Channel subscribers, was designed to determine whether Disney Home Video purchase and rental usage had an effect on disconnects and/or the signing of new subscribers to the family-oriented pay cable service.

Other findings, according to Anne Hotchkiss, director of research for the Disney Channel, include these:

• The vast majority of VCR owners report that the VCR is used to watch rental material and to tape programming from regular television. The VCR is used more for these two purposes than for taping from cable channels or watching material that has been purchased.

• A greater proportion of current Disney Channel subscribers (77%) report taping material from cable channels than do former subscribers (66%) or non-subscribers (61%).

• In terms of types of entertainment most often rented/purchased, dramas and comedies released after 1970 were mentioned most often by all segments.

• Current Disney Channel subscribers (23%) rent/buy children's-oriented material more often than either former subcribers (8%) or non-subscribers (11%).

• The decision as to which specific title to rent/buy is usually made at the video store rather than before arriving there. This pattern was observed for home entertainment material in general, including children's-oriented product.

• Children have a significant role in the selection of the specific titles that are being rented/bought for them

• About two-thirds of all VCR households tape prime time dramas (64%) and made-for-television movies/mini-series (60%). Sporting events, prime time comedies and theatrical films shown on television are also taped, but to a lesser extent.

• Among current Disney Channel households that also have other pay services, more customers tape from HBO (74%) and Showtime (76%) than they do from The Disney Channel (63%).



# The best music videos begin on Eastman film.

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The Smart Start.







And Next Time Use a Safety Razor. Ron Howard makes his music video debut directing the clip "Gravity," from the Michael Sembello tune of the same name. The song appears in Howard's new feature film "Cocoon." Howard is not the one with the weird beard, and Sembello is not the preppie.

# ...newsline...

**DISNEYLAND IS HEARING** the music video beat. "Videopolis" has opened at the famous Anaheim super-amusement park, next door to the "Small World" exhibit. It's described as "a multi-million-dollar video dance arena complete with large screens, monitors, and a control room that would rival most broadcast stations." Hours for the new venue will be 7 p.m. to midnight. Video material for the club will be provided by the Sight & Sound Entertainment clip pool. There will be no additional charge for Disneyland visitors to enter Videopolis.

A GAME SHOW PARODY is the theme of MTV: Music Television's latest promotion. Bearing the name "MTV Let's Make A Music Deal," the promo started June 4 and runs through June 30. There will be three grand prize winners, all of whom will have the chance to participate in "Let's Make A Music Deal" live on the video music network. Prizes include: an eight-week paid job at MCA Records in L.A., along with dinner with Tom Petty; a small role in Orion Pictures' "Absolute Beginners," along with a trip to London; and "Weird Al" Yankovic's 1973 Toyota Corolla, "complete with a fuzzy dashboard, dented doors, no radio, Hawaiian design seat covers and one year's worth of car insurance."

STRAWBERRIES RECORDS & TAPES, the New England-based chain, reports strong success with a T-shirt tie-in with Boston music video station V66 (WVJV). In a period of four weeks, the chain says, it sold 4,000 V66 T-shirts. Chain executives report that consumer reaction to the promotion is the hottest response to a new medium they've ever seen, and have ordered at least 5,000 more units. Word is that Strawberries even asked the music video station to hold off on its T-shirt spots until the chain could catch up with the demand.

**VIDEO DIRECTOR ZBIGNIEW RYBCZYNSKI**, whose clips include the acclaimed "Close (To The Edit)" for Art Of Noise, has formed a new company, Zbig Vision, and Island Records national director of video promotion Kris Pusckiewicz has left her job at the label to work as Rybczynski's representative and executive producer. Zbig Vision's work space in New York will include complete 35mm editing facilities. The team's first job together was an Island Records U.K. video, "Ultimo Ballo." The company can be reached at (212) 431-7655 or 925-3365.

THE AMBIENT FOOTAGE MARKET continues to bubble. Now club pool Telegenics has created "IPM," which stands for "Images Per Minute." IPM videos will consist of "animation and Hollywood film clips edited to an original 'beat box' style audio track," the company says. Scot Blackwell did the original IPM audio track. No vocals will be included, and each month's 30-minute edit will have a different beats-per-minute count. The first reel will go out on July 1.

ALSO AMBIENT ARE two new Wavelength Video reels, "Olympians" and "Superbowl Of Motocross." "Superbowl" features highlights from the 1984 Miller Highlife Superbowl of Motocross, and will cost clubs \$95 for 48 minutes of video. "Olympians" will spotlight Carl Lewis, Edwin Moses, Nadia Komaneci's perfect-rated performances and other events at a price of \$150 for one hour of video.

TONY SEIDEMAN

### Announcement of Finalists Near

### 300 Competing for 3M/AFI Clip Award

LOS ANGELES More than 300 videotapes were received on June 14, the deadline for the 3M New Talent Award In Music Video contest sponsored at the American Film Institute's Television Workshop here (Billboard, May 11). The 20 to 30 finalists will be announced by July 1.

Each finalist will be sent seven audio tracks, which will be provided by participating record labels, and will be given two weeks to turn around a treatment for a music video clip. The winner will get the opportunity to make his or her video shortly after that.

The contest is an effort to discover new music video directorial talent and recognize music video as a serious art form. Open to anyone with some prior professional experience as a director or related work in film and/or video, it required applicants to send in a resume, application forms and sample work reels. The participating record labels are RCA, Epic/Portrait, Columbia, MCA, PolyGram, Warner Bros. and Atlantic

Songs selected by the participating labels have been finalized. They are: "Blue Christmas" by Elvis Presley (RCA), "I Cry For You" by Tuesday Knight (Epic/Portrait), "Party At Ground Zero" by Fishbone (Columbia), "Alternating Currents" by Spyro Gyra (MCA), "Price To Pay" by Simon Townshend (PolyGram), "Little Wild One" by Marshall Crenshaw (Warner Bros.) and "I Just Need A Little Rock" by Eddie & the Tide (Atlantic).

Finalists will select one track and submit a concept, storyboard and preliminary budget for a music video production. The winner, selected by a national panel, will direct the clip at AFI's state-of-the-art video facilities in Hollywood. 3M will provide a production budget, audio and videotape stock, and the Artronics/3M Studio Computer, a computer-based, graphic paint system, as a special effects tool.

Production and post-production systems are also being provided by AFI. The record label will then promote and market the video, which should be completed by the end of September.

The members of the national judging/advisory panel are: Simon Fields, Limelight Films; Mary Lambert, director; Edd Griles, executive vice president of development, Ohlmeyer Communications Inc.; actor Nicholas Cage; music video conceptualist Keith Williams; Mick Kennedy, director of the National Academy of Video Arts & Sciences, which produces the annual American Video Awards telecast; Michael Mann, executive producer of the "Miami Vice" television series; singer/songwriter Irene Cara; keyboardist Herbie Hancock; and Edoardo Pieruzzi, vice president of 3M's Magnetic Audio-Video Products Division.

Two additional judges are Ian Ralfini, vice president of Vestron MusicVideo, and Billboard home entertainment editor Jim McCullaugh.

According to AFI's Vicki Costello, the entries come from all over the country and not just the major media centers, with sample reels showcasing many local groups. "That was the biggest surprise," she says

Many of the submissions, continues Costello, are "MTV-like," reflecting the influence of the 24-hour music cable service. But she says the panel will be leaning towards work that is more innovative than typical MTV fare.

### 'Getting Girls' Rocks Out

### How-To Tape Uses Clip Approach

LOS ANGELES Video music, the singles scene and basic educational techniques are being combined in video veteran Irv Goodnoff's latest project: a how-to tape instructing men in the art of meeting women.

Goodnoff didn't want a taped stand-up lecture. Instead he went for a more glamorous hook. His 45-minute "Guide To Getting Girls" casts several rock musicians in cameo roles. The mini-feature is designed for cable as well as the home video market.

A Jon Sargent/David Reed Production, the "Guide" features cameo appearances by Nick Beggs, lead vocalist for Kaja (formerly Kajagoogoo); Robbie Krieger and John Densmore of the Doors; Maxine Petrucci and Chris "Godzilla" Doliber of Madam X, and Rhino recording artists the Valley Girls.

Starring in the production are Susan Richardson, who played Susan Bradford on the "Eight Is Enough" television series, was a regular on "One Day At A Time," and has numerous other television credits; and Tom Silardi, who starred in "Fury To Freedom" and also has extensive television credits.

The producers contend that "Guide To Getting Girls" is a minifeature film dealing with "the contemporary art of flirtation" in modern American society.

Central to the production is a 1984 research study conducted in New York that observed behavioral patterns in singles bars. Seven distinct stages of flirtation were demonstrated by women which occur when a woman wants to pick up a man. Each of these stages is analyzed in detail as a "nerd" is transformed into a "well-oiled love machine."

The producers say their approach combines an educational/informa-

tive format with the light and humorous approach of rock music vid-

Goodnoff was responsible for imaging the 1985 American Video Award-winning "Eat It" with "Weird Al" Yankovic. He was also the director of photography for Huey Lewis & the News' "Heart Of Rock'n'Roll."

JIM McCULLAUGH

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Hour-Long Clip Countdown Series

### ATI's 'TV 2000' Set for July 5 Debut

NEW YORK ATI Video, in association with music programming producer and syndicator On The Air, is launching "TV 2000," a 26-week series of one-hour music/entertainment programs targeted at 18- to 34-year-olds. Revolving around a top 10 video countdown theme, the new show is set to premiere July 5 with a major 13-week promotional tie-in with Sony.

Likening the series to a combina-

tion of ATI's "Radio 1990" and "Entertainment Tonight," producer Stuart Shapiro says that "TV 2000" will feature the chart-based top 10 videos along with a "pick hit of the week" and two other clips, most all of which will be presented in full length. These additional "swingers," Shapiro says, will be related to "new bands, something with a film, or something to do with a video pro-

Shapiro adds that music and entertainment news and information will be delivered in between clips, as well as comedy bits from John Kassir, co-host of the show with Jo Gallo.

Rock journalist Lisa Robinson will provide news reports and on-location interviews, building on her similar role in ATI's "Radio 1990."

The Sony tie-in involves the first 13 episodes of "TV 2000." Each week a different Sony video title will be featured in a "rock sweepstakes", whereby callers and correspondents correctly answering clues about a rock star given during the show are eligible to win the videocassette, a Sony Beta Hi-Fi VCR, and a personal phone call from a major rock star.

All correct respondents will become eligible for a grand prize at the end of the 13-week period consisting of a Sony 26-inch stereo tv, a Beta Hi-Fi VCR and a library of Sony videocassettes, as well as a trip to New York or Los Angeles for dinner with a rock star.

"TV 2000" will employ a "hightech, modern looking" set using four video monitors, a computer, a VCR and a video jukebox. ATI video chief Jeff Franklin is executive producer, Cynthia Friedland is executive in charge of production, Bill Lichtenstein is producing on location, and Laurie Kaye is the writer.

On The Air has cleared eight of the top 10 markets. Shapiro says that a local telephone "rock line" featuring taped messages from rock stars twice daily will be in 20 markets covering 70% of the U.S.

On The Air has previously distributed ATI's "FM-TV," "Playback '84" and "Visions '84" programs, and currently distributes its "Vi-

JIM BESSMAN

### New Video (

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

ALPHAVILLE

Jet Set Forever Young/Atlantic ARRI Video K. Danguiller

STEVE ARRINGTON

Dancing In The Key Of Life Dancing In The Key Of Life/Atlantic Don Sorkin Productions/Don Sorkin George Bloom III

SANDRA BERNHARD Everybody's Young Working Pictures Productions

Attack Me With Your Love Single Life/Atlanta Artists/PolyGram Samurai Productions

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AMY GRANT

Find A Way Unguarded/Word/A&M Alan Hecht/Fred/Alan Inc. Thomas Schlamme

JOHN PAAR

St. Elmo's Fire (Man In Motion) St. Elmo's Fire Soundtrack/Atlantic Reel Magic Productions/Kimberly Faber Kort Falkenberg

ROBERT PLANT

One West Derek Burbidge

R.J.'S LATEST ARRIVAL Swing Low R.J.'s Latest Arrival/Atlantic Ed Barbini Productions Ed Barbini

SISTER SLEDGE

Frankie
When The Boys Meet The Girls/Atlantic Ken Walz Productions Pat Birch

SIMON TOWNSHEND

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3

2

6

1

3

3



Pushing The Buttons. Ramsa marketing manager Tom Bensen (foreground) and product manager Gene Juali stand at the controls of the WR-8616 postproduction recording console.

### Capacity Attendance, Underlying Controversies

### **APRS Exhibition a Mixed Success**

By STEVEN DUPLER

LONDON With more than 120 exhibitors on hand and what seemed to be capacity attendance, the 1985 Assn. of Professional Recording Studios (APRS) exhibition here, June 12-14, was, on the surface, a rousing success. But there are underlying controversies regarding the nature of the show and the way it is set up that, according to many exhibitors, must be resolved soon in order for the annual gathering to continue to meet the needs of the rapidly expanding British pro audio industry.

Exhibition space at the Kensington Exhibition Centre is limited, and no provisions are made for demonstration rooms. Although APRS

secretary Edward Masek says accommodations were increased by 20% last year, have been rising increasing annually by about 5%, "and will continue to do so," that doesn't seem to be enough.

Tore Nordahl, president of Digital Entertainment Corp., the U.S. pro audio arm of Mitsubishi Electric, was forced to obtain space in the nearby Kensington Close Hotel to announce the formal opening of Mitsubishi sales and support operations in the U.K. Two other firms. Syco Systems and Klark-Teknik PLC, were put in the position of violating APRS bylaws in order to set up "essential" demo space in areas outside the actual exhibition hall. Klark-Teknik has been banned from APRS participation for the next two years, and Syco has been told it is not welcome back next year" by Masek.

'The show space was completely gone almost a year ago," says Nordahl. "As we weren't prepared to know exactly when we would be able to make the announcement about the new British division, it was really impossible to get space

on relatively short notice when there was such a demand.

Space at the APRS is allotted on a ballot system in February, and those exhibitors who have displayed at the show since the event began . are given space on the first ballot, thus getting the prime spots. Firsttime exhibitors, and those who have only exhibited at recent shows, are allotted progressively less desirable booth space until the show is filled. Many exhibitors call this an undemocratic system, and have suggested that it be changed to become more similar to the Audio Engineering Society (AES) booth allocation method, which gives all prior exhibitors first selection of the prime booth areas, regardless of how many shows they've been on hand

Syco Systems' Mike Kelley is one of the exhibitors who sees the APRS policy of not permitting sound demos as an unwise one. "Having a trade show with a bunch of deaf, dumb and blind producers walking around looking at a bunch of deaf, dumb and blind product (Continued on page 38)

should be at least three videos

forthcoming for the new Talking

And the beautiful photography you

may have noticed on the clip for

Bryan Ferry's "Slave To Love" is

credited to director J.B. Mondino,

who also shot Don Henley's "Boys

**NEW YORK** 

REE SOUL EXPERIENCE artist

Fredrix Clark has completed his

first video, for the single "The Rock Of The Stet." In the clip, Clark is

featured along with a group of

Brooklyn rappers, the Stetasonics,

composed of Kareem-aka-Daddy-

Prince Paul and Wise, the Human

Mix Machine. The clip was co-pro-

duced by Gunn Video and Clark,

with Peter Gunn as director of photography and Clark as director.

OTHER CITIES

JOHN CAFFERTY & the Beaver

Brown Band recently completed

work on what is termed "an entire evening of music videos." Working

with producer Kenny Vance of Red

Giant Productions and director

Josh Aronson of Aronson Films,

the band is now putting together 30-

and 60-minute tv specials, as well as

video clips for individual songs off their album "Tough All Over," all

culled from footage filmed at New

York's Ritz and outtakes shot in the

band's home state of Rhode Island.

Production companies and post-

production facilities are welcome

Edited by STEVEN DUPLER

O, Delite, Fruquan, the "DBC,

Of Summer" video.

Heads album "Little Creatures.

### Cost Advantages, Not Upscale Image, Stressed

### **Europadisk Downplays DMM's High Profile**

BY SAM SUTHERLAND

LOS ANGELES In launching Teldec's Direct Metal Mastering technology in the U.S., New York-based Europadisk finds itself in the ironic position of battling the new analog manufacturing technique's upscale image. According to the firm's Jim Shelton, the audiophile credentials already earned by imported DMM pressings have eclipsed more downto-earth cost advantages.

As the first and thus far only American licensee of the German mastering system, which sidesteps conventional cutting on lacquer by etching directly onto blank copper master disks, Europadisk finds itself fighting the assumption that DMM processing is both costlier and more speciliazed in its applications. Shelton thus notes that current efforts to familiarize clients with the advantages of the Teldec system find the established mastering and manufacturing company

downplaying DMM's existing profile in recorded product.
"Teldec is heavily into classical

reportoire," he explains. "Between them and their first principal licensee, EMI, most of the stuff that's been imported into the U.S. has been classical product."

As a result, he suggests, potential clients assume that Direct Metal Mastered projects will incur higher costs. Additionally, early reviews of DMM albums have focused on signal-to-noise improvements and gains in transfer accuracy more appropriate to classical masters than the pop, rock, black and other nonclassical genres that dominate U.S. record sales.

In fact, Shelton argues, the Teldec mastering approach is just as noteworthy for reproducing a fuller spectrum of extreme high and low frequencies, typically subject to greater emphasis with pop and rock material than with classical product. "That's just where DMM gives you the most advantage," he claims, in both frequency response and transient response.

Shelton adds that the unique stylus shape required for DMM cutting lathe head assemblies and the hard copper disk, which poses none of the losses usually experienced with softer lacquer masters, are credited with those gains.

"Consumers think it's an expensive and exotic process, and it simply isn't," he says. "Forty million records have already been manufactured with it. In fact, it's cheaper for some projects than conventional lacquer cutting, because you eliminate plating costs. You save not only expense, but a lot of the headaches associated with lacquers as well."

For Shelton, the greatest irony may be that those potential cost savings are arguably greatest for high-volume projects. "You only need one good set of DMM copper masters to produce a virtually unlimited set of stampers," he explains. When etching onto copper blanks, a mastering facility can pull nickel mother disks from the masters and ship these to pressing

"On a typical big release, you press in three different plants, with each plant normally getting two sets of lacquers," he observes. "With DMM, you only need to send the nickel parts.

"Because they pull their stampers right off the parts they get, you avoid the chronic problems associated with lacquers. There's a lot of money that can then be saved on those projects."

Although the basic DMM mastering charge of \$230 per side is higher than the fees typical for lacquer cuts, Shelton cites not only the savings in plating, but also the cost for the mothers. Nickel DMM mothers cost \$40, compared to the \$135-\$145 lacquers usually employed.

Shelton notes other misperceptions often encountered when presenting DMM's merits to users. While DMM masters can indeed accommodate about 15% more play-(Continued on page 38)

### Video Track

LOS ANGELES

STONE WALL PRODUCTIONS is finishing up a long-form video

> to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

rockumentary with Heart. Fred Garland of Stone Wall is acting as executive producer, as well as project co-producer and co-director with Heart's Howard Leese. The results of the audio and video recording will yield a new album by Heart this summer, as well as a 30-minute video for cable and network formats and a "full-length feature video" to correspond with the band's 1985 world tour. An interesting note about the project: It was recorded exclusively with an Ampex VPR-5 recorder on Ampex one-inch videotape and Ampex 456 studio mastering audio tape. "The best way to capture the realness was live audio and video being simultaneously recorded with the finest portable equipment made," notes Garland, adding that "we weren't interested in re-staging or lip synching.'

Listing all the recent projects by Limelight Film & Video Production would fill this column, but here are a few: a live Madonna video. directed by Daniel Kleinman and produced by Simon Fields, shot at Cobo Hall in Detroit last month. The first clip, "Over And Over," has already been released; what will be done with the rest of the footage has yet to be decided. Limelight also recently finished a clip for Dire Straits' "Money For Nothing." Directed by Steven Barron and produced by Siobahn Barron, the video was shot in Budapest. Finally, Steven Barron and Simon Fields recently completed a clip for A-Ha's single "Take On Me." The video utilized special rotoscope animation effects, which took two months to

Audio Track

**NEW YORK** 

THE DOMINATING 3 have been in at Quadrasonic Sound Systems, working with producer O.C. Rodriguez on a single, "Greg Nice The Human Beat." Behind the board was Matthew Kasha, assisted by Tom Gonzales. Also, pop/country duet Brian & Steve have been tracking a single for Haymarc Records with producer Ted Hayes and engineer Peter Lewis.

At Rockin' Reel in Northport, N.Y., Dorian Gray has been in mixing with engineer David Greenberg. Sundance is the producer.

At Mediasound, Jackie Gleason recently produced his own Dixieland compositions for his upcoming CBS-TV movie "Izzy And Moe. Steve Thompson and Michael Barbiero remixed Duran Duran's Capitol single "A View To A Kill." And the Spinners recently cut tracks there for Mirage Records, with Joel

Sovfer at the controls.

The Beastie Boys, L.L. Cool Jav and Run-D.M.C. were all at Secret Society working on music for Cannon Films' "Crush Groove" with producers Rick Rubin and Russell

Dave Spitz, bassist for the Brooklyn-based hard rock group White Lion, has been recording at Cherokee with Tony Iommi. Iommi. former guitarist for Black Sabbath, is working on his debut solo album for PolvGram.

At Greene Street Recording, Joe Piscopo and Eddie Murphy recently mixed "The Honeymooners Rap" for Columbia, with Hal Willner producing and Rod Hui engineering. And Jeff Gordon has been producing Bob Gruen for 'The Art Record," an upcoming PolyGram Classics release.

UTFO was at Sound Heights recording "Pick Up The Pace," pro-(Continued on page 38)

According to Warner Bros., there

37

### APRS EXHIBITION A MIXED SUCCESS

(Continued from page 37)

stands is an anathema," he asserts. "These producers and studio owners who make up the APRS are also generally musicians and in some cases programmers, and they need to hear and use the equipment hands-on to make their judgments."

As far as Syco Systems being told that it would be unwelcome at the next APRS show, Kelley says, "The APRS is a democratic organization, and there is a lot more to it than simply what the secretary says."

Klark-Teknik, manufacturer of digital reverbs and other signal processors, decided to make use of the Rolling Stones' mobile audio truck to give demonstrations of its new software for the DN 780 reverb. By doing so, the company violated the APRS rule prohibiting such demos, which states that they are "not permitted during the opening hours of the Exhibition, nor may equipment be displayed or demonstrations given beyond the confines of the Kensington Exhibition Centre during the hours of the Exhibition."

Says Klark-Teknik's Keith Worseley: "Our equipment must be de-

moed in order to be properly shown. It's not as if we didn't also take a booth within the hall itself; we did. People could only come into the truck to hear the demo after picking up an invite at our stand."

Masek had no comment on either the Klark-Teknik or Syco Systems situations, other than a formal press statement which noted in part, "Klark-Teknik sought a change in the rule on March 28. We believe that any change in the rules must be timed so that all Exhibitors benefit equally. Because of the timing, it was unlikely that any Exhibitor other than Klark-Teknik would benefit. Accordingly, the request was not agreed."

Another potential problem facing the APRS is what to do about the exhibition in 1987, when the International AES comes to London just two months prior to the APRS show. Richard Ellen, former editor of Studio Sound magazine here, recently raised the issue in the U.K. press of whether it was possible for the two shows to merge that year, so as not to interfere with each other's attendance.

er's attendance.
Says Masek: "We contacted the AES about their plans for 1987, and asked them if they would like to join forces and stage a single event, as we were concerned about two shows in London coming so close together. In fact, I even had lunch with [AES executive director] Donald Plunkett to discuss that matter. Their response so far has been that they would rather not, and that both shows would go on as planned." Masek adds that there will be "some degree of cooperation between AES and APRS," though what and how much he doesn't yet know.

APRS chairman Mike Belville, in a written statement regarding the 1987 AES, said, "The prospect of two premier international pro audio shows in the same city, within a short time of each other, seems certain to annoy—and make life very difficult for many manufacturers who normally attend both shows." Belville suggested that the AES omit London from its list of venues.

Many of the exhibitors at the show seemed to feel that the APRS has come to a crossroads, and must come up with ways in which the show can better serve the industry.

### **U.K. Rental Firms Unite**

### Trade 'Watchdog Body' Formed

LONDON The major pro audio and concert sound rental companies here have formed their own professional association to act as a "watchdog body." The new organization will help to standardize service and facilities offered by the member firms, and will provide valuable client information, such as credit histories.

The new group, the Assn. of Professional Entertainment Hire Companies (APEHC), was created and will be administered by Ian Jones of HHB Hire & Sales Ltd., Andy Hilton of Hilton Sound Ltd., Richard Goldblatt of Audio Effects, Richard Kelley of Brittania Row, Richard Kelley of Brittania Row, Richard Eastwood of Music Labs and Chris Adamson of Samuelson's. According to Jones, the companies involved essentially all deal in different areas of the industry, although there is some overlap among them.

"There was no professional association looking after the interests of the hire companies here, and there was also no way for customers to distinguish which of the hire companies of the multitude that exist are reputable firms," says Jones. "The APRS wanted us to join, but we really didn't consider that as a possibility."

Jones says there are numerous ways the new trade group can help its members help themselves and each other. "We'll be able to standardize paperwork, so that everybody has a way of identifying equipment, as well as establish a standard rental form for customers to fill out." Another plus, he adds, is that the hire companies will now be able to obtain group insurance, and

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Hilton notes that the establishment of APEHC will also see the development of a "code of practice" for the rental industry here, ensuring better service and better customer relations.

One observer, however, has noted: "It all sounds very wonderful now, and I'd like to see it last. But what often happens with associations like this is that members will begin undercutting each other after a while, and the trust begins to evaporate, with the group dissolving soon after."

### Queen's Award For Soundcraft

NEW YORK Soundcraft Electronics Ltd., the London-based manufacturer of consoles and recorders, has been awarded the Queen's Award for Export. This marks the second time the firm has received this award.

The award is given to companies who exhibit an outstanding increase in export business over a three-year period. Soundcrafts's first award came in 1979, and it is now the first console manufacturer to receive two. Announcement of the honor came at the recent grand opening ceremonies of Soundcraft's new manufacturing facilities in Borehamwood, Hertfordshire, U.K.

### **New Products**





Lexicon Inc. of Waltham, Mass. is now shipping expanded software packages, offering additional reverb programs and enhancements for both the 224XL digital reverb/effects processor and the model 200 digital reverb/room simulator. Retrofit kits are also available from the company. There are four new reverb programs for the 224XL—inverse room, rich chamber, rich plate and rich split—while the model 200 gains six new programs. Suggested retail price for the model 200 software package is \$240. There is no charge to presesnt 224Xl owners for that package; however, a \$95 charge covers a media package which includes 11 EPROMS, a new owner's manual and ROM puller.

### **AUDIO TRACK**

(Continued from page 37)

duced by Full Force. Questar Welsh was at the board. Bill and Spike Lee of Spike Lee Films were at the studio tracking and mixing a song for the film "Nola." The Lees produced, with Vince Traina engineering. Alvin Miranda was also in, producing and mixing a new gospel project with engineer Traina.

### LOS ANGELES

GENO AUSTIN recently laid tracks for his upcoming release at Pisces Soundworks, with Jae Jarrett supervising the production.

A&M recording act Lodgic was in at Sunset Sound Factory completing their debut album with producers David Paich, Steve Porcaro and Tom Knox. Other projects there include: British band Silent Movies working on an EP for Columbia, with David Kahne at the controls; Capitol's America mixing their forthcoming live album with producer Matthew McCauley; and the Del Fuegos starting their second album for Slash Records, with Mitch Froom producing.

Mitch Froom producing.

Kenny Rogers was in at Lion
Share Recording Studios recording
vocals for his forthcoming album,
with George Martin producing.
Christopher Cross was also there,
laying tracks for his third Bros. album. Producing the project was Michael Omartian, with John Guess
at the console. In addition, Michael
Sembello was in working on his
new A&M album with producer
Dick Rudolph and engineer Tommy Viceri

### NASHVILLE

MECENT PROJECTS AT Music Mill include: Lee Greenwood recording vocal overdubs for his upcoming album with producer Jerry Crutchfield; Glen Campbell working on his new gospel album with producer Ken Harding; and the Talleys cutting tracks for Word with producer Andy Tolbird.

In recording at Emerald Sound Studio are: Eddie Rabbitt with producer Phil Ramone and engineer Jeff Coppage; Steve Greene with producer Greg Nelson; and Carmen with producer Keith Thomas.

### OTHER CITIES

PRODUCER/ENGINEER Greg Ladanyi has been at London's Sarm Studios West mixing Asia's forthcoming album for Geffen Rec-

Engineer Phill York has been at Crystal Clear Studios in Dallas, working with local act Robert Lee Kolb & Local Heroes.

Aerrage was in at The Barge in Wayne, N.J., recording three songs with producer Steven Herb and engineer Jim Barg. The band's album is scheduled to be completed by the end of the summer.

Producer Bill Szymczyk is working with Melvin James on his first album for MCA at Metro Studios in Minneapolis. Szymczyk has previously worked with the Eagles, Joe Walsh, the Who, J. Geils and others.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

### **EUROPADISK**

(Continued from page 37)

ing time per side without significant signal losses, that increase is actually due to the new cutting head design perfected for the system, rather than the use of the copper master. He also argues that mastering rooms balking at the total investment required when buying a new lathe (Neumann's VMS 80, the only existing design compatible with the DMM cutter) as well as a cutting head may be overlooking an industrywide need to update cutting equipment.

Indeed, Shelton maintains that rising consumer expectations rather than any decline in the quality of lacquer-mastered LPs have spawned increased dissatisfaction with analog disks. But while he's

still ready to defend current lacquer cutting standards as high, he praises DMM product as "cleaner, brighter—it sounds much closer to the master tape."

Europadisk's clientele, which includes a number of smaller, specialized labels, is already actively testing DMM processing with current or scheduled projects, but Shelton says the company is currently sweetening the pot with a reduced DMM mastering fee all this month. That price break, he indicates, may be extended further into the summer.

38

### Billboard Spotlight



COSA ROSA









PETER SCHILLING



JAMES LAST



PETER MAFFAY

### Changing Designs OF Music AND Media



ALPHAVILLE

West Germany-Austria-Switzerland

### By JIM SAMPSON

t's more than just a common language, culture or love of brass music that makes one group West Germany, Austria and Switzerland together as one market. Affiliated companies in the three countries work closely together, facing similar challenges throughout at \$1.5 billion audio/video software market.

Packed by surprisingly quick consumer acceptance of the Compact Disc, disk and tape sales in all three countries have started to rebound from the slump of the past four years.

While the West German video market finds itself in a crisis (down 48% in 1984 according to one association), the Austrian and Swiss video rental business posts modest gains.

Both record and video companies must soon adapt to increasing competition in the home entertainment market, as cable, satellite and private commercial broadcasting finally reaches central Europe. Accompanying this new media explosion is a rights tangle which must be unravelled at an international level, despite Europe's tradition of parochial non-

And on the horizon is the compact digital cassette, which this fall is expected to complicate the market even further.

The central European charts remain firmly in the grip of Anglo-American stars, although in the past year such artists as Scorpions, Nena, Falco and Yello have blazed new trails in international acceptance. And small labels throughout central Europe have shown renewed vitality.

With over 85% of record and tape turnover in the three countries, West Germany strongly influences regional market developments. And Germany, in turn, felt the pinch when sales in the U.S. and U.K. plummetted between 1979 and 1984. In 1980, 52% more LPs were shipped than in 1984.

But a few months ago the West German record industry association Phonoverband issued an optimistic report on late 1984 and early 1985, showing the best figures since

For 1984, Phonoverband reported 49.6 million singles shipped to German dealers, 63.6 million LPs, 39.3 million cassettes and 2.9 million Compact Discs. With a drop of 11% from 1983 in full-price records and tapes, total units slumped 5%. But thanks to encouraging maxi-single and especially CD demand (the latter up 222% the former 89%), market value slipped only 2%.

Phonoverband said the real improvement occurred in the last quarter of 1984. And it continued into the first quarter of 1985, as the value of wholesale shipments rose close to 10%. Only continuing Compact Disc shortages kept the lid on record company fortunes.

Long before the turnaround, however, record companies in West Germany, Austria and Switzerland began calling themselves "program suppliers," on the lookout for new sources of income. Last year, they achieved breakthrough agreements with broadcasters which brought in \$285 per clip under four minutes in Germany and \$162.50 in Austria-the Swiss music industry is still negotiating with local broadcasters.

The neighboring rights collection agency GVL is also looking for license revenue from discos and stores showing industry-produced videos to the public. Dissatisfied with mediation which it felt produced inadequate broadcast license compensation, GVL has aggressively taken Germany's statecontrolled broadcasters to court.

And all sectors of the home entertainment business, from record and video companies to music publishers and individual artists and authors, eagerly anticipate passage of Germany's long-delayed copyright law revision, which should introduce a tape levy and tighten Germany's antipiracy protec-

A further source of increasing revenue could be the licensing of pop music produced in central Europe. Until recently, such exports (from Silver Convention and Boney M. to James Last, who still holds reign as West Germany's biggest music export) were exceptions to the rule. But in the past 18 months, several breakthroughs have given artists, record companies and music publishers throughout central Europe new hope for broader international acceptance.

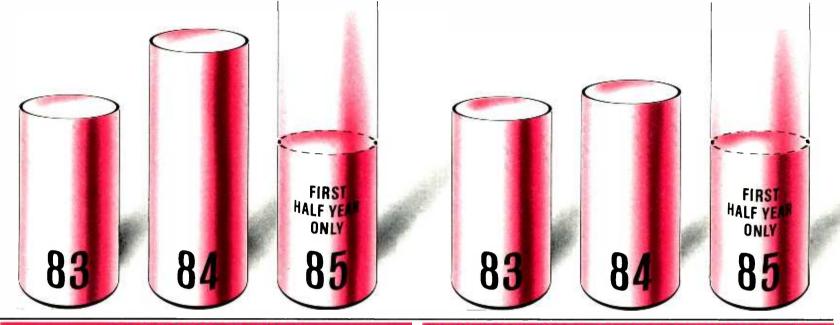
Nena climbed to number two on the Billboard Hot 100, Falco and George Kranz scaled the heights of the disco charts, Scorpions, Krokus and Accept set the heavy metal pace, while Peter Schilling, Yello and Alphaville racked up high chartings in dozens of markets.

Many of these artists benefitted not only from strong record company support, but also from effective management, a relatively new development in Germany, having finally been allowed in the late 1970s.

Such industry leaders as WEA's Siggi Loch called the lack of management a major obstacle to international acceptance of German artists. It appears they were right.

(Continued on page WG-18)

# WEA BREAKING RECORDS



7"& 12" SINGLES SALES

ALBUMS / CASSETTES / COMPACT DISCS SALES

# WEA ARTISTS IN THE GERMAN CHARTS DURING THE LAST SIX MONTHS

	SINGLES	
ALPHAVILLE	THE HONEYDRIPPERS	MATT BIANCO
Forever Young	Sea Of Love	More Than I Can Bear
ALPHAVILLE	HOWARD JONES	PASO DOBLE
Jet Set	Look Mama	Computerliebe
THE CARS	NIK KERSHAW	PRINCE
Hello Again	The Riddle	Purple Rain
PHIL COLLINS	NIK KERSHAW	PETER SCHILLING
Sussudio	Wide Boy	Hitze der Nacht
PHIL COLLINS	CHAKA KHAN	SISTER SLEDGE
One More Night	I Feel For You	Lost In Music
FOREIGNER	CHAKA KHAN	JULIANE WERDING
I Want To Know What Love Is	This Is My Night	Drei Jahre lang
FOREIGNER	MADONNA	KIM WILDE
That Was Yesterday	Like A Virgin	The Second Time
GLENN FREY	MADONNA	KIM WILDE
The Heat Is On	Material Girl	The Touch
DAN HARTMAN	MATT BIANCO	KIM WILDE
We Are The Young	Half A Minute	Rage To Love

ALPHAVILLE	FOREIGNER	CHAKA KHAN		
Forever Young	Agent Provocateur	I Feel For You		
GEORGE BENSON	THE HONEYDRIPPERS	MADONNA		
20/20	Volume One	Like A Virgin		
BEVERLY HILLS COP Original Soundtrack	HOT AND NEW '85 THE HITS-ALBUM 2 Compilations	MATT BIANCO Whose Side Are You On		
THE CARS Heartbeat City	HUMPE-HUMPE Humpe-Humpe	MARIUS MÜLLER-WESTERNHAGEN Die Sonne so rot		
ERIC CLAPTON	AL JARREAU	PRINCE		
Forever Man	High Crime	Purple Rain		
PHIL COLLINS	HOWARD JONES	PRINCE		
No Jacket Required	12" Album	Around The World In A Day		
EAGLES	HOWARD JONES	SISTERS OF MERCY		
The Best Of Eagles	Dream Into Action	First And Last And Always		
EVERYTHING BUT THE GIRL	NIK KERSHAW	KIM WILDE		
Love Not Money	The Riddle	Teases And Dares		



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### AUSTRIA: CD, VIDEO, CABLE BRIGHTEN MUSICAL PROSPECTS

# WEST GERMANY

### By MANFRED SCHREIBER

he Austrian music market is dominated by the seven members of the audio group of the national branch of IFPI, the International Federation of Phonogram and Videogram Producers. These companies (Ariola, Bellaphon, CBS, EMI Columbia, Musica, PolyGram and WEA) hold a market share of approximately 90% of the entire record/prerecorded cassette/Compact Disc action which amounted, in 1984, to some \$60 million at retail level.

While total turnover has clearly stagnated through the past few years in Austria, the market share of the IFPI-affiliated companies has increased in 1984 by 1.8%.

Market share of singles in Austria last year, viewed in the total IFPI turnover, was 15.9%, down just 2.4% as against the returns of 1983. The albums' slice of the market cake, at IFPI level, was 59.3% last year, up 2.3% on the previous year; that of prerecorded cassettes was registered at 21.2%, down 5.1% on the 1983 figures. And Compact Discs had a 3.6% share of the retail sales action, up 127.1% on the previous year.

Those statistics present, in a monetary sense, a patchy picture of the Austrian scene. In a unit sales breakdown, according to IFPI figures, singles were down 2.3% in 1984 as compared with the previous year. A tiny, but nevertheless welcome, upturn of 0.2% in LP unit sales is projected, while the cassette field slumped by 1.2%. But Compact Discs, certainly registering retail action in a short time, are up by

Market leaders in the key Austrian IFPI audio group in 1984 was PolyGram with 30.4% (as against 31.1% in 1983), followed by CBS with 15.4% (14.3%), Ariola on 14.8% (16.7%), EMI Columbia with 14.4% (15.4%), Musica with 13.3% (11.6%), WEA with 7.9% (6.5%) and Bella-



phon on a 3.8% share (4.4% the previous year).

Around 65% of the recorded music released in Austria last year was of international pop and general entertainment with domestic productions taking a 22% share and classical releases taking a 13% share.

In total 120,000 Compact Discs were sold here last year and Wolfgang Arming, PolyGram president, asserts: "I have no doubt CD sales will continue to build solidly and that the format will become an important factor in the profitability and development of our industry, most certainly in the classi-

Video in Austria has to be checked out in the role of an emergent industry. More than \$7.6 million was spent nationwide on some 100.000-plus prerecorded videocassettes. And the nine members of the Austrian IFPI video section in-



OPUS

creased their turnover by a total 45.3% last year, compared with the previous 12 months

The nine IFPI companies: WEA, Heunbock, Videovertrieb, Knoll, PolyGram, Video-Market. EMI Thorn, Ingelen and Aus-

It's estimated that there are VCRs in around 250,000 households in Austria right now. Sale of blank videocassettes soared from 625,000 units in 1982 to 1.3 million in the following year and to 1.4 million in 1984.

This is very much a V2000 territory, obviously largely due to the fact that Philips has its own video manufacturing plant in Vienna with a capacity of a million units annually. At first the plant offered only V2000 lines, but now deals in VHS production. To protect this hardware market sector in Aus-(Continued on page WG-16)

### SWITZERLAND: NEW TECHNOLOGIES TURNING PROGRESS INTO PROMISE

### By PIERRE HAESLER

he Swiss record industry has long learned to live with only small levels of sales increases but there's a general feeling of confidence within the business that last year produced market volume figures of \$85 million for recorded music, pretty much of the same as in 1983.

The introduction of the Compact Disc in the spring of 1984 was given an enthusiastic consumer reception and if anything, interest in the configuration is growing fast. But fuelling this interest for the future depends on the somewhat erratic marketplace action in both software and hardware.

All major hardware producers are offering CD players in the Swiss market, some priced as low as \$300 at retail level. Some 40,000 CD players are in domestic use in a potential market of 2.5 million Swiss households. The 500 record retailers have generally been quick to move in on this demand stream and strive to maintain reasonable stocks

For the record companies, the fast-rising CD market is producing widely-differing shares of the action. Dominant leader

is PolyGram, with some 40% of the sales.
PolyGram Switzerland chief Ossi Drechsler expects CDs to pick up around 35%-40% of his company's sales. "At present, the format accounts for roughly 27% of the total turnover and in the classical sector it's up to some 42%. But take ing the entire corporate turnover in Switzerland, it has been a satisfactory past year. There were decreases in sales here and there, but profit margins were adequate. The Compact Disc helped during the first months of 1985 to produce quite extraordinary sales energy and we hope for full-year tigures along the same lines. Our marketing strategy and priority, certainly for the next few months, remains the CD cata

Through to May this year, the Swiss record industry has been in a postion to maintain high retail price levels for Compact Discs, around \$17 for classical titles and some \$14 for pop material. These tags are up on black disk prices and on prerecorded cassettes. But so far only a few adventurous retailers have undercut the Swiss distributors' trade group price recommendations. However, EMI chief Peter Mampell feels that only the elimination of price differentials will give the Compact Disc the final "breakthrough" as against the black disk.

ICM Switzerland plans to open, later this year, the first CD manufacturing plant in this territory.

Of the total recorded music sales turnover of \$85 million, CDs picked up 11.5% of the action, as against 60.4% for black disks and 28.1% for cassettes, according to statistics readied by "Musikmarkt" trade magazine.

According to the same source, CBS took a 27.7% share, EMI 17.3%, Musikvertrieb (representing RCA and WEA among others) some 19.7% of the main Swiss album chart in 1984, with PolyGram on 16.6%

Pop artists with above average record sales last year in Switzerland have come mainly from the U.K., and include Duran Duran, Chris de Burgh, Wham!, Nik Kershaw, Sade, Paul Young, Howard Jones and Tears For Fears. But there's no disputing the Swiss consumer enthusiasm for U.S. rock girl names, such as Tina Turner, Cyndi Lauper and Pia Zadora, along with superstars like Michael Jackson, Prince and Stevie Wonder.

Names riding high on the Swiss charts in May this year included Tina Turner, Phil Collins, Paul Young, the Commodores, Mick Jagger and Tears For Fears.

But the picture remains clouded in terms of prospects for Swiss domestic artists. Krokus, Yello and Andreas Vollenweider can lay claims to real international acceptance. And Bo Katzmann, Polo Hofer and Diethelm/Fabulari are among the handful of top sellers in the small marketplace niche taken up by Swiss productions.

And unfortunately the expectations and hopes of Swiss

(Continued on page WG-19)



KROKUS



YELLO



SULKE

BILLBOARD JUNE 29, 1985

### INDUSTRY IN FOCUS:

### MARKET LEADER REPORTS

### **Market Share Doubled**

The German record industry has clearly recovered from its recent economic low point, according to Manfred Zumkeller, managing director of WEA in this territory, who foresaw a turnover upturn of some 7%-8% for the early months of this year.

In a bullish mood, Zumkeller talks of a WEA corporate increase of not far off 70% for the full year, and he stresses that the company has already doubled its market share to 11% over the past four years. An immediate target is to grab around a quarter of the domestic repertoire but Zumkeller says: "This search involves German artists who write their own songs and are strong on personality and presence so they can perform well on stage."

He cites as examples Peter Schilling, Klaus Doldinger, Alphaville, Humpe Humpe and the duo Paso Doble. Other notable names on a strong domestic roster, says Zumkeller, are Veronika Fischer and Vitale. "But the success and achievements of Ideal, Marius Mueller-Westernhagen and Joachim Witt have given us some very reliable guidelines on how to boost local artists."

Zumkeller also stresses the importance of WEA international names like Phil Collins, Foreigner and Prince. "We'll continue marketing their product with undiminished energy and I'm by no means the only company chief certain that our national music business has regained optimism."

### **Udo Goes International**

Udo Lindenberg's outstanding career, in which he links powerful rock music with lyrics which ram home equally powerful political/social messages, has stretched now into a second decade and he is spreading his controversy outside West Germany.

With his latest album "Suendenknall" charting as usual, Lindenberg has now brought out his first English-language single, contrarily titled "Germany," out in the U.K., Benelux and Scandinavia to give **Deutsche Grammophon Gesell-schaft/Polydor** every prospect of opening up a full international reputation for him.

There's continuing international acceptance for DG's James Last, whose orchestral albums sell consistently and help him pack out concert halls, certainly through Europe. After his album "The Rose Of Tralee" reached platinum status in the Republic of Ireland, Last recorded a concert of classical and religious music in Dublin's St. Patrick Cathedral, an event boosted by television transmission in Eire and through the U.K. and the Benelux territories.

DG/Polydor executives are very optimistic about the sales potential of a young Italian goodlooker, Nino de Angelo, who has formally renewed his contract with the company.

Fitting into a saleable Italo-German category, his hit "Jenseits von Eden" went gold in several territories, both in Italian and German versions and he charted in the U.K. with the English-language version, re-titled "Guardian Angel." It all added up to one of Polydor's best-selling singles worldwide.

There's also corporate enthusiasm for the Austrian band Opus, widely regarded as a kind of Austrian answer to Supertramp. The band's first single "Life Is Live" on the Polydor label went gold in West Germany moving on to top the 600,000 unit mark. The album of the same name charted well and an international bright future is seen for the five-strong team from Graz in Eastern Austria.



INTERZONE



MARIUS MULLER-WESTERNHAGEN



TRUCK STOP

### March Of The 12-Inch

The widely acknowledged upturn in the fortunes of the German music mart shows strongest on the album side at Metronome, particularly with product from Gianna Nannini, Milva, Kool & the Gang and Phil Coulter.

But Heino Wirth, managing director, balances the not-so-good with the good. He worries about the way singles sales are constantly dipping these days, though his spirits are raised again by what he dubs "the triumphal march" of the 12-inch format.

Says Wirth: "We could make a profit from our own 12-inch activities but that can affect album sales results. It's vital that consumers don't find only 7-inch singles material on the

"Up to the early 1970s, central Europe was well behind the U.S. and U.K. in marketing and music production. Now, they've caught up and, in some areas, such as new music and production, they've overtaken a lot of people."

JORGEN LARSEN CBS Records Int'l, Paris

albums. They demand new titles, too, and general material typical of the artist's style. The hard truth is that the German record buyer has become more critical about the material we put out. We had to include 12-inch versions on the LP packages to ensure best value for the public's money.

"As a small company, comparatively speaking, we've had to adjust to the young hypercritical market demands."

Big In Japan And Europe

For the Budde group in Berlin, it's been a year of phenomenal success for German pop band Alphaville, certainly the most "award-laden" new group in this period. Its debut single "Big In Japan" hit the number one spot in most European territories, and the followups—"Sounds Like A Melody" and "Forever Young"—made top five in Germany.

"Forever Young"—made top five in Germany.

The album, "Forever Young," went gold or platinum over most of Europe and in South Africa. The group's production



HUMPE HUMPE

team is Colin Pearson and Wolfgang Loos and the band is signed worldwide to WFA.

WEST GERMANY

On the international side, Budde represents for GAS territories a long roster of successful artists and catalogs, including David Bowie, Laurie Anderson, Chuck Mangione, Richard Clayderman and Leonard Cohen.

### Rondor Deal Boosts FD & H

The German music publishing industry as a whole, along with individual authors and composers, is still "struggling along" in a situation where there's no finalized agreement between copyright society and IFPI, a situation in which record companies withhold certain "due" payments.

That's the key problem summed up by Peter Ende, managing director of Francis, Day & Hunter. But he adds that the company has enjoyed continued success, with such names as Freddie Mercury, Stephen "Tin Tin" Duffy, Bronski Beat, Simple Minds, Flash & the Pan, Godley/Creme, the Commodores, Shakatak, the Stranglers, Deep Purple, Stevie Wonder and Shakin' Stevens.

The corporate deal with Rondor GmbH is another success peak, says Ende, bringing in additional success via names such as Chris de Burgh, Nik Kershaw, Tina Turner, Supertramp and Bryan Adams. Adds Ende: "Our signing of promising local acts early this year to FD & H worldwide gives us a feeling of optimism for the future." He notes among them Ian Cussick, Sean Heyden, Ti-Tho and, soon for release, Conny Island and Dear John.

### Yell Of Triumph

The past six months or so have produced a string of chart releases for Global publishing in Munich, notably Billy Idol's "Rebel Yell," which spawned three hit singles, and Huey Lewis's "Sports" LP, which also yielded three hits. Additionally, there were "Send My Heart" by the Adventures and "Square Rooms" by Al Corley—all from the Chrysalis Music catalog.

Current reaction is big for the "American Dreams" album by U.S. country singer Hoyt Axton, for the single "That's O.K." by young musician Peter Randel and "These Four Walls" by British singer Janie Johnson. Adds Peter Kirsten, Global chief: "We are very excited, too, about the German and English versions of 'Weekend' by Gary Lux, as well as the followup single 'Kinder Dieser Welt,' which was the Austrian entry to the recent Eurovision Song Contest. And the English version of the latter, 'Children Of The World,' was readied and widely released."

### **Rush Toward Platinum**

CBS Songs maintained its leading positon in the German music publishing business over the past year, says Michael Stark, managing director, alongside major achievements with the administered catalogs of Virgin (Tears For Fears, Culture Club, Mike Oldfield, Anne Clark), Jobete (Dazz Band and the Temptations), plus CBS Songs own United Artists company.

It was the debut album of Jennifer Rush, a CBS Songs Germany production, which created the biggest stir. Distributed by CBS Records, the album went gold in Germany and on towards platinum, and three singles from it made the national top 25. And through the deal with Kick Musikverlag, CBS Songs acquired rights to several songs from the million-selling Herbert Groenemeyer album. Other chart successes have come from Nena, Spiff, Muenchener Freiheit and Ace (Continued on page WG-6)

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### PROGRAMMING CONTROVERSY THROWS VIDEO RETAIL MARKET INTO REVERSE GEAR

WEST GERMANY AUSTRIA SWITZERLAND 85

The German video market is in a state of crisis. Turnover for videorecorders is stagnating. Software sales have decreased substantially. And sales of video games are generally reckoned to have halved in recent months.

But amid the dipping turnover figures, one key reason emerges. The key factor in why the West German video market stalled so dramatically last year, and still can't get into gear, lies in the continuing public controversy over sex and violence in video programming.

Throughout 1984, Germany's major publications, newspapers and current events broadcasting were filled with graphically documented reports on wretchedly excessive videos which 12-year olds were renting out and playing on their parents' VCRs. While consumers and political groups began lobbying for strict control on the video jungle, confused video dealers noted a sharp decline in patronage.

The new youth protection law which took effect on April 1 with a subsequent six months' transition period brings order to the jungle. Time will tell whether dealer confidence and renewed consumer interest will follow.

The law provides a legal basis for the video industry's voluntary ratings, similar to the MPAA ratings system, without which a video is considered for adults only. As of Oct. 1, a video in Germany must physically carry an allegedly pirate-proof ratings seal from the German Video Assn. Shops which openly rent material restricted for adults may not admit anyone under 18 on to the premises.

Since sex and violence continue to move well, most video become off limits for Germans under 18. And the new law is strengthened by harsh penalties. Falsification of the official ratings seal can result in a \$10,000 fine. For renting an adult film to a 17-year-old, a dealer can land in jail.

The German Video Assn. urges dealers to follow the guidelines strictly, warning that failure of the industry to control itself could lead to a "Draconial" law.

As representative of all the major video distribution companies, most of which have limited porn and violent program-



UDO LINDENBERG



ACE CATS

ming anyway, the German Video Assn. hopes the complexity of the new law will not encourage dealers to slam the door on younger customers.

The association is pushing for more "family video centers" and consumer acceptance of porn video as an important cultural video. But the German video industry is still reacting to the new youth protection law, it remains to be seen how many dealers will scrap their hardcore and Zombie tapes in favor of Bugs Bunny, ballet and Bogart.

In statistical, as opposed to legislative, terms, the German video situation is that 17% of all households now have a video recorder. Some 1.5 million units were sold in 1984 and the industry hopes to reach much the same tally this year.

But even if that target is achieved, it's unlikely that the turnover of \$800 million can be reached again in the hardware sector, since retail prices keep falling. Video software unit sales went down from roughly 700 million in 1983 to 600 million last year and the trends are virtually all negative.

Sales are of little importance to the state of the national video industry, for rentals account for 92% of the software action.

Even in rental, there's a doomy aspect for every other cassette for rental in Germany is pirated product. Though the police report some spectacular antipiracy successes, they're nowhere near stemming the floodtide. Program suppliers like CIC, Warner and RCA/Columbia are working flat out to get their titles on the market ever faster in order to slow down the flow of pirated copies.

But according to the latest estimates, the six months lead for theater showing of movies prior to cassette releases is not likely to be changed in the near future. In software, too, prices keep tumbling.

The trade, with just under 5,000 rental and sales shops spread cross-country, can now buy current movies in cassette format for less than \$33 and rent then out for \$2.50 a (Continued on page WG-18)

### **INDUSTRY IN FOCUS**

(Continued from page WG-4)

Cats, with Austrian group Opus providing the latest, with the band's "Live Is Life" a long-running chart-topper.

**Passport To Success** 

There's no denying the continuing power of U.S. pop music in Germany, say Warner Bros. publishing executives, and they cite consumer reaction to acts like Madonna, Don Henley and Phil Baily as examples. Foreigner's album "Agent Provocateur" went gold in Germany and Lionel Richie's "Can't Slow Down" was on the charts for more than a year. Initial response to the just-released Mink de Ville album

"Sporting Life" also suggests massive sales. From the U.K., Howard Jones maintains his success run with the new LP "Dream Into Action" and the reunited heavy metal band Deep Purple has scored for six months with "Perfect Strangers." Additionally, Warner Bros. finds artists from Italy making it big in Germany, a recent example being Scotch with three chart singles in half a year.

German group Klaus Doldinger and his band Passport have had nearly two decades of success. "Stella," the latest LP by Swiss duo Yello (Dieter Meier and Boris Blank) made the German top 10, underlining the market appeal of innovative electronic music.



WOLF MAAHN

"Sex and violence still sells better than anything else on video, because it is not available on television."

WOLFGANG ROTTER
Warner Home Video, Austria

Strong On Movie Music

There's a strong international product flavor about Melodie der Welt activity in Germany: the Phil Collins' album "No Jacket Required" with two singles released from it; the music "Chess," with Murray Head's "One Night In Bangkok" and "I Know Him So Well" (Barbara Dickson/Elaine Paige); Kim Wilde's LP "Teases And Dares" with three singles from it; and Irish band U2's "The Unforgettable Fire."

Additionally, the company controls the theme music from major movies like "Ghostbusters," "Beverly Hills Cop" and "Indiana Jones And The Temple Of Doom." On the national product side, main emphasis at publishing level is on Ariolasigned recording artist Udo Juergens.

**Swiss Superstars** 

Phonogram's domestic/national operation is getting busier and busier. Yello, the Swiss act now clearly in the superstar bracket, has brought out a second 7-inch/12-inch single from the top 10 "Stella" album, and Al Corley's second sin-



TWELVE DRUMMERS DRUMMING

gle "Cold Dresses" is another amjor event in today's pop scene. The latter's "Square Rooms" made the U.S. charts, having sold well over a million units in continental Europe.

Trio is still very much alive and in the middle of shooting a cinema film "Drei Gegen Drei," and an album from the group is being readied for early fall. Additionally, new heavy metal signing Warlock is starting to make substantial waves in this territory. Another new act is hard-rock band Paganini, with product out mid-summer. There will also be new product from Palais Schaumburg, Twelve Drummers Drumming and Boytronic.

### Singer Inga's 20th

Dortmund-based group Plaene seems these days to be taking on a kind of maternal image, with more and more West German independents gathering under its roof, though additionally a lot of masters from international companies of individual product or entire catalogs are signed for exclusive distribution in Germany.

The latest Bruce Cockburn production, "Stealing Fire," as well as releases from his back catalog of sold much better in West Germany than was originally envisaged. And, to link with her 20th anniversary as a stage performer, German rock singer Inga Rumpf recently introduced her latest single "Walk Beside Me."

Maffay Still Tops

A record company seeking to thrive in today's climate should not depend entirely on hit material but should actively cultivate back catalog material, insists Thomas Stein, managing director of Teldec. "Our strength," he goes on, "lies in optimum exploitation of repertoire. This is particularly true for national product, a sector where Teldec has an undisputably high position with folk music repertoire."

Teldec artist Peter Maffay remains a virtually unchallenged holder of the number one spot in Germany's talent marketplace, his album "Carambolage" a long-runner. Additionally, artists like Frank Duval and Falco deliver the goods within the domestic field.

Billy Ocean was guided to the top of the German charts by Teldec. Other recent hits include Moti Special with "Cold Days, Hot Nights," Silver Pozzoli and "Around My Dream" and Fun Fun with "Give Me Your Love."

Stein echoes Teldec corporate pride that the Direct Metal Mastering (DMM) record-cutting system has been accepted (Continued on page WG-8)

























### INDUSTRY IN FOCUS

(Continued on page WG-6)

worldwide. Around 20 countries use the method, including the U.S., Australia, the Soviet Union and most European terri-

Siegel's Search For New Artist

There is consistent chart representation for the Munichbased Siegel group of companies, where key emphasis is put on finding and developing new German artists, says Jochen Neubauer, managing director. Recent projects in this field include Heike Schaefer and Scaro Pukke.

Group head Ralph Siegel had an interesting idea for this year's Eurovision Song Contest. He wrote the song "Children, Kinder, Enfants," sung by Franck Oliver, Diane Solomon, Malcolm Roberts, Ireen Sheer and Chris Roberts, so there are now French, English, German and international versions. Former contest winner Nicole has a new single on Siegel's label Jupiter, "Allein In Griechenland."

Siegel also looks for further success from Spider Murphy Gang and Juliane Werding. Bruce Springsteen, who made the German charts for the first time, is sub-published by the Siegel group. There are new releases, too, by Bolland, George Duke, Village People, Simple Minds and Gianna Nanini. He's also got the Spanish Eurovision entry, "La Fiesta Termino," by Paloma San Basilio and the U.K. entry by Vikki, "Love Is

### Relax With UFA

A healthy mix of German evergreen compositions and money-spinning international material is at the heart of UFA Music's status as one of the biggest publishing operations in German-language territories.

Among the company's most successful products today are from Bavarian pop-rock band Relax, David Lee Roth (through the solo single "Just A Gigolo,") Bernie Paul, the Alan Parsons Project (about to top gold standards with the "Vulture Culture" album), Al Corley, and Katrina and the Waves. Other key projects hinge on the recently-acquired Chinnichap catalog and John Waite's "Change."

On Stevie Wonder's birthday (May 13), his RCA album "The Woman In Red" went gold in Germany, following the chart-topping status for many weeks of the "Just Called To Say I Love You" single.

The Eurythmics were given top priority in the first half of this year, and RCA enjoyed great success with "Chess," the show score which has produced four singles and tv exposure. The Commodores stay put on the German charts with the "Nightshift" single and album and, reported Eckhart Gundel, RCA marketing director, there's a definite "German boom" these days for the band.

The album and movie "Hard To Hold" led to a German breakthrough for Rick Springfield and his new album this year, "Tao," plus festival performances, should elevate him to full superstar status in this territory.

RCA's most successful German act is Ulla Meinecke, whose album "Wenn Schon Nicht Fuer Immer, Dann Wenigstens Fuer Ewig" went gold at the end of last year

Planning Is The Key

After the first three-quarters of its current fiscal year, Ariola's interim balance was 2% up on the same period of the previous year and had achieved "a remarkable passing" of high goals, says Friedel Schmidt, managing director.

But despite Ariola's leading position, euphoria should be avoided, he says, because overall business turnover is still stagnating due to an economic situation in which many young people were unemployed. The influences of new technology, plus growing home taping, encouraged by "attractive radio and tv offers," and the sale of pirate software all created hangups



LAID BACK

Says Schmidt: "Our business is still extremely dependent on hits and attractive compilations, well-planned special projects and budget series." Ariola is meeting the challenge with a management reorganization, now with three departments: a&r marketing, new product (Jochen Kraus), special marketing and distribution (Albert Szapski) and business affairs management (Christoph Schmidt).

"Our partners deserve our total support and so have faith that we'll do everything possible to support their product," says Friedel Schmidt.

### **EMI Scores With National Talent**

In recent months, EMI Electrola in Cologne has had excellent chart and turnover results, mainly with domestic German repertoire. Last year's "shooting star," and still soaring upwards, is Herbert Groenemeyer. His album "Bochum," has sold more than 1.2 million units, is a CD best-seller and has spent more than 50 weeks on the charts.

After many successful years in foreign parts, Scorpions, Germany's number one rock export, finally found top success in their homeland in 1984 and 1985. Their two albums "Love At First Sting" and "Love Drive" both went gold and their national tour was a procession of triumph. Apart from many international tours, the band's Brazilian gig at Rock In Rio, which attracted more than 400,000 visitors, was voted a highlight. The double album "World Wide Live" is a June release

BAP, a rock band from Cologne, has been successful for years, with more than three million album sales, and long, sold-out tours. Though their songs are in the Cologne dialect, the band scored with young fans in all German speaking countries and through Europe. An album "Kristallnacht" is set for U.S. and U.K. release later this year.

And the Klaus Lage Band has also made it big. The album "Schweissperlen" has sold more than 400,000 units, making Lage a key German rock star.

Wolf Maahn, another young rock musician, has been established in recent months by EMI Electrola. The performer, songwriter and producer of Klausslage finally broke through with the new album "Irgendwo In Deutschland." He was the

"One year ago, we feared a further 10% to 15% decline in volume. Experience has shown we can now hope for improved music demand in all three countries: West Germany, Austria, Switzerland."

> WILFRIED JUNG EMI Music Central Europe, Cologne

first German artist to have a live tv appearance in the ARD Rock Night, transmitted to 12 countries via Eurovision, March 31 this year.

And Howard Carpendale, a leading German entertainer, hit gold fast with his last two albums. His latest release is the single "Shine On." A new album and a German tour set for the fall.

The EMI international spotlight falls on soul lady Tina Turner, with national sales of 750,000 units for the "Private Dancer" album and a triumphant German tour. Ashford & Simpson were on the charts for many weeks and sold more than 300,000 singles of "Solid." The British bands like Duran Duran and Talk Talk are now established, the former going to number one with "Wild Boys," while the "Media Control" album is one of the five best-sellers of this year thus far.

Single Helps Raise \$25 Million

Jennifer Rush, a newcomer last year, has been enjoying national success in Germany with her debut CBS album "Jennifer Rush," with well over six months in high chart placings. It's gold, therefore, for the album, plus a very real prospect



CATERINA VALENTE



HOWARD CARPENDALE



that the singer's career will take off internationally through this summer

A classically-trained and distinctive voice and highly commercial productions set her out in front. For the Ace Cats, a great sense of humor and a talent for writing witty and catchy pop tunes, plus strong media attention for the singles "Linda" and "Rockabella" are key ingredients for stardom, in a rockabilly style. Also in the teenage "fave-rave" area are the Berliners Die Aerzte, a trio finding a new lease on life after signing with CBS and currently working on a second album for summer release.

Another massive CBS success was through Band Fuer Africa, a top German artists recording for the African famine fund which was recorded and released inside a week and introduced on a nationwide "Day For Africa" on television. The single "Nackt Im Wind" proved a huge seller, helping the "day" to raise more than \$25 million in total.

### **Record Year For Mama**

The two concert promoters Marek Lieberberg and Marcel Avram are convinced that 1985 will be the most successful in the 15-year history of their existence as Mama Concerts.

They gained record results last year with the European tours of Mike Oldfield (400,000 tickets sold), Chris de Burgh (450,000), Nena (500,000) and, in Germany alone, with Barclay James Harvest (150,000), Peter Hofmann (120,000), Andre Heller (500,000), Simple Minds (100,000), the Eurythmics (80,000), the Pretenders (50,000) and Huey Lewis (50,000).

Additionally there were concerts with Julio Iglesias, David Gilmour and "Rock In Concert" television shows. This year, the Mama firm has already presented U2, the Irish group, and singer Tina Turner for a total 30 concerts.

For the open-air "Rock At the Ring," with artists like Foreigner, Saga, U2, REO Speedwagon, Joe Cocker and Rick Springfield, Mama Concerts expect more than 100,000 visitors, and there will be another seven festivals from the company in other German cities. In mid-June, there will be Bruce Springsteen, ZZ Top and Dire Straits, and tours for Sting, Nena, Peter Hofmann and Lionel Richie.

According to Avram, U.S. acts have surpassed British artists in the German concert market. "The trend is for better quality and more spectacular presentations.

Though Mama Concerts has never concentrated on solo entertainers, it has gathered a wealth of experience in this field and introduced a long list of top U.S. entertainers to German audiences. Among them are Neil Diamond, Diana Ross, Barry White, Glen Campbell, Andy Williams and Jerry Lee Lewis. Mama was also responsible for arranging Frank Sinatra's only guest appearances in West Germany

Avram and Lieberberg are particularly interested in encouraging and promoting up-and-coming young rock musicians. Their company is proud of the fact that, together with respective record companies, it has helped such groups as the Police, Barclay James Harvest, Dire Straits and Saga to establish themselves on the German rock scene. Today, each of these groups is a bill-topper in its own right on major concert tours

Mama Concerts also has a strong hold on the "chanson" scene in West Germany, a music format which has enjoyed increased popularity in recent years. German-speaking chansonniers and songwriters are reaping benefits from experience gained through Mama Concerts in promotions for such foreign singers as Leonard Cohen and Georges Moustaki.

For Avram, open air festivals are vital to the culture scene (Continued on page WG-14)



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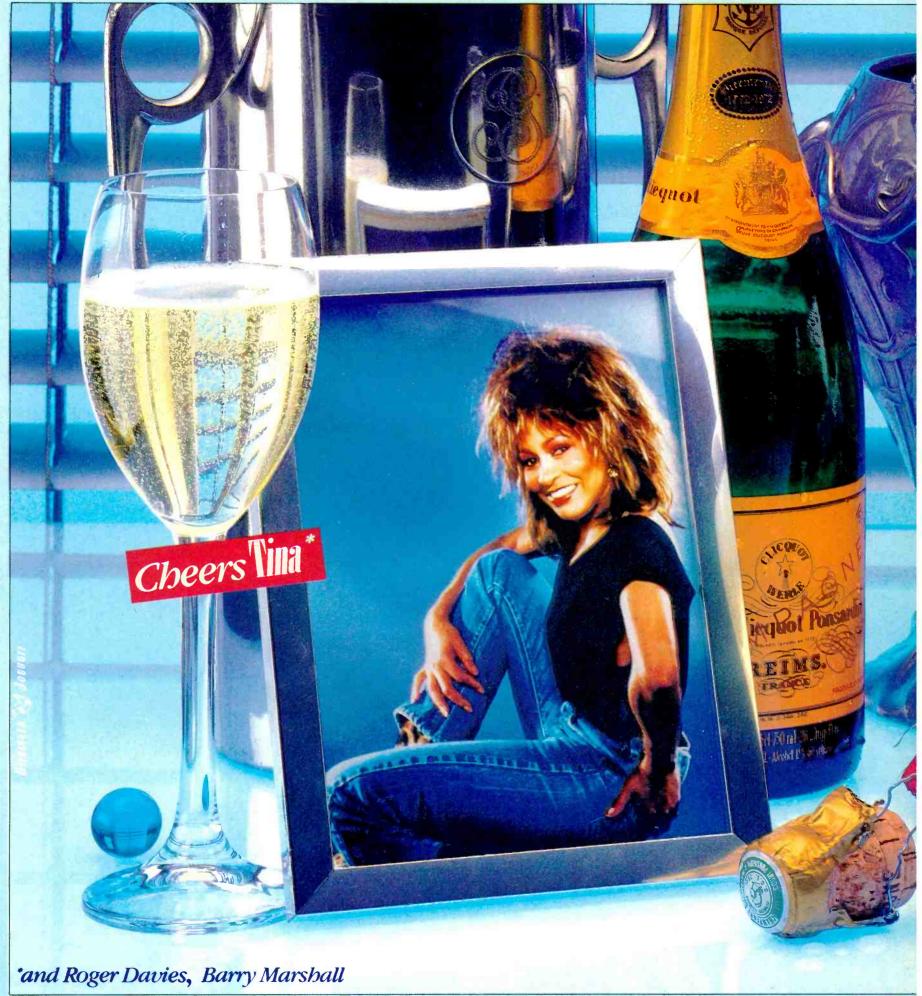
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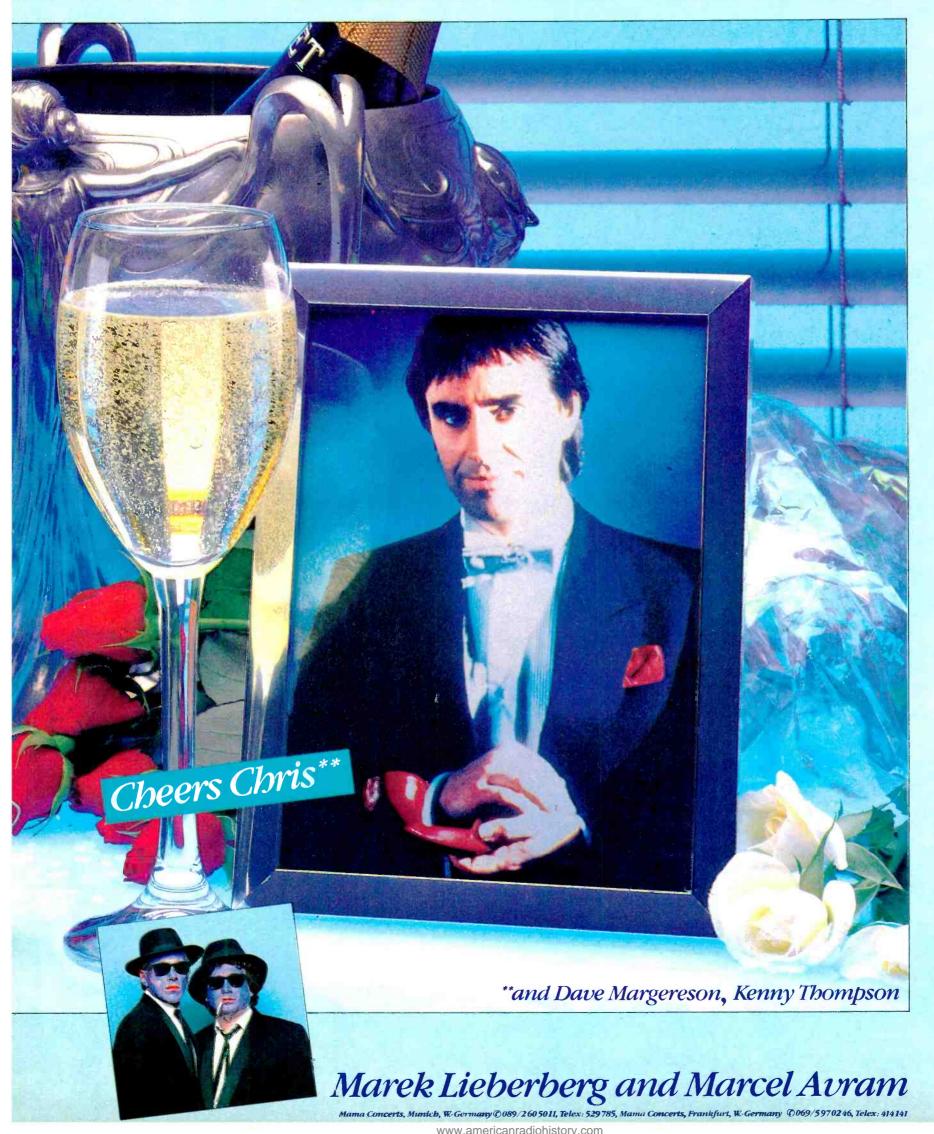
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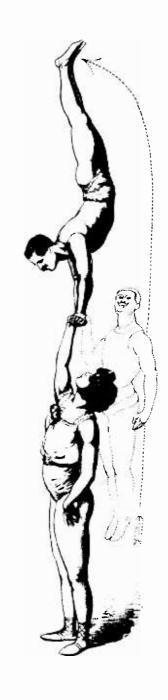
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### INDUSTRY IN FOCUS

(Continued from page WG-8)

in Germany. He notes a considerable increase in these shows and civic authorities are happy to play host to them. Says Avram: "Because we can attract 100,000 people, tickets aren't so expensive.

There are problems for promoters because of fluctuating exchange rates but tickets have to reflect high dollar rates. Avram and Lieberberg see a fair balance between national and international concert artists in Germany.

**Gerig's Potent Mix** 

Gerig Publishing, founded in 1946 in Cologne, is another leading German publishing house with a strong mix of national and international repertoire and expertise. Catalogs handled include Essex, Goodman, Orania and Dany, and the musical range takes in many popular songs of the "Golden Fifties"; typical German hits from top national songwriters; and modern European hits as performed by the contemporary big names.

The company also publishes printed sheet music and songbooks, plus teaching manuals for a wide range of instruments, notably piano, drums, organ and guitar. Gerig prints all product lines on its own printing press. And another corporate aspect is Musik Production West (MPW), a production unit with hits from top names like German dialect band BAP.

In 1979, Gerig Publishing took over the Papagayo label

and since then has had many million sellers with artists like Andy Borg or Lady Lily, as well as with tv/film score music. A recent success has been the recorded story and soundtrack of the tv film "Patrik Pacard," released in Germany, Switzerland, Austria and France.

Sun Rises On Jazz/Pop

With a string of big-name international concert promotions already in the bag, Hamburg-based Sunrise Concerts is now the third biggest agency in West Germany, according to key executive Werner Kuhl. AC/DC, Leonard Cohen and Frank Zappa are among the top Sunrise imports.

The agency scored heavily with Kool & the Gang, the group pulling in 50,000 fans in Germany, and Italian artist Milva sold 115,000 tickets on a 34-concert nationwide tour. Another Sunrise triumph was with Gitte Haenning, a Danish singer who now resides in Germany. Each tour date was sold out so that an already lengthy trek had to be extended by another 32 days.

Kuhl had another big tour from Orchestral Manoeuvres In The Dark (OMD) and his promotions had a lot to do with Meat Loaf's decisive German concert comeback.

Meat Loaf's decisive German concert comeback.

But Kuhl remains very much a realist. "Open-air concerts are becoming more expensive to organize. And another risk factor in promoting pop in Germany is the high U.S. dollar exchange rate. But there should be a promising future for a new jazz-pop movement with artists like Sade and Matt Bianco."



DIE ARZTE



### Globe Award For Taco

The remarkable international success of Taco was master-minded in Hamburg, notably by Michael Karnstedt, managing director of Peer Musik, who recently presented the artist with a special "globe" award to acknowledge his "exemplary contribution" to the establishment of German productions in the world market. On the globe, all 40 countries where Taco records have been released (winning a total of seven gold and three platinum awards) are marked with golden pennants.

Taco sales are particularly strong in Australia and the U.S., as well as in the Argentine, South Africa and Singapore.

Karnstedt insists: "Music from Germany can prove acceptable worldwide as long as the basic concept is right. But American and British fans have clearly opened up their ears to take in music 'made in Germany.' What we achieved with Taco can be repeated with other artists, but it takes diligence, a professional attitude of mind, perseverance, all vital alongside the quality of talent."

Hamburg, he says, is a key center because the city's cosmopolitan attitude has spread to the music producers.

You're My Hit

Having been an exclusive Intersong writer/producer for more than six years, Dieter Bohlen has landed a massive international hit with "You're My Heart, You're My Soul," by Modern Talking, a duo comprised of himself and singer Thomas Anders.

The single has thus far been released in 42 territories worldwide and has topped most of the European charts with total sales just over the two million mark, of which some 40% have been with the 12-inch version.

Already making international impact, and with an immediate top 10 rating in Germany, is the followup single "You Can Win If You Want," and the LP "The First Album." To cope with overwhelming requests for international television ap
(Continued on page WG-16)

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### **AUSTRIA**

(Continued from page WG-3)

tria, the government has imposed import restrictions for non-European companies. It adds up to a 23,500 unit ceiling now, but the belief is that the government will not prolong these restrictions into 1986.

VHS has a market share of 45% in Austria at this time, but Beta lags along on just 5% of the video action.

More than 90% of all prerecorded videocassettes are in the rental sector, but video companies hope that adventurous pricing systems will build fast development of the sales side. Austria has some 250 videotheques nationwide but video software is also rented or sold in some electrical supplier outlets. A reasonable estimate in virtually uncharted statistical territory is that Austrian viewers can get prerecorded videotapes from around 400 outlets.

As a basis of its antipiracy battle, the Austrian IFPI video group has started a "clean videotheques" campaign. More than 100 video software outlets have already signed deals with the industry watchdog organization. They have the right to display the blue circular IFPI sticker and they are morally bound to rent only legal material. And there are to be regular checks to ensure that IFPI rules are being properly observed.

Additionally IFPI members have linked in a concerted opposition to the handling of "brutal or vicious" software product. None of the signed-on dealers will handle this kind of



ROGER WHITTAKER



NINO DE ANGELO

material.

Says Dr. Kurt Hodik, general secretary of the IFPI video group: "It's clear to us that sadism and brutality on video is dangerous for all viewers, but especially the younger ones. Our member companies check out repertoire most thoroughly and it's a matter of fact that more than 100 titles were deleted from catalogs in the past year. And we're not just talking about unsuccessful videos but also for wellknown packages such as 'Trio Infernal' or Andy Warhol's 'Dracula' and 'Frankenstein.' "

Radio and television merchandising of recorded product is way down in Austria, compared with the early days. From 1979 to 1983, the commercial space-buying by record companies slumped from \$3.4 to \$1.1 million dollars. Last year this sum was up just a little, to \$1.2 million.

For quite a while, most of the spending went on tv but now it's clear that the record companies prefer to rely on the cheaper rates of radio, which took in \$890,000 last year as compared with \$760,000 in 1983.

Television expenditure on commercials from record companies last year totalled \$310,000 as against \$340,000 in 1983. Biggest spenders was K-tel, followed by PolyGram, Musica, EMI Columbia, CBS, Bellaphon, WEA, Ariola and the independents Koch Records, VM and Tyrolis.

Cable tv is another emergent aspect of the Austrian entertainment business. Nearly 200,000 households (with more than half in Vienna) are linked up for cable. For years, legal decisions were promulgated about reception and use of foreign programs via the cable network. As a result, cable operator companies have to pay compensation to rights owners, including authors and artists.

Since 1982, 14 cents (in equivalent U.S. currency) has to be paid monthly for every household connected to the cable tv network. There were vehement arguments offered up by composers and artists against "this ridiculous sum" and a new levy has been negotiated under which cable operators have to pay out 37 cents for every participating household linked.

In this connection, there are arguments at legal level about whether the satellite programs "Music Box" and "Sky Channel" should come within this regulation. If the answer is in the affirmative, then the levy for each cable user will reach 50 cents monthly.

On the music video side, it's just a year since the collection agency VBT (Verwertungsgesellschaft fur Bild und Ton) was set up, and it's still growing. Membership comprises all IFPI members and some additional copyright holders.

# West Germany

Aim of the group is to establish the principle that "every use must be paid for" applies to music videos as elsewhere. Similar organizations abroad include GVL in West Germany and VPL in the U.K. The Austrian VBT has two main partners, the Austrian Radio and Television Corp. (ORF) and KLBV (Konzertlokalbesitzerband). The collection society represents in video the nontheatrical public performance rights, transmission rights, public performance generally plus everything involved in tackling video piracy.

It's estimated that 30% of all prerecorded videocassettes in Austria are illegally duplicated.

Kurt Hokik, president of VBT, says: "We've completed a deal with ORF. Copyright fee on music videos up to 45 seconds in length totals \$20. Up to four minutes, the fee is upped to \$162.50 and between four and ten minutes the rate goes up to roughly \$245. Individual deals have to negotiated on music videos longer than ten minutes. Our income during the last six months of 1984 totalled some \$40,000 and we're making our presence felt."

VBT offers a special service for videotheques, called "Music On Video." Through the agency, a monthly hit compilation is provided, rentable by dealers on a subscription service. Says Hodik: "This means the videotheques now have the opportunity to play the latest musicvids, in high fidelity quality, often before the official releases to the video retail outlets and before the product is broadcast on television."

### INDUSTRY IN FOCUS

(Continued from page WG-14)

pearances, the duo figured in a special video of the first hit

The Modern Talking success further emphasizes the way Germany product can score in the international marketplace. The duo's success is shared with Edition Intro and Hansa Musikproduktion.

**Open-Air Festival Boom** 

Fritz Rau, of the leading concert promotion agency Lippmann & Rau, says there's a very positive picture to be painted of the contemporary live show scene in West Germany. Recent record breakers in attendance compiled by the company include Udo Juergens (400,000 total audience) and Peter Maffay, with more than 200,000.

Other fullscale successes have been concerts featuring Neil Diamond, Rainhard Fendrich, Frankie Goes To Hollywood, Al Jarreau, Jethro Tull, Nana Mouskouri, Queen, Stevie Wonder, Spandau Ballet and German group Scorpions.

Says Rau: "The true masters of entertainment have nothing to fear from the effects of recession or economic problems. But it's only after many years of working on an act that an artist gains the maturity essential in entertaining and handling an audience for a whole evening."
Rau notes the German "boom" in open air festival action.

Two Lippmann & Rau promotions in Nuremburg and Mannheim at the end of June look set to attract more than 100,000 fans, he says.

### A Golden Year

Stuttgart-based record company Intercord has had what managing director Herbert Kollisch describes as "a golden year," with six gold and one platinum awards to its credit. Corporate market share, which has shown consistent increases over recent years, is now settled at 4%

Biggest seller for the company is Roger Whittaker, with three gold albums thus far: "Ein Glueck, Dass Es Dich Gibt,"
"Typisch Roger Whittaker" and "Weihnachten Mit Roger
Whittaker," with the first named package eventually going platinum. The Kenya-born U.K. entertainer celebrates his 25th anniversary as a performer this fall.

British synthi-pop band Depeche Mode is, says Kollisch, more successful in Germany than anywhere else in the world. Following the group's first German number one "People Are People," the two albums "Construction Time Again" and "Some Great Reward" both passed the 250,000 sales mark in Germany, virtually simultaneously.

Australian melodic rock group Real Life is another Inter-cord chart topper act ("Send Me An Angel") and both Pia Zadora and Midnight Star scored heavily for the label. Says Kollisch: "Now we're putting special emphasis on local acts." The company has already broken through with domestic product from Reinhard Mey, probably Germany's bestknown singer/songwriter, pop group Hubert Kah and the duo Two Of Us.

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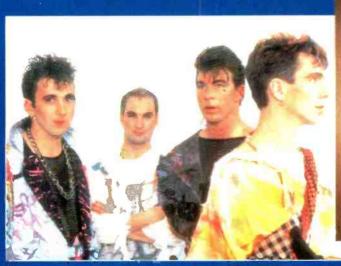
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(Continued from page WG-1

Scorpions were helped for several years by experienced U.S. management firms, Accept has a committed manager in Gaby Hauke, and Berlin's Jim Rakete stood behind Nena. But Rakete, for one, concedes that the record company (CBS/Epic) and luck played the key roles in Nena's U.S. success.

He says: "An announcer at KROQ in Los Angeles was given a cassette by an interview guest from Germany and started playing '99 Luftballons.' Then it was picked up by radio in Detroit. Epic noted the airplay it was getting. The company made a real commitment and that made the big difference, together with MTV putting the video in heavy rotation.

"It was a low budget, off-the-wall video which contrasted nicely with the English production they were running then. And the nuclear war aspect, just as 'The Day After' was on television, certainly helped, too."

Was Nena's international success a true breakthrough or, like "Sukyaki," just a novelty? Most European record executives take the latter view

In any case, Nena showed the importance of an effective

video in breaking a single. Ironically, most people agree in central Europe that the visual side of music, while providing exicting new opportunities for artists and directors, tends to work against domestic acts because only the exceptional local group can afford to spend thousands of dollars on an effective video to compete with U.S. and U.K. productions.

And as new broadcast channels finally reach the central European public, the importance of music video could exceed MTV proportions. Already Rupert Murdoch's Sky Channel and Thorn EMI's Music Box are having an impact on European record sales, although market penetration remains extremely low.

Dozens of new private and state-chartered programmers are waiting for German politicans to provide a legal framework for new channels. The 10 state governments continue to haggle over who should get available channels and how much advertising they should carry.

An estimated 100,000 German households receive the new commercial SAT 1 tv program via satellite, pay-tv will be launched in September by a consortium consisting of Bertelsmann, Springer Publications and tv movie baron Leo Kirch, and private commercial radio broadcasting began in

WEST GERMANY AUSTRIA SWITZERLAND 85

Bavaria last month. The possibilities for profit, and financial disaster, seem limitless.

Just as the central European media market is in transition, so is the music business, at least according to many younger music professionals who claim the major international record companies are less and less interested in producing music. The specific charge is that record companies have become marketing and distribution specialists, leaving production and artist development to others.

tion and artist development to others.

Says one German music publisher: "The new generation of a&r people isn't capable of listening to a demo tape the way their predecessors, now in top management, were. We realize this, and we're delivering finished product to the record companies. It's a risky, expensive proposition, but it can pay off." And indeed, Peer Music produced Peter Schilling, while Budde publishing gave Alphaville its initial boost.

Producers are no longer tied to record labels as they were just a few years ago. And in this field, too, central Europe continues to provide hitmakers, as Jack White, Keith Forsey and Robert Ponger follow in the footsteps of Giorgio Moroder and Dieter Dierks.

For creativity, one looks increasingly to smaller labels which devote themselves to one repertoire area, just as Manfred Eicher did with ECM in Munich.

The last couple of years have seen independent importer Bernhard Mikulski cover a sizeable chunk of the lucrative maxi-single market, thanks to a steady flow of hit product from Italy. Musikant is the source of EMI stars, such as BAP and the Klaus Lage Band.

"I suppose the advantage of good management is that it helps you avoid the normal mistakes."

### JIM RAKETE Berlin-based Personal Manager, Nena

Karl Walterbach's Noise Records in Berlin has discovered and built-up several promising hard rock acts throughout Germany, and attracted the attention of major American and British labels in the process. Delta Music, with its Capriccio low-price label, is linking with VEB Schalplatten of East Berlin to produce first-rate digital product on black disk and CD for classical fans around the world.

In contrast, similar small labels are losing market share in Austria to the major companies.

But when talk turns to flourishing music operations in central Europe, the PolyGram CD plant in Hanover must be mentioned. Hanover dwarfs all other laserdisk manufacturers, currently producing over half the world's supply after having pioneered the CD manufacturing process. The success of the Compact Disc, both around the world and at home in central Europe, took almost everyone by surprise.

But with production now expanded into the weekend, Poly-Gram Hanover will, for the foreseeable future, remain the key to Compact Disc success around the world.

And when discussing the laser-read disk, the quality of Germany's other manufacturing plants should be mentioned. EMI in Cologne and Teldec in Nortorf and WEA Record Service in Alsdorf have gained international renown for quality, all using Teldec's Direct Mail Mastering process on many releases

Whether because of the Compact Disc or the encouraging market figures or modest general economic recovery, a mood of cautious optimism has returned to central Europe's music industry. And that's perhaps the most encouraging development of the past several months.

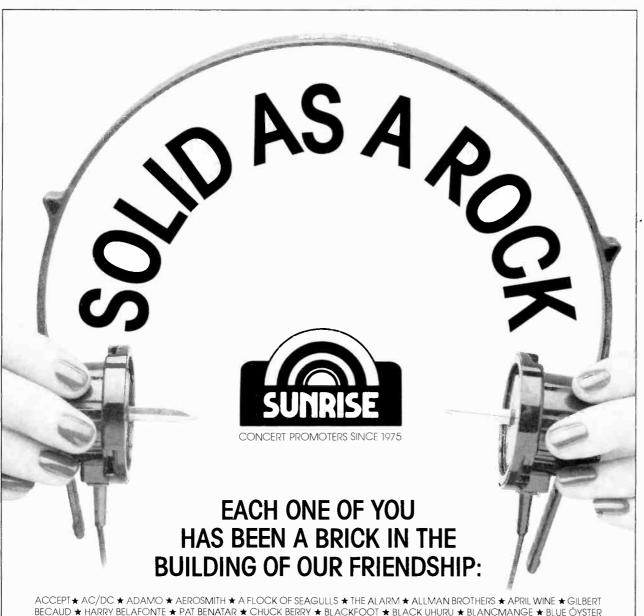
### **VIDEO RETAIL**

(Continued from page WG-6)

day. Many films are on sale for as little as \$35.

Meanwhile, blank cassettes also keep getting cheaper, a three-hour tape now costs around \$7 in most parts of Germany.

The dramatic dip in sales of video games is just another reason for industry-wide concern. Whereas turnover in 1983 was still \$35 million, it reached just \$20 million last year and it's certain that it will keep dropping in 1985. Suppliers like Atari have reflected the grim problems by workforce redundancies.



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### **SWITZERLAND**

(Continued from page WG-3)

artists that the introduction of private broadcasting in this territory would provide a career-building new promotional window just didn't work out. Some 27 radio stations in the private sector are operating in major Swiss regions. Experts doomily predict that only a few will survive, among them Radio 24 (Zurich) and Radio Basilisk. But the clear-cut winner of the reorganization of the Swiss radio world is the 3rd Program of the government-owned network.

With the introduction of private broadcasting and the increased volume of pop generally within the nation's radio scene, the influence of foreign commercial stations has clearly decreased.

The concert business in Switzerland is more or less controlled by the Good News agency, which has a long history and a fine reputation. Last year the company organized tours by Chris de Burgh, Supertramp, Mike Oldfield and a roster of similarly big name acts. Earlier this year Tina Turner swept through Switzerland on a sold-out tour. Summer sees further major promotions by the company, with two open-air presentations in Basle and St. Gallen, featuring Foreigner, Saga, Loverboy, Chris de Burgh, Joe Cocker, Rick Springfield and

In Switzerland, open-air concerts, despite the uncertain meteorological overview, still draw big crowds. Concerts by Swiss artists are handled by smaller concert agencies, but they are still a vital ingredient of the overall Swiss pop business, even if the drawing power of such events nowhere near matches that of the big visiting acts.

The use of video has become an important promotional tool for pop in Switzerland as it has in so many other territories. Swiss record companies offer monthly video services to the retailers to promote new product in in-store locations. CBS/EMI/PolyGram also operate a disco video service which is a further sales boost. Video activities can make or break a new product.

Recently, the Music Box program via satellite from the U.K. has moved into the regional television circuits in Switzerland. And more and more cable networks are becoming involved, so that Music Box seems set to become a very important additional promotion outlet. The company's timing is fine, as music video clips have been banned from the official television programs since January this year because of a royalty dispute between the Swiss tv association and IFPI here.

According to Hans Flury of Videophon Ltd., the 120 or so music video titles available in Switzerland account for only 1%-2% of the overall video market, generally seen as an unacceptably low share. However there is clear space for a build up of business. Undisputed video leader thus far this year is Prince's "Purple Rain," but there's big support for older favorites like Led Zeppelin, the Beatles, the Doors or Pink Floyd, regularly on the sales charts.

As most record companies are not involved in the distribution of music videos, trends visually often show up in different directions to the record charts

While private broadcasting and cable tv links the Swiss music market to international trends, subsidiaries of international companies in this country are nevertheless keen to promote other products than those from the U.S. or U.K. As an example, PolyGram has scored substantial success with Brazilian products and with artists who were showcased on 'special" nights at the prestigious Montreux Jazz Festival.

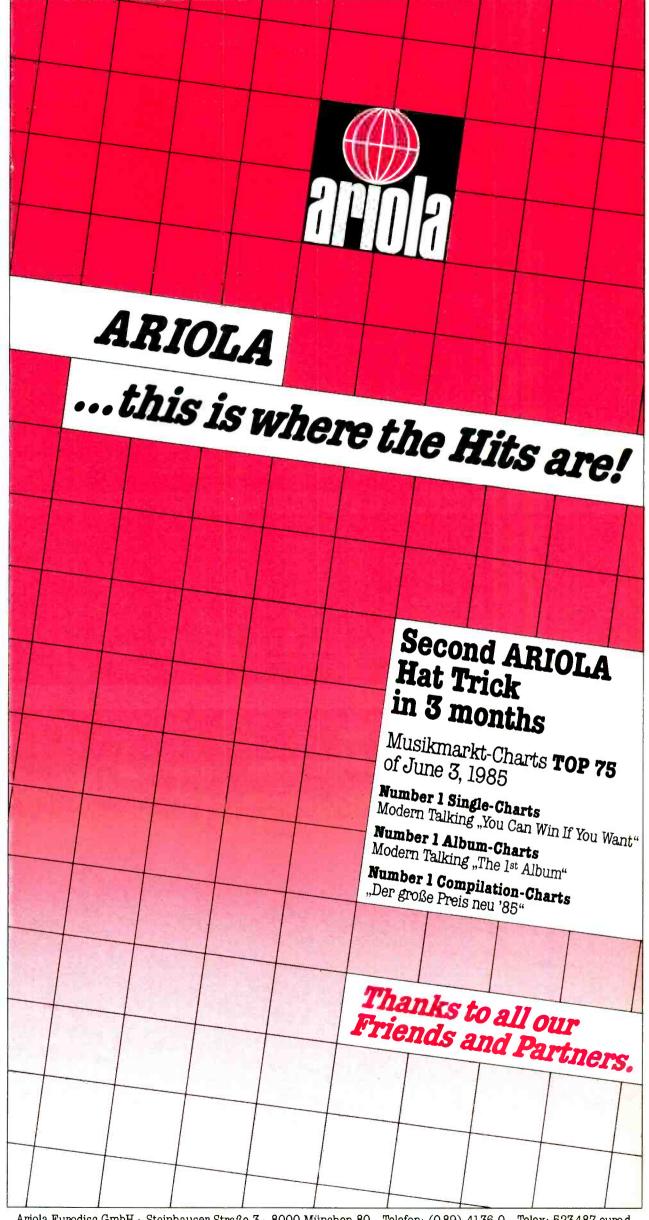
EMI scored heavily here with BAP, Herbert Groenemeyer and Klaus Lage from Germany and Jeanne Mas or Daniel Lavoie from Canada. With Men At Work and Flash & the Pan, CBS successfully introduced new Australian rock sounds to Switzerland. And the industry at large knows only too well that 1985 will turn out to be outstanding only if it can break new artists as CBS did with King, Alison Moyet and Ivan.

No major sales increases are expected this year and the upturn of CDs won't add to the sales cake but simply redistribute shares of it. However the Swiss market is not only dominated by subsidiaries of the multinationals for there is plenty of space for small local companies and distributors like Disctrade (with its heavy metal catalog), Phonag (with Andreas Vollenweider) or Gold, with an impressive roster of local talent productions.

At Swiss retail level, more sales efficiency and better stock control are the key aims. The major retail chain, Grammo Studio Ltd., which has 16 stores and around 25% of the market share, has introduced centralized purchasing and a computerized catalog of recorded music. Retailers in Switzerland appear to have come to terms with the fact that only a truly competitive information and distribution system will match the challenges of tomorrow's market.

With all the new ingredients, private broadcasting, international cable links, video and the Compact Disc, the Swiss market leaders reckon the national industry is moving that much closer to top international standards.

CREDITS: International Editor, Peter Jones; Editorial by Billboard correspondents Wolfgang Spahr (West Germany), Jim Sampson (West Germany), Pierre Haesler (Switzerland) and Manfred Schreiber (Aus tria); Design, Miriam King.



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### ... HOW ABOUT YOURS?



No Freeze. Four-time Grammy-winner David Foster gazes at a group of heartshaped balloons presented to him at a recent tribute in his hometown of Victoria, British Columbia. Among the other honors: an honorary citizenship presented by the mayor. Looking on are Foster's wife, Rebecca, and MC Terry David Mulligan, a Canadian media personality.

### **GOLDBERG'S SPACESHIP TAKES OFF**

### New Management Firm Will Handle Established Artists

BY PAUL GREIN

LOS ANGELES "The management company is my way of being able to work with more established artists, and the label is my laboratory for developing unknown or unappreciated artists

That's Danny Goldberg's characterization of his companion businesses. Gold Mountain Records and Gold Spaceships, a newly launched personal management company with a film and television wing. Among the new firm's management clients are Dennis DeYoung, Peter Wolf, Kashif and Howard Johnson. Gold Spaceships also serves as management consultant to Kiss, and comanages Michael Des Barres with Crosslight Management.

"I don't have the money to sign an established artist to the label.'

Goldberg explains. "Gold Mountain is a low-budget label which, like IRS and Sire, is designed to give opportunities to people who aren't sought after by other labels.

"No one else wanted to sign Bruce Cockburn, the Textones or Keel, which is not to disparage those acts; it's just that that's our positioning in the business. We're a small, independently owned label without the kind of money a Geffen or CBS or Atlantic can spend.

"So the delineation is for business reasons: I can't afford to pay the big advances that Peter Wolf or Kashif would get; on the other hand, I can't afford to put in the time as a manager that Keel or the Textones need.

Goldberg suggests that he missed working with established acts after he sold his half of Modern Records to Atlantic in October, 1983 and started Gold Mountain.

"I'm someone whose main career has been in maximizing established artists," he says, "getting involved with Led Zeppelin, Stevie Nicks and Kiss and taking them higher. To suddenly cut myself off from that world and only work with new artists wouldn't satisfy me.'

Goldberg adds that his role models include such industry veterans as Irving Azoff and Robert Stigwood, who have proved themselves across a wide range of endeavors.

"I'm not as succesful as those guys," he acknowledges, "but I'd like to be, and I'm trying to build a foundation that can become that if I get lucky. I do think, in the late '80s with the way the business is, that this is an intelligent way of going about it-having a label and being involved in management and mov-

ies.
"The healthiest approach to the business is diversity. One of the things that any artist wants from you is access, and the way you have

access is by having enough fingers in enough pies."

Goldberg's first management client was Mink DeVille in the late '70s ("I lost money on it, but creatively it was fun"), but he really earned his manager's stripes working with Kiss He has been a management consultant to the group for their last three albums, beginning with 1982's "Creatures Of The Night." He says he's part of a four-man "brain trust" overseeing Kiss's career, along with group members Gene Simmons and Paul Stanley and business manager Howard Marks.

The four of us were at a point where we saw them go down to 250,000 albums," Goldberg remembers. "They were hampered by an image problem that seemed insurmountable. We got the makeup off, got them onto MTV and the radio, and saw their last album do 1.5 million. Other than ZZ Top, it's the most notable turnaround of a rock'n'roll career of the decade."

Goldberg says that AOR radio research had indicated that Kiss was the biggest single negative to that format's audience. And, he adds, he thinks he knows what the problem

"They took this outrageous rock'n'roll image that had been so effective at the beginning and diluted it to the point that it became a cartoon. The problem was that they were too accessible to the pop media-doing the Paul Lynde Halloween special, putting out a comic book, constantly being in People magazine.

The cumulative effect of this approach—on top of a lot of articles in the consumer press about their merchandising deals and the business of Kiss-was that they totally lost their rock'n'roll audience. They had started out being menacing and out-

(Continued on page 40)

Licensing Agreement With Qwest

### New U.S. Deal for U.K.'s New Order

BY ETHLIE ANN VARE

LOS ANGELES New Order, the band formed from the ashes of postpunk avatar Joy Division after the 1980 suicide of band co-founder Ian Curtis, established a name and cult following in America with three import albums and the dance hit "Blue Monday." But this is the first time. after eight years of recording, that they have signed with an American label. In fact, this is the first time they have signed with anyone, peri-

od.
"We don't have contracts with
Factory," says bassist Peter Hook
"I W label. "If we get of the group's U.K. label. "If we get fed up, we leave.'

With Factory, New Order has always paid for its own sessions. The Manchester-based label handles dis-

then returns 50% of the profits to the band in lieu of a standard royalty deal.

'We decide what goes on the sleeve," says vocalist/guitarist Bernard Sumner. "We play what we want to play, where we want to play. We have complete and total freedom. It's hard to get that from a major label. We've been offered a lot of money in the past, but freedom is more important to us.

"With a lot of American labels," notes Hook, "as soon as we started asking for things, wanting to control things, they'd simply up the price: 'Don't worry about that; we'll just give you more money'.

The American label that finally offered New Order less money and more control was Qwest, Quincy Jones' custom label distributed by Warner Bros. "They were the only ones who would do the deal the way we wanted it," says Bob Gretton, New Order's manager and director of Factory Records.

The deal with Qwest is essentially a licensing agreement, starting with the group's current album, "Low-Life." The critically acclaimed 1983 The critically acclaimed 1983 'Power, Corruption And Lies" will be re-released shortly.

"We've had to compromise, but they've also had to compromise," says Hook. One compromise has been a series of press and promotional tours, the first the band has done in many years.

"Factory's policy is not very media-oriented," acknowledges Hook. Other bands on the independent la-

(Continued on page 55)

### Canadian Breakout Artist

### **Gowan Succeeds 'Strange'-ly**

BY KIRK LaPOINTE

TORONTO Gowan, who has landed the support slot on Tears For Fears' upcoming U.S. tour, is the first genuine breakout artist of the year in Canada. His second album, "Strange Animal," has gone platinum here, and its first single, "A Criminal Mind," is gold.

That's not bad for an artist who says he spent a couple of "really depressing months" following his much-touted but poor-selling 1983

The veteran of the Toronto club scene spent most of the next year hunkering down in the basement of his parents' house, writing. The unshaken faith of manager Ray Danniels (Rush) and Columbia Records helped matters somewhat, he says.

Then, in quick order, a call came from British producer David Tickle, hands were lent from Peter Gabriel's band members and "Strange

Animal" was made. The album's success was aided immeasurably by two videos; the one for "Criminal Mind" smartly played down with deft humor any implication of violence in the lyrics.

Alternately compared to Gabriel, Phil Collins and Chris De Burgh because his quirky pop seems to skitter across a handful of melodies in each song, Gowan attributes the greater success of his second album to the fact that he let more of his own personality show through.

"It's always easy to look back on your mistakes and explain," he says, "but I think I made too many compromises before. I tried to sound commercial. On this album, I just said that if I was going to fail, at least I was going to sound like

With such concerns now firmly behind him, Gowan is looking forward to the six-week U.S. jaunt with Tears For Fears.

### **Swain and Jolly Seek U.S. Foothold**

### British Producers Link With American Management

LOS ANGELES Producers Tony Swain and Pete Jolly have had much success in the past few years with Spandau Ballet, Bananarama and now Alison Moyet. But the Londonbased team has always felt a step removed from the American music industry. That has led them to recently sign with U.S. managers Ned Shankman and Ron DeBlasio.

'Being this far away from America, it's impossible for us to communicate properly with the record companies over there," says Swain. 'Someone who knows the record companies and the a&r departments can get a much better insight into what's going on. When you're slogging away on albums in England or Munich, you haven't always got all the time that you'd wish for that type of communicating.

'Once we get that set up, we'd like to do the music for a film," he adds. "But we'd have to move over there to do that."

Swain and Jolly have already produced three songs for films, all by Bananarama, with whom they have been working for three years, since they left the Fun Boy Three. "Cruel Summer," from "The Karate Kid," reached the U.S. top 10 last Septem-ber; "The Wild Life" from the film of the same name was a mid-chart followup hit, and "Do Not Disturb" from an upcoming film is due in a few months.

Swain says the team may produce the next Bananarama album, and may also work on projects by Steve Winwood and Herbie Hancock. The producers don't yet know if they'll do the next Spandau Ballet album. They've produced the group's last two albums, which yielded the hits "True," "Gold" and "Only When You Leave."

Jolly says that, like Spandau Ballet, he and Swain were stereotyped

by the enormous success of "True" two years ago, "We were pigeonholed as MOR producers," he notes. "People in the U.S. had never heard of Spandau Ballet in a big way, and must have assumed they were a group doing Frank Sinatra songs.

The team's most recent project is Alison Moyet's Columbia album which has been riding Billboard's Top Pop Albums chart for the past three months. "We were approached by CBS to do that," Swain says. "We knew what she'd done with Yazoo; our goal was to come up with original songs, and an original look and sound."

Swain and Jolly's partnership was born in a rather unusual place on the set of "The Muppet Show." They were both working for Sir Lew Grade's ATV Studios in London, where Swain was cameraman and Jolly was soundman.

PAUL GREIN

Local Talent To Be Honored

### **First Washington Area Music Awards Set**

BY BILL HOLLAND

WASHINGTON What do Duke Ellington, Emmylou Harris, Roberta Flack, Al Jolson, Joan Jett, Marvin Gaye, Roy Clark, the Clovers, the Spaniels, Gil Scott-Heron and Jimmy Dean have in common?

All of these musicians were either born, raised or spent time developing their careers in the Washington area, and are part of a musical heritage that will soon be honored in the first Washington Area Music Awards (WAMMIES).

The first WAMMIES will be presented at Lisner Auditorium Sept. 29, and will include awards for best vocalist, instrumentalist, group, song, songwriter, single and album as well as a half-dozen technical awards. There will also be awards for producer of the year, entertainer of the year and best radio station, as well as the first inductees into

the WAMMIES Hall of Fame.

The Washington Area awards, part of a nationwide trend of area music enthusiasts celebrating their hometown talent, began to take shape last year as the brainchild of several Washington promoters, music writers, lawyers and musicians, according to Mike Schreibman, a WAMMIES production committee member and a veteran promoter here

Schreibman notes that the list of artists associated with Washington also includes Jim Morrison, Ricky Skaggs, Al Jolson, Mama Cass, Peaches & Herb, Chuck Brown & the Soul Searchers, Nils Lofgren, Roy Buchanan, Asleep At The Wheel, Donald Byrd, the Blackbyrds and Charlie Byrd.

The WAMMIES are also intended to highlight younger Washingtonarea musicians currently working here. "It's very important that the industry know what talent is here," Schreibman says. "So often Washington is passed over as a source of talent, and so often in the past artists had to leave the D.C. area to gain the attention they deserved."

Nominating ballots have been sent to nearly 600 Washington-area musicians, writers, radio stations, club owners, promoters and others involved in the local music community. The ballots will be tabulated during the summer and published in The Washington Post. The general public will then cast its votes for the winners in each of the categories.

### DANNY GOLDBERG

(Continued from page 39)

rageous, but they got so they were just considered unhip. It was more like the circus than rock'n'roll."

Having helped turn Kiss's career around, Goldberg is now hoping to have similar success at consolidating the solo careers of Dennis DeYoung and Peter Wolf. Both enjoyed sizable hit singles last year with their first solo releases, "Desert Moon" and "Lights Out" respectively, but both of their albums fell short of gold.

"Both are planning to tour next time," Goldberg says, "whereas last time neither was able to. Also, there's a cumulative name recognition that starts to sink in on a second album. You're building on a much higher plateau: a plateau of 'close-to-gold' rather than 'used-to-bain'

"When you look at the solo records of Lindsey Buckingham or Jon Anderson or the guys in Pink Floyd, it's obvious that 'used-to-be-in' doesn't guarantee anything even resembling what they accomplished in their groups. 'Used-to-be-in' seems to be good for about 100,000 al-

Goldberg also co-manages Michael Des Barres, who is going out as the lead singer with Power Station on the group's upcoming tour, taking Robert Palmer's place. He first worked with Des Barres in the mid-'70s, when the singer was in the group Detective on Swan Song, and Goldberg was a vice president at the label. Goldberg also put Des Barres' song "Obsession" in the "A Night In Heaven" soundtrack, for which he was music supervisor.

That's one of numerous films on which Goldberg has worked. He served as contemporary music consultant at 20th Century-Fox for a year, and subsequently supervised the music for "Desperately Seeking Susan," which has yielded Madonna's club smash "Into The Groove."

His next project along those lines isn't for a film, but for a tv show, NBC's "Miami Vice." Goldberg is executive producing an album of musical highlights from the series, due on MCA in September.

"For the first time there is a tv show that really exposes music enough to sell records, and has an audience whose demographics include a lot of record buyers," he notes

### Talent in Action

### FRANKIE GOES TO HOLLYWOOD BELOUIS SOME

Greek Theatre, Los Angeles Tickets: \$13.50

HOW WOULD this Frankie Goes To Hollywood show differ from the ones the group performed the last time they came to Hollywood? The answer the British bad boys gave to an enthusiastic house here June 14 was that the show wouldn't be very different at all. It would simply be bigger and splashier and performed for 25,000 people over three nights, instead of 3,600.

The ZTT/Island act has the distinct, if unwelcome, honor of being the only band whose backlash preceded its buildup. It's all but impossible to find an American critic with anything good to say about the dance-rock fivesome—no matter how tight their musicianship nor how well received they are by the crowd. They're the new wave equivalent of Twisted Sister.

Fact is, the show was expertly staged, with an extravagant array of video screens, motorized lighting rigs and pyrotechnics. Hokey, yes; effective, yes. Lead singer Holly Johnson spent less time this go-round attempting to antagonize the flans, and more time attempting to please them

The 90-minute set got off to a strong start with a cover of Edwin Starr's "War," but stalled with the next three tunes: two lesser-known efforts from their album and one unheralded new number. By the time the band got to club favorites like "Pleasure Dome," "Two Tribes" and "Relax," however, momentum held sway. The group's Chuck Berry-esque reading of "Bang A Gong" would surely have pleased Marc Bolan better than the languid Power Station version.

Predisposition to Frankie could easily be seen in reactions to the band's expected encore of "Born To Run." Johnson appeared in a flowing blond wig, bassist Mark O'Toole and vocalist Paul Rutherford wore black heavy metal shags, guitarist Brian Nash donned Sammy Hagar curls, and drummer Peter Gill hid under an oversized cowboy hat. The pro-Frankie faction found it lighthearted fun; the anti-Frankies thought it heresy. Either way, it was a pretty good cover.

Opening act Belouis Some is the best Bowie clone to come out of London in years—but that's a left-handed compliment at best. While the material is strong, bandleader Neville No-Last-Name's exhortations to the crowd bordered on arrow how to clap?" isn't a line that endears a performer to his audience.

Cheekiness—and an offensively obvious Swatch sponsorship logo—aside, the Capitol artist led his seven-piece backing group through a pleasing 35-minute set. By the finale of "Target Practise," the ticketholders had, indeed, learned how to clap.

ETHLIE ANN VARE

### GLADYS KNIGHT & THE PIPS GEORGE HOWARD

Universal Amphitheatre, Universal City, Calif. Tickets: \$17.50, \$15

AFTER 32 YEARS in the business—or even 32 months in the business—a lot of acts might tend to go through the motions in concert. But Gladys Knight & the Pips don't know the meaning of the term "automatic pilot." In opening a twonight stand here June 1, the group was as classy, sleek and elegant as ever on ballads, and even more vital and dynamic than before on uptempo material. The result was a thrilling and virtually flawless show, a 10 on any scale.

Knight and the Pips have always been superb performers; the only problem with their show in recent years was that the song choices were becoming predictable. But here the group unveiled a substantially new act. Of the 16 songs in the set, seven were added for this show, and four others were introduced in the past four years. This overhaul of the show has given it a fresh, vibrant edge—which was evident from the opening number, a sassy, sexy rendition of Glenn Frey's "The Heat Is On."

Another of the new spots in the show features Gladys' brother, Merrill "Bubba" Knight, accompanied by two bodyguards, doing a hilarious parody of Prince singing "Baby, I'm A Star." Let's be honest: The Pips' spot, in which Bubba, William Guest and Edward Patten perform without Gladys, has always been a lull in the show. That's meant as no disparaging comment on the Pips, but is simply an acknowledgement that it took time away from Gladys, who is one of the most gifted singers of our time. Now, happily, the Pips' spot is one of the highlights of the show.

Many of the other highlights of the show, quite naturally, feature Gladys. In her solo spot, she performs two songs which are opposite in nature—the understated, conversational "One Hundred Ways" and the fiery, emotional "And I Am Telling You I'm Not Going." That she performed them both brilliantly says a lot about her your large.

says a lot about her vocal range.

The recent announcement that Gladys will co-star this fall with Flip Wilson in the situation comedy "Charlie & Company" ("I'm '& Company"," she noted good-naturedly during the show) shouldn't have come as a surprise. She has a very natural, believable presence, and a sharp comic sense, both of which were evident in the show. In fact, one of the keys to the group's lasting appeal is that their essential humanity comes through. They're so unerringly honest and real that fans react to them as though they're friends.

One final, disturbing note: It's

One final, disturbing note: It's been nearly 10 years since Gladys Knight & the Pips last cracked the top 40 on the pop chart. Those of us who make so much of pop radio's increased receptivity to black artists should perhaps reconsider our words. Better yet, pop radio programmers who are so reluctant, for

(Continued on opposite page)

### Calif. Labor Chief Sees No Big Change in Booking Law

BY JOHN SIPPEL

LOS ANGELES California Labor Commissioner C. Robert Simpson Jr. forecasts no major change in present state law governing employment procurement for talent.

However, the state legislature, which will study a possible change of AB 997, the present statute, defies prediction, Simpson told a June 1 symposium sponsored by the Beverly Hills Bar Assn. Entertainment Law Section.

Current provisions which allow only state-licensed persons to obtain work for talent, and which exempt a person negotiating a recording pact from securing a license, will persist when a new law to be considered in October becomes effective next January, Simpson predicted.

The labor commissioner told approximately 100 entertainment attorneys, personal managers, booking agents and talent that he felt the current law, encompassed in Section 1700-400 is "a very good law as presently constituted. It has served the industry well for three years."

The nine-person Entertainment

Commission, established by the statute, kept the commission abreast of current problems through 15 meetings between talent, agent and personal manager representative, Simpson said.

Substantive changes in language will make the law better and fine-tune it, Simpson continued. He added that a series of suggestions made during the conference by Carole Cole of the state department of industrial relations would be incorporated into the new law.

Shady talent agencies, which charge high unnecessary fees to novices seeking jobs in the entertainment industry in California, should be fined more heavily, and the agency bond should be elevated from \$1,000 to \$10,000, Cole recommended. Talent agencies should establish trust funds under the new law to assure payment of moneys to talent, she added.

Conference of Personal Managers West president Pat McQueeney argued that the present law discriminates against talent and friends of talent trying to get work for unemployed actors and artists.

Attorneys Richard L. Feller of

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### TALENT IN ACTION

(Continued from opposite page)

whatever reason, to play the group's records should reconsider their stance.

The show was opened by George Howard, a talented soprano saxo-phonist whose TBA album "Dancing In The Sun" is climbing the pop, black and jazz charts. PAUL GREIN

### **LEONARD COHEN**

Wiltern Theatre, Los Angeles Tickets: \$17.50

LEONARD COHEN IS perceived as folk music's tragic archetype, the "beautiful loser." He is forever chasing love, and forever killing the thing he loves. His songs are drenched in sorrow and regret. Cohen was born 40 and sad: he was nourished on disillusionment.

'Guilt has gotten a lot of bad press lately," he said to the reverential crowd at the newly reopened Wiltern Theatre on June 9. "Guilt is the only way we know we've done something wrong.'

And with that, the black-clad troubador of the minor key cracked a smile. For the rest of a generous two-hour set, Cohen displayed that knife-edge walk between melancholy and hilarity. That's why his audience left feeling healed, not hol-

The acoustics at this 2,300-seat refurbished art deco hall allowed one to hear every word sung or spoken-which is a good thing, because Cohen is first and foremost a poet. You can't really sing along (hell, he can't really sing along), but a thousand faces were silently mouthing the words to "Bird On The Wire,"
"Sisters Of Mercy," "Partisan" and "Suzanne." The crowd was hushed during each piece, and exploded into applause during each silence.

Songs from Cohen's new Passport album were as well loved-if not as well memorized. Cohen hadn't toured America in 10 years, but got three standing ovations for a show he himself was not convinced would sell tickets.

Standing quietly with an acoustic guitar, Cohen fronted a five-piece band that provided harmonies and tight musical backing. With the mournful pedal steel guitar of Ron Gotman from one side and the achingly sweet soprano of keyboardist Anjani Thomas from the other, the clean stage rang with clarity and passion. Cohen's philosophical asides-some somber and some uproariously ribald-were obviously extemporaneous; the band itself repeatedly cracked up.

Cohen referred to his work, in his usual self-deprecating tone, as "the kind of songs you sing when you don't feel like singing." But these intensely personal, affecting works are very much the songs you remember when you feel like remem-ETHLIE ANN VARE bering

### THE SISTERS OF MERCY

The Ritz, New York Tickets: \$10

**O**NE OF THE fixtures of the Gothic rock scene for the past couple of years, the Sisters of Mercy pulled in a good sized, devoted crowd to their June 7 show, where having an unobstructed view of the stage meant not standing behind someone with a two-foot mohawk. Not that there was a lot to see: "Minimalistic" is an understated description of the trio's approach to staging.

For a few minutes before the Elektra act came out, smoke machines filled the stage with the essential ghoulish atmosphere, clouding the band's entrance. Further obscuring the scene was the total use of back and side lighting, with front spotlights turned off for the duration of the set. It was so difficult to see that the club's videotaping of the show stopped halfway through the set, which was also about the same time that some of the audience realized that there wasn't a drummer in the back behind all the smoke. Instead, a drum machine propelled the music, as it has since the band's inception.

What held the audience was the band's hypnotic, almost magnetic performance. Though lead singer Andrew Eldritch is one of the least charismatic in the business, all folded arms and crossed legs turning inward, his baritone has an immediacy that is hard to ignore. Originals like "First, Last & Always" and "No Time To Cry" and covers of "Gimme Shelter" and "Knockin' On Heaven's Door" showcased his voice's sad, tormented quality, and, in a perverse way, gave the audience something to hook into. This is the essence of the Sisters, as it is for other Gothic icons like Bauhaus and Siouxsie & the Banshees-not necessarily mass market fare, but it does have its followers.

The rest of the English trio provided unobtrusive but staunch, simple support, though the pre-programmed drum tracks left little room for extended solos. The band seemed content to let Eldritch have what little spoltight there was all to himself. KATHY GILLIS

### JVC JAZZ FESTIVAL

Fox Theatre, Atlanta Tickets: \$9

WHEN ONSTAGE exuberance enhances polished musical chopsrather than serving as a cover for their absence-a quality presentation is almost assured. It was this mixture of class and sass that served to make the opening date of the 10-city JVC Jazz Festival (Billboard, May 11) so enjoyable.

One misnomer, however-the two-hour show, which will be on tour until an Aug. 11 finale at the Hollywood Bowl, isn't a "festival" in the traditional sense. It's more of a showcase for artists on GRP Records, the label co-founded by Los Angeles session player, composer and producer Dave Grusin.

Along with Lee Ritenour, the master of harmless, happy guitar funk, Grusin served as anchor for the excellent five-piece ensemble that provided a propulsive floor for a series of provocative solo flights. Several selections from the new Grusin/Ritenour GRP release. "Harlequin," were offered for the half-house crowd of 2,000. This portion of the menu provided an essential primer of Ritenour's versatility. On "San Ysidro," the guitarist's work was gentle, yet fluidly tactile; "Early A.M. Attitude," by contrast, (Continued on page 55) DERIVER ROYCORF TOP CONCERT

	DUA		Gross	Attendance	OSSES
ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity 54,687	Promoter  Keith Fowler Promotions
IUNE JAM	Fort Payne (Ala.) High School	June 15	\$15	unlimited	
PHIL COLLINS & HIS HOT TUB CLUB	Oakland Calif. Coliseum	June 7-9	\$575,168 \$16	35,948 three sellouts	Bill Graham Presents
PHIL COLLINS & HIS HOT TUB CLUB	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 2-3	\$429,150 \$17.50/\$10	29,930 two sellouts	Avaion Attractions
GRATEFUL DEAD	Greek Theatre Berkeley, Calif.	June 14-16	\$382,500 \$15	25,500 three sellouts	Bill Graham Presents
TOM PETTY & THE HEARTBREAKERS TIL TUESDAY	The Centrum Worcester, Mass.	June 11-12	\$265,776 \$13.50/\$12.50	20,480	Don Law Co.
ROBERT PLANT	Cow Palace San Francisco	June 14-15	\$247,088 \$16	15,433 21,000	Bill Graham Presents
ATA MANGESHKAR	Rosemont III. Horizon	June 15	\$196,000 \$25/\$20/\$17.50	1 <b>0,000</b> 13,000	Indiant Enterprises
PHIL COLLINS & HIS HOT TUB CLUB	Cal Expo Amphitheatre Sacramento	June 11	\$195,200 \$16	12,200 sellout	Bill Graham Presents
HOWARD JONES	Henry J. Kaiser Auditorium Oakland, Calif.	June 7-8	\$190,984 \$15/\$13.50	14,364 two sellouts	Bill Graham Presents
PHIL COLLINS &	Kemper Arena Kansas City, Mo.	June 15	\$187,054 \$14	13,707 sellout	Contemporary Prods./New West Prods.
MADONNA BEASTIE BOYS	The Centrum Worcester, Mass.	June 2	\$177,515 \$15.50/\$13.50	11,981 sellout	Don Law Co.
PHIL COLLINS & HIS HOT TUB CLUB	Kiel Auditorium St. Louis	June 16	\$147,377 \$15/\$13	10,385 sellout	Contemporary Prods.
POINTER SISTERS BYRON ALLEN	Mud Island Amphitheatre Memphis	June 14-15	\$144,960 \$15	9,664 two sellouts	Mid-South Concerts
JOHN DENVER	Fox Theatre St. Louis	June 3-4	\$143,165 \$17.90/\$6.90	9,235 sellout	Contemporary Prods./Fox Associate
SANTANA	Muni Opera St. Louis	June 7	\$131,880 \$16.50/\$14.50/\$10.50	8,812 10,235	Contemporary Prods./Municipal Theater Association
KENNY LOGGINS MARK McCOLLUM	Muni Opera St. Louis	June 2	\$123,615 \$16.50/\$14.50/\$10.50	8,353 10,235	Contemporary Prods./Municipal Theater Association
DAN FOGELBERG	Market Square Arena Indianapolis	June 12	\$121,696 \$13.50	9,071 sellout	Sunshine Promotions
TRIUMPH MOUNTAIN	Kemper Arena Kansas City, Mo.	May 22	\$121,433 \$13.50	9,254 10,000	Contemporary Prods./New West Prods.
FRIUMPH MOUNTAIN	Kiel Auditorium St. Louis	May 23	\$114,678 \$13.50/\$12.50	8,829 10,532	Contemporary Prods.
BRYAN ADAMS	Freedom Hall	June 8	\$114,350 \$12.50	9,148 sellout	Sunshine Promotions
SURVIVOR  DAN FOGELBERG	Johnson City, Tenn.  Chastain Park	June 8	\$111,474 \$20/\$18.50/\$14.50	6,351 sellout	Alex Cooley/Southern Promotions
CHRIS HILLMAN BAND HOWARD JONES	Atlanta Irvine Meadows Amphitheatre	June 4	\$106,218	8,369	Avalon Attractions
ANIMOTION JOHN DENVER	Laguna Hills, Calif.  Meadowbrook Music Festival	June 14	\$15/\$10 \$105,246	15,000 7,31 <b>5</b>	Brass Ring Prods.
NEW EDITION	Rochester, Mich. Thomas & Mack Center	June 16	\$18.50/\$13.50 \$103.666	seliout 6,530	Concerts Ltd.
UTFO SHANNON	Las Vegas	75.10 14	\$16.50/\$15.50/ \$14.50	10,000	
BYRON ALLEN POINTER SISTERS	Starlight Theater Kansas City, Mo.	June 13	\$100,044 \$14	7,449 sellout	Contemporary Prods./New West Presentations
NEW YORK FRESH FESTIVAL	Kiel Auditorium St. Louis	June 7	\$84,204 \$12	7,704 sellout	Contemporary Prods./Pace Concert
MARSHALL TUCKER BAND GREGG ALLMAN BAND	Mulcahy Stadium Anchorage	June 11	\$83,808 \$18	5,362 7,800	Raiph Streano
JOHN DENVER	Centennial Hall	June 11	\$79,350 \$15	5,290 6,000	Brass Ring Prods.
JOHN DENVER	Wendler Arena	June 12	\$74,885	4,939	Brass Ring Prods.
JOHN DENVER	Saginaw, Mich.  Lansing (Mich.) Civic Center	June 13	\$15 \$70,735	5,200 4,287	Brass Ring Prods.
DAN FOGELBERG	Mud Island Amphitheatre	June 9	\$16.50 \$70,680	5,000 4,712	Mid-South Concerts
CHRIS HILLMAN BAND AIR SUPPLY	Memphis Pensacole (Fla.)	June 10	\$15 \$69,571	5,000 4,798	Alex Cooley/Southern Promotions
HOWARD JONES	Civic Center San Diego State Univ.	June 5	\$13.50 \$62,355	10,174 4,443	Avalon Attractions
ANIMOTION KENNY LOGGINS	Starlight Theater	June 1	\$14.75/\$12.75 \$60,509	sellout 4,627	Contemporary Prods./New West
MARK McCOLL'UM DON WILLIAMS	Kansas City, Mo.  Lanierland	June 15	\$14.50 \$60,200	7,500 6,820	Presentations In-House
JERRY CLOWER RON MAIDEN	Cumming, Ga.  Wendler Arena	June 1	\$10 \$60,169	6,332 4,457	Brass Ring Prods.
ACCEPT SANTANA	Saginaw, Mich. Starlight Theater	June 6	\$13.50 \$48.505	5,200 3,963	Contemporary Prods./New West
oni i nim	Kansas City, Mo.	Jano V	\$13.50/\$12.50	7,800 two shows	Presentations
HAPPY TOGETHER TOUR	Celebrity Theater Phoenix	June 15	\$47,587 \$13.50	3,525 5,401	Evening Star Prods.
TOM PETTY & THE HEARTBREAKERS	Kiel Auditorium St. Louis	June 6	\$45,415 \$15.50	<b>3,202</b> 3,557	Contemporary Prods.
KENNY LOGGINS	Roy Thompson Hall	June 11	\$39,684	2,283	Concert Prods, International

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Labels, Accounts Working More Closely

### **GREATER ROLE IN STORE FOR RETAIL**

BY KIP KIRBY

NASHVILLE Retail is gaining ground as a development tool for new Nashville artists, as major labels strive to boost sales and involve accounts earlier than they had in the past.

The emphasis extends to established and superstar acts, many of whom are showing a new willingness to incorporate warehouse visits and in-store sessions in their regular itineraries. Among these who have recently participated in instores are Crystal Gayle, Conway Twitty, Waylon Jennings and Tom T. Hall-whose in-store at Roswell, Ga.'s Richway's marked his first such appearance in 10 years.

"We're definitely going to accounts earlier these days," confirms RCA's vice president of marketing Dave Wheeler. "It's a little easier to sell artists now because everyone knows how tight radio is. The artists also seem more anxious to be involved with accounts.'

Kent Crawford, vice president of product development at MCA, says that, by the same token, accounts are more cooperative than they used to be. "I think accounts realize they have unfulfilled country poten-

**Fan Fair Crowds Set New Record** 

NASHVILLE Fan Fair continued to draw record-breaking crowds this year, with a paid attendance of 19,500-up 400 over

last year's event.
There were 321 booth displays, a drop of four from last year. Country Music Assn. publicist Cathy Gurley says the dip was not from lack of interest, but rather because the booth space was rearranged to allow for slightly larger aisles

Except for the RCA Records show-which was cancelled because of rain—the June 10-16 event went off as scheduled.

tial." Crawford explains, "Once we prove they can sell 25 or 50 copies of a Lee Greenwood or the Oaks, then they start believing they can sell 10 copies of Reba McEntire or Steve Wariner or the Whites."

A number of national retailers are currently involved in a "country awareness and visibility" program launched earlier this year by Warner Bros. The program, in which all labels are invited to participate, includes upfront placement for country product in stores, co-op advertising budgets and tie-ins with local radio stations.

Confirming the overwhelming success of the visibility effort in the Southeast is Joe Martin, vice president of Atlanta-based Turtle's, who credits the campaign with increasing country sales by 15% in his 47

stores.
"It's been a tremendously successful promotion for us," Martin asserts. He notes that this is the first time Turtle's has featured country product prominently at the front of its stores in waterfall dis-

plays.
"I think we've picked up a lot of customers who would normally buy their country albums at discount stores," Martin says. "It's new traffic we hope to keep from here on.' He adds that he wants to extend the country sales promotion as long as possible, and says that it is currently sold out through August.

California-based Licorice Pizza is another chain actively involved in the awareness push. Marketing manager George Briner says that the campaign has increased sales in all 34 Licorice Pizza stores, covering both new artist releases and cata-

"We'd backed off country inventory in the last couple of years be-cause we didn't see a real need for it," Briner observes. "But we've started stocking up again as a result of this program."

Licorice Pizza is working with radio station KZLA in the Los Angeles market, stickering current hit product with "As heard on KZLA" emblems and plugging the station on bin cards. Briner says that upfront placement of the weekly top 10 accounts for the increase in the chain's country sales.

Accounts say they are trying to educate their clerks in ways to work more knowledgeably with country customers, realizing that country buyers are often intimidated by the rock'n'roll environment prevalent in retail outlets. Briner says Licorice Pizza staffers are told that country customers need to be approached, that they like to be told about new releases, and-most importantthat they need to be made comfortable in an unfamiliar atmosphere.

"This is another reason we're displaying the weekly top 10 country product at the front of the store, so people see names they're familiar with immediately," Briner explains. "Country fans like the security of seeing albums they can recognize when they walk in, rather than browsing all around the store like rock buyers."

RCA is in the midst of a month-(Continued on page 46) 81 Affiliates in 35 States

### **MCRN Picking Up Stations**

BY EDWARD MORRIS

NASHVILLE Although it has been overshadowed in attention by The Nashville Network, its sister operation, the Music Country Radio Network, now has 81 affiliated stations in 35 states subscribing to its overnight programming service.

MCRN is an alliance between radio station WSM here and the Associated Press satellite system. It broadcasts eight hours a night, seven nights a week.

Jeff Lyman, sales manager for the network, says that ad revenues are up about 20% over last year's. National advertisers-who have access to six minutes of each hourinclude Freuhauf Trailers, Union Oil, Shell Oil, Truckstops Of America, CBS Records, PolyGram Records, Controlonics and Music Village U.S.A.

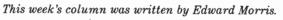
Lyman declines to say whether the network is making a profit yet, noting only that "the jury is out for this year." MCRN was launched in

The network has recently done two specials, both taped during Fan Fair, according to Lyman. The second annual "Superstar Spectacular," was taped June 12 and aired the next evening, featuring live performances by Boxcar Willie, Glen Campbell, Darrell Clanton, Leon Everette, the Forester Sisters, Allen Frizzell, David Frizzell, Jim Glaser, Vern Gosdin, Lee Greenwood, Becky Hobbs, Carl Jackson, Kathy Mattea, John McEuen, Gary Morris, the Osmond Brothers, Marie Osmond, Jeannie C. Riley, Charley Pride, Johnny Russell, Dan Seals. the Whites, Keith Whitley and the Wright Brothers.

"Country Music Legends" concert was taped June 13 and will be broadcast on the network July 4. It will star the Browns (performing together for the first time in 20 years), George Hamilton IV, Freddie Hart, Jack Green, Jean Shepard and Charlie Walker.

Early last year, some disk jockeys on the program complained about (Continued on page 47)





T CAN'T HAPPEN here," I nervously assured my "hosts," as they whipped off the blindfold to give me my first glimpse of the Music Row Survivalist Camp. My assurance was in response to my hosts' assertions that agents hostile to country music had infiltrated the industry—some burrowing so deeply into its fabric as to surface later as label presidents.

There were even mutterings that such giant publishers as Welk and Tree were feeding their songwriters steroids in an attempt to increase their already considerable dominance over smaller rivals. "It can't happen," I repeated.

In a tradeoff that meant a sure story for me and a

### Learning how to survive the worst of Music Row

potential propaganda coup for them, the survivalists had agreed to let me inspect their operations on the condition that I not be able to reveal its whereabouts. Hence the blindfold. My guide was the infamous Commander B, once a force in the music business himself, but now reduced to selling custom sessions to recently evicted farmers who were looking for a second career.

The camp was a remarkable simulation of the real Music Row and was populated by several dozen disgruntled singers, writers, pickers and producers. Commander B and I wandered past one set built to resemble the front office of a major label. Survivalists in camouflage dress (sport coats with the sleeves pushed up to the elbow, straight-legged jeans and tennis shoes) attempted to run past the seemingly bored receptionist before she could utter the withering line, "Sorry, he's in a session." Not a one of them made it.

"This place puts me in mind of Kentucky," growled one member of the unsuccessful assault team, "except down here they strip mine with Mercedes instead of bulldozers.'

On the gunnery range, a line of men in business suits hurled live earthworms, attempting to lodge them in the ends of soda straws that dangled on strings some 10 yards away. "These guys operate independent labels," Commander B explained, "and we're teaching them to cope with the charts."

"Does the other side ever send in spies?," I asked. "All the time," said the Commander. "But we almost always catch them.

"Just yesterday this guy wandered into camp. He looked country, and he sounded country when he sang. But when I started listening real careful to him, I noticed he was saying, 'Just listen to the rain beat on the Thermopane/In my little condo home on the hill.' That was a dead giveaway. He did not know his Lester Flatt."

"What did you do with him?"

"Well, we've locked him up and forced him to listen to a Carter Family album."

"Do you think you made your point?," I inquired. "It don't look like it," the Commander admitted sadly. "He wants to sign them to a management contract."

In a remote corner of the camp stood "Maude's Minefield," the mockup of a popular cafe frequented by producers. The tables were stocked with look-alike

figures.
"The object here," the Commander pointed out, "is to walk in, quickly size up the situation and decide which is politically the best table to sit at."

"What happens if you sit down with a producer who's out of favor at the moment?," I wanted to

The Commander drew his forefinger across his throat, and we walked on. "Can you imagine Roy Acuff having to play such games?," my guide mumbled to himself. "I tell you, country music has about

From just beyond the outer boundaries of the camp came the deadly chatter of synthesizers.

MANY OF NASHVILLE'S top independent promoters have agreed to push "One Big Family," Music City's current recorded contribution to world hunger relief efforts. Those involved most closely with the project have also established the Heart Of Nashville Foundation to gather comments and donations for the cause. The Foundation's address is P.O. Box 123, Nashville 37202.



Bare Barrage. Bobby Bare, newly signed to EMI America Records in Nashville, is congratulated by label president Jim Foglesong, left, and Bill Ivey, right, director of the Country Music Foundation, after hosting the CMF's "Words & Music" songwriting presentation.

### PARTNERS, BROTHERS AND FRIENDS

They've had great years... this year has been their greatest...

Charted

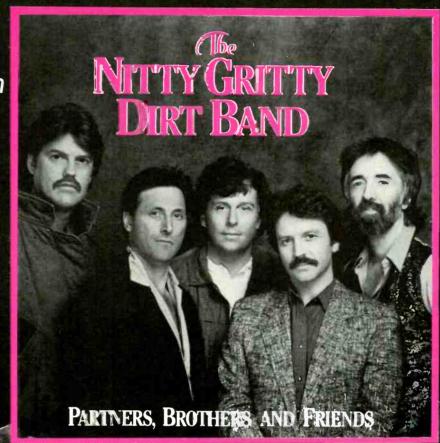
#I Long Hard Foad

#2 High Horse

#3 I Love Only You

Nominated Instrumental Group of the Year by the Country Music Association

Nominated Vocal Group of the Year by the Academy of Country Music



AMERICAN MUSIC FROM AN AMERICAN INSTITUTION

The Nitty Gritty Dird Boyes

Boy Camparter, Jimme Fiddler, John No.

Jimme Fiddler, John No.

Jimme Fiddler, John No.

The single. "Modern Doy Romance" Personal Management and Direction: Chuck Morris for Feyline Presents





We Brothers and Friends"

# HOT COUNTRY SINGLES

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		7	/_	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.  ARTIST
/	MEET /	Z MEE	\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$	and one-stop sales reports and radio playlists.
Z.		S X	S. A.	TITLE ARTIST PRODUCER (SONGWRITER)  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
	2	3	13	SHE KEEPS THE HOME FIRES BURNING 1 week at No. One RONNIE MILSAP
(2)	4	5	13	R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, PFRIMMER. M.REID)  RCA 1 4034  SHE'S A MIRACLE  EXILE  COLUMN STRUMENT STRUM
3	5	6	12	B.KILLEN (J.PENNINGTON, S.LEMAIRE) EPIC 34-04864  FORGIVING YOU WAS EASY . WILLIE NELSON W.NELSON (W.NELSON) . COLUMBIA 38-04847.
4	6	8	11	DIXIE ROAD LEE GREENWOOD
<u>(5)</u>	7	10	11	J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE) MCA 52564  HELLO MARY LOU THE STATLER BROTHERS
6	11	15	9	J.KENNEDY (G.PITNEY, C.MANGFARACINA)  MERCURY 880-685-7/POLYGRAM  LOVE DON'T CARE  ◆ EARL THOMAS CONLEY
7	1	2	14	N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)  RCA 1 4060  LITTLE THINGS  ♦ THE OAK RIDGE BOYS
8	9	12	14	R.CHANCEY (B.BARBER) MCA 52556  MAYBE MY BABY LOUISE MANDRELL
9	10	13	11	R.C.BANNON (E.CARMEN) RCA 14039  OPERATOR, OPERATOR EDDY RAVEN
10	8	11	13	ERAVEN, P. WORLEY (L. WILLOUGHBY, J. WILLOUGHBY) RCA 14044  HEART TROUBLE STEVE WARINER
(11)	13	17	9	T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)  MCA 52562  OLD HIPPIE  THE BELLAMY BROTHERS
(12)	14	16	11	E.GORDY,JR., J.BOWEN (D.BELLAMY) MCA/CURB 52579/MCA IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER
(13)	15	18	8	J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)  MCA 52567  I'M FOR LOVE  HANK WILLIAMS, JR.
(14)		19	7	J.BOWEN, H.WILLIAMS,JR. (H.WILLIAMS,JR.) WARNER/CURB 7-29022/WARNER BROS.  40 HOUR WEEK (FOR A LIVIN') ♦ ALABAMA
(15)	16			H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)  RCA 1 4085  HIGHWAYMAN  ♦ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON
	20	24	7	COLUMBIA 38-04881  IT AIN'T GONNA WORRY MY MIND  RAY CHARLES AND MICKEY GILLEY
16	17	22	9	B.SHERRILL (R.LEIGH) COLUMBIA 38-04860  LASSO THE MOON ◆ GARY MORRIS
17)	18	23	9	S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)  WARNER BROS. 7-29028  NOBODY WANTS TO BE ALONE  ♦ CRYSTAL GAYLE
18	3	4	15	M.MASSER (M.MASSER, R.F.LEMING) WARNER BROS. 7-29050  SIZE SEVEN ROUND (MADE OF GOLD) GEORGE JONES AND LACY J. DALTON
19	19	21	10	B.SHERRILL (M-FIELDS, G.LUMPKIN)  BY ALL OVER NOW  JOHN ANDERSON
(20)	21	25	9	J.ANDERSON, L.BRADLEY, J.E.NORMAN (B.& S.WOMACK) WARNER BROS. 7-29002
(21)	23	27	6	D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK) RCA 14058
(22)	25	28	7	I DON'T THINK I'M READY FOR YOU JENORMAN (DORFF, BROWN, REYNOLDS, GARRETT) ANNE MURRAY CAPITOL 5472
23	27	30	7	SHE'S SINGLE AGAIN  B.MONTGOMERY (C.CRAIG, P.MCCANN)  ◆ JANIE FRICKE COLUMBIA 38-04896
24)	26	29	8	SAVE THE LAST CHANCE BLOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)  JOHNNY LEE WARNER BROS. 7-29021
<b>25</b>	31	37	5	THE FIREMAN JBOWEN, G.STRAIT (M.VICKERY, W.KEMP) GEORGE STRAIT MCA 52586
26	29	33	9	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER) VERN GOSDIN COMPLEAT 142/POLYGRAM
27)	30	36	8	FOOLED AROUND AND FELL IN LOVE RHALL (E.BISHOP)  ◆ T.G. SHEPPARD COLUMBIA 38-04890
28	32	38	7	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)  ATLANTIC/AMERICA 7:99647/ATLANTIC
29	34	41	4	LOVE IS ALIVE  B.MAHER (K.M.ROBBINS)  ↑ THE JUDDS  RCA/CURB 14093/RCA
30	12	1	15	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, ALEE)  ◆ RICKY SKAGGS EPIC 34-04831
31)	35	43	6	CAROLINA IN THE PINES JE.NORMAN (M.MURPHEY)  MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
32	36	45	5	I DON'T KNOW WHY YOU DON'T WANT ME  - D.MALLOY (R.CASH. R.CROWELL)  ◆ ROSANNE CASH COLUMBIA 38-04809
33	37	42	7	HE BURNS ME UP H. SHEDD (B.SPRINGFIELD)  LANE BRODY EMI-AMERICA 8266
34)	38	49	4	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)  NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
35)	39	48	5	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)  RESTLESS HEART RCA 14086
36	24	9	14	MY OLD YELLOW CAR LEHNING (T.SCHUYLER)  DAN SEALS EMI-AMERICA 8261
37)	40	47	6	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)  JBOWEN (B.MCDILL)  MCA 52573
38	22	7	16	LET IT ROLL (LET IT ROCK)  J.KENNEDY (E.ANDERSON)  ◆ MEL MCDANIEL CAPITOL 5458
39	43	58	4	USED TO BLUE SAWYER BROWN R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY) CAPITOL/CURB 5477/CAPITOL
40	42	51	6	A BAR WITH NO BEER JKENNEDY (T.T.HALL)  MERCURY 800 690-7/POLYGRAM
<u>41</u> )	45	54	5	IF YOU BREAK MY HEART THE KENDALLS B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO) MERCURY 880-828-7/POLYGRAM
42	28	14	16	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)  ◆ MERLE HAGGARD EPIC 34-04830
43	50	65	3	HAVE I GOT A DEAL FOR YOU  JBOWEN, R.MCENTIRE (M.P.HEENEY, JLEAP)  REBA MCENTIRE MCA 52604
44)	47	56	5	YOU DONE ME WRONG MEL TILLIS H. SHEDD (R.PRICE, S.JONES) MEA 14061
45	46	55	5	DIXIE TRAIN CJACKSON (CJACKSON, J.WEATHERLY) COLUMBIA 38-04926
46	51	61	4	YOU CAN'T RUN AWAY FROM YOUR HEART LACY J. DALTON M.MORGAN, P.WORLEY (W.WALDMAN. J.PHOTOGLO) COLUMBIA 38-0-4884
<u>47</u> )	63		2	MY TOOT TOOT SSIMIEN, F.SOILEAU, H.P.MEAUX (S.SIMIEN) ROCKIN' SIDNEY EPIC 34-05430
48	33	20	16	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)  CONWAY TWITTY WARNER BROS. 7-29057
49	69	_	2	DRINKIN' AND DREAMIN' JBRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES) WAYLON JENNINGS RCA 14094
50	64		2	COLD SUMMER DAY IN GEORGIA GENE WATSON GWATSON, LBOOTH (DKNUTSON, ALLOWENS) EPIC 34-05407
$\equiv$	oducts	with the	greate	st airplay and sales gains this week. Video clip availability. Recording Industry Assn. O' America (R

			V	permission of t	he publisher.
		7	$\overline{}$	AN THE	
/	MEE		18		
ZH.		S. WEE.	N. N	S/ P/ TITLE	ARTIST
1 —		l _		PRODUCER (SONGWRITER) PRETTY LADY	LABEL & NUMBER/DISTRIBUTING LABEL KEITH STEGALL
51)	59	75	3	KLEHNING (KSTEGALL)  TO BE LOVERS	EPIC 34-04934  CHANCE
52	41	35	11	B.ARLEDGE (C.WHITSETT, B.ARLEDGE)  DON'T MAKE ME WAIT ON THE MOON	MERCURY 880-555-7/POLYGRAM SHELLY WEST
(53)	62	74	3	B.BECKETT, J.E.NORMAN (J.MCBRIDE)	WARNER BROS. 7-28997
54	57	63	4	ANY TIME JE.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
55	48	40	20	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	◆ CHARLY MCCLAIN EPIC 34-04777
56	67	81	3	MAKE-UP AND FADED BLUE JEANS JBOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
(57)	68	76	3	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH)	LEON EVERETTE MERCURY 880-829-7/POLYGRAM
58	!	NEW		I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
59	52	26	20	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997
60	44	32	14	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
61	65	72	4	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID. T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
62	66	71	4	PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72052/CAPITOL
<b>63</b>	71	77	4	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
64	53.	57	6	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN)	DOTTIE WEST PERMIAN 82010/MCA
65	49	31	17	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537
66	76	_	2	HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
<b>67</b>	79	_	2	UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095
68	75	83	3	PIECE OF MY HEART J.WILSON (B.BERNS)	SANDY CROFT CAPITOL 5471
69)	78	_	2	WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO)	ATLANTA MCA 52603
(70)		NEW	<b>—</b>	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA
71	58	44	19	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
72	55	39	15	S.BUCKINGHAM (D.HILL, B.MANN) WHEN GIVIN' UP WAS EASY	ED BRUCE
(73)		NEW		B.MEVIS (K.PALMER)  CRY JUST A LITTLE BIT	RCA 14037 SYLVIA
74	60	64	5	SOMEONE'S GONNA LOVE ME TONIGHT	SOUTHERN PACIFIC
75	74	69	11	J.E.NORMAN, SOUTHERN PACIFIC (T.GOODMAN, &GOWDY)  GO DOWN EASY	◆ DAN FOGELBERG
76	61	53	9	IT'S JUST ANOTHER HEARTACHE	FULL MOON/EPIC 34-04835/EPIC  BANDANA
77	81	91	3	E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)  CALIFORNIA SLEEPING	WARNER BROS. 7-29029  LOY BLANTON
78)		NEW)		J.ALLEN (D.KIRBY, C.PUTNAM)  I'LL BE YOUR FOOL TONIGHT	SOUNDWAVES 4570/NSD  JIM GLASER
79		NEW		PAINT THE TOWN BLUE	MCA/NOBLE VISION 52619/MCA ROBIN LEE AND LOBO
80	70		Γ	J.MORRIS (R.LAVOIE)  WORKING MAN	JOHN CONLEE
		52	18	BLÖĞÂN (J.HURT, B.R.REYNOLDS)  DOWN ON THE FARM	MCA 52543 CHARLEY PRIDE
81	56	34	12	B.MEVIS (J.GREENEBAUM, T.SEALS, E.SETSER)  ALL I DO IS DREAM OF YOU	RCA 14045 MARGO SMITH
82	84		2	G.MOTOLA AHENSON (A.FREED, N.H.BROWN)  DON'T CRY DARLIN'	BERMUDA DUNES 106  DAVID ALLAN COE
83	73	59	12	B.SHERRILL (D.DILLON)  MY SPECIAL ANGEL	COLUMBIA 38-04846
(84)		NEW		D.KNIGHT (J.DUNCAN)	JAMES & MICHAEL YOUNGER PERMIAN 82011/MCA
85		NEW		B.KILLEN (F.HART, D.BREWER, F.BREWER)	FREDDIE HART EL DORADO 101
(86)	-	NEW		GYPSIES IN THE PALACE JBOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS)	JIMMY BUFFETT MCA 52607
87	54	46	9	WHEN YOU GET A LITTLE LONELY E.GORDY,JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)	NICOLETTE LARSON MCA 52571
88	72	50	19	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954
89	77	66	20	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
90	87	60	9	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER JR., D.MALLOY, E.STEVENS)	HILLARY KANTER RCA 14053
91	83	70	21	STEP THAT STEP R.SCRUGGS (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
92	85	62	12	LOVE IS WHAT WE MAKE IT J.GUESS (R.MURRAH. K.STEGALL)	KENNY ROGERS LIBERTY 1524/EMI-AMERICA
93	90	82	19	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
94	89	80	17	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)	T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
95	80	67	17	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)	THE WHITES MCA/CURB 52535/MCA
96	95	84	15	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEC	◆ JIMMY BUFFETT MCA 52550
97	91	87	16	TRUE LOVE E.GORDY.JR. (V.GILL)	VINCE GILL RCA 14020
98	96	85	6	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE	
99	93	88	21	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSONN, J.JARRARD)	◆ ALABAMA RCA 13992
100	94	89	22	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA
$\vdash$					

Products with the greatest airplay and sales gains this week. Video clip availability. Recording Industry Assn. O' America (RIAA) seal for sales of one million units. A RIAA seal for sales of two million units.

### Billboard Hot Country Singles SALES & AIRPLA

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

/ July	CAC. COMEE	SALES	ARTIST	HOTCOUNTRY POSITION	
1	2	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	1	
2	3	SHE'S A MIRACLE	EXILE	2	
3	4	FORGIVING YOU WAS EASY	WILLIE NELSON	3	
4	. 6	DIXIE ROAD	LEE GREENWOOD	4	
5	7	HELLO MARY LOU TH	HE STATLER BROTHERS	5	
6	11	LOVE DON'T CARE	EARL THOMAS CONLEY	6	
7	1	LITTLE THINGS	THE OAK RIDGE BOYS	7	
8	8	MAYBE MY BABY	LOUISE MANDRELL	8	
9	13	IT'S A SHORT WALK FROM HEAVEN TO HE	LL JOHN SCHNEIDER	12	
10	9	HEART TROUBLE	STEVE WARINER	10	
11	10	OPERATOR,OPERATOR	EDDY RAVEN	9	
12	14	OLD HIPPIE TH	E BELLAMY BROTHERS	11	
13	15	I'M FOR LOVE	HANK WILLIAMS, JR.	13	
14	5	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	18	
15	16	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	14	
16	17	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	16	
17	19	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J.DALTON	19	
18	21	HIGHWAYMAN JENNINGS,NELSON	,CASH,KRISTOFFERSON	15	
19	20	LASSO THE MOON	GARY MORRIS	17	
20	22	IT'S ALL OVER NOW	JOHN ANDERSON	20	
21	25	DIM LIGHTS, THICK SMOKE (AND LOUD	MUSIC) VERN GOSDIN	26	
22	12	COUNTRY BOY	RICKY SKAGGS	30	]
23	27	REAL LOVE DOLLY PARTON (DUET	WITH KENNY ROGERS)	21	
24		SHE'S SINGLE AGAIN	JANIE FRICKE	23	
25 ·	23	MY OLD YELLOW CAR	DAN SEALS	36	
26	28	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	22	
27	18	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	38	
28	_	THE FIREMAN	GEORGE STRAIT	25	
29	_	LOVE IS ALIVE	THE JUDDS	29	
30	_	SAVE THE LAST CHANCE	JOHNNY LEE	24	]

	18 WEEK	AIRPLAY	HOTCOUNTRY
1	2	SHE KEEPS THE HOME FIRES BURNING RONNIE MILSAP	1
2	4	SHE'S A MIRACLE EXILE	2
3	5	FORGIVING YOU WAS EASY WILLIE NELSON	3
4	6	DIXIE ROAD LEE GREENWOOD	4
5	7	HELLO MARY LOU THE STATLER BROTHERS	5
6	9	OPERATOR, OPERATOR EDDY RAVEN	9
7	11	LOVE DON'T CARE EARL THOMAS CONLEY	6
8	12	40 HOUR WEEK (FOR A LIVIN')  ALABAMA	14
9	13	OLD HIPPIE THE BELLAMY BROTHERS	11
10	8	HEART TROUBLE STEVE WARINER	10
11	10	MAYBE MY BABY LOUISE MANDRELL	8
12	14	I'M FOR LOVE HANK WILLIAMS, JR.	13
13	15	IT'S A SHORT WALK FROM HEAVEN TO HELL JOHN SCHNEIDER	12
14	17	HIGHWAYMAN JENNINGS, NELSON, CASH, KRISTOFFERSON	15
15	18	LASSO THE MOON GARY MORRIS	17
16	1	LITTLE THINGS THE OAK RIDGE BOYS	7
17	19	IT AIN'T GONNA WORRY MY MIND R.CHARLES/M.GILLEY	16
18	2,2	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS)	21
19	20	SIZE SEVEN ROUND (MADE OF GOLD) G.JONES/L.J.DALTON	19
20	21	IT'S ALL OVER NOW JOHN ANDERSON	20
21	23	I DON'T THINK I'M READY FOR YOU ANNE MURRAY	22
22	27	SHE'S SINGLE AGAIN JANIE FRICKE	23
23	26	SAVE THE LAST CHANCE JOHNNY LEE	24
24	3	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE	18
25	30	THE FIREMAN GEORGE STRAIT	25
26	29	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC) VERN GOSDIN	26
27	28	FOOLED AROUND AND FELL IN LOVE T.G. SHEPPARD	27
28	_	(LOVE ALWAYS) LETTER TO HOME GLEN CAMPBELL	28
29	_	LOVE IS ALIVE THE JUDDS	29
30	_	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY	31
any ret	trieval	system, or transmitted, in any form or by any means, electronic, mechanical,	

### **COUNTRY SINGLES**

A ranking of distributing labels by their number of titles by their number of titles on the Hot Country Singles chart-

LABEL	NO. OF TITLES ON CHART
MCA (15) MCA/Curb (3) Permian (2) MCA/Noble Vision (	<b>21</b> 1)
RCA (17) RCA/Curb (2)	19
WARNER BROS. (12) Warner/Curb (3)	15
COLUMBIA	10
EPIC (9) Full Moon/Epic (1)	10
POLYGRAM Mercury (5) Compleat (2)	7
CAPITOL (3) Capitol/Curb (2) MTM (1)	6
EMI-AMERICA (4) Liberty (1)	5
ATLANTIC Atlantic/America (1)	1
BERMUDA DUNES	1
EL DORADO	1
EVERGREEN	1
LUV	1
NSD Soundwaves (1)	1
STEP ONE	1

### **COUNTRY SINGLES A-Z** PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

40 HOUR WEEK (FOR A LIVIN') (Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP'

ALL I DO IS DREAM OF YOU

(Robbins, ASCAP)
ANY TIME
(Rightsong, BMI)
A BAR WITH NO BEER

40 (Hallnote, BMI)

CALIFORNIA SLEEPING 77

(Cross Keys, ASCAP/Tree, BMI)
CAROLINA IN THE PINES

CAROLINA IN THE PINES
(Mystery, BMI)
COLD SUMMER DAY IN GEORGIA
(Tapadero, BMI/Cavesson, ASCAP)
COUNTRY BOY
(Ackee, ASCAP)

73 CRY JUST A LITTLE BIT

ns-FMI ASCAP)

DIM LIGHTS, THICK SMOKE (AND LOUD LOUD

MUSIC) (Comet, BMI) (Comet, BMI)
DIXIE ROAD

(Southern Soul, BMI/Window, BMI)

45 DIXIE TRAIN 48

(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)

(USS, BMI/Latter Lnd, SMI/Bright Sky, DON'T CALL HIM A COWBOY (Southern Nights, ASCAP) DON'T CRY DARLIN' (Dean Dillon, BMI/Larry Butler, BMI) DON'T MAKE ME WAIT ON THE MOON

(April, ASCAP)

DOWN ON THE FARM 81

(Make Believus, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)
DRINKIN' AND DREAMIN'

(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)
FALLIN' IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)

25 THE FIREMAN

(Tree, BMI)
FOOLED AROUND AND FELL IN LOVE

FOOLED AROUND AND FELL IN LOVE (Crabshaw, ASCAP) FORGIVING YOU WAS EASY (Willie Nelson, BMI) GIRLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP)

75 GO DOWN FASY

(Irving, BMI/Danor, BMI)

57 A GOOD LOVE DIED TONIGHT (Blackwood Music, BMI/Shobi, BMI)

86 GYPSIES IN THE PALACE 86 GYPSIES IN THE PALACE
(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider
Songs, BMI/Red Cloud, ASCAP)
43 HAVE I GOT A DEAL FOR YOU
(Songmedia, BMI/Friday Night, BMI)

33 HE BURNS ME UP

(Unichappell, BMI) 10 HEART TROUBLE

(Irving, BMI/Silverline, BMI)

HELLO MARY LOU
(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA

15 HIGHWAYMAN

(White Oak, ASCAP) 70 HOMETOWN GOSSIP

rood, BMI/Sister John, BMI/Dickerson, BMI)

66

(Glenwood, BMI/Sister John, BMI/Dickerson, BMI)
HOTTEST "EX" IN TEXAS
(Grand Coalition, BMI/Grand Alliance, BMI)
I DON'T KNOW WHY YOU DON'T WANT ME
(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite,
ASCAP)

22 I DON'T THINK I'M READY FOR YOU (Happy Trails, BMI/Music Corporation Of America, BMI)

85 I DON'T WANT TO LOSE YOU

(Hall-Clement, BMI)

(Heartline, BMI/Dobbins, BMI)

I FELL IN LOVE AGAIN LAST NIGHT
(Writers Group, BMI/Scarlet Moon, BMI)

I NEVER MADE LOVE (TILL I MADE IT WITH YOU) 37

35 I WANT EVERYONE TO CRY (Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP) IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)

(Acuff-Rose, BMI)
41 IF YOU BREAK MY HEART

(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
78 I'LL BE YOUR FOOL TONIGHT
(Grandison, ASCAP/Hacienda, ASCAP)

(Grandison, ASCAP/Haciel 13 I'M FOR LOVE (Bocephus, BMI) 88 IN A NEW YORK MINUTE

(Tree, BMI/O'Lyric, BMI) 16 IT AIN'T GONNA WORRY MY MIND

(April, ASCAP/Lion Hearted, ASCAP) 12 IT'S A SHORT WALK FROM HEAVEN TO HELL 20 IT'S ALL OVER NOW

(Abkco, BMI)
IT'S JUST ANOTHER HEARTACHE

(Vogue, BMI/Dejamus, ASCAP)

17

(Vogue, BMI/Dejamus, ASCA LASSO THE MOON (Ensign, BMI) LET IT ROLL (LET IT ROCK) (Arc, BMI)

(Arc, BMI)
LITTLE THINGS 7

(Reynsong, BMI) (LOVE ALWAYS) LETTER TO HOME 28 (Latter End. BMI)

LOVE DON'T CARE
(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI) (Blue Moon, ASC LOVE IS ALIVE

(Irving, BMI)
LOVE IS WHAT WE MAKE IT
(Blackwood Music, BMI/Magic Castle, BMI)

MAKE-UP AND FADED BLUE JEANS

56 MAKE-UP AND FADED BLUE JEANS
(Shade Tree, BMI)
8 MAYBE MY BABY
(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)
34 MODERN DAY ROMANCE
(Golden Bridge, ASCAP/Mota, ASCAP)
36 MY OLD YELLOW CAR
(Ob. Dave, BMI/Gite, Patch, BMI)

(Deb Dave, BMI/Briar Patch, BMI) MY SPECIAL ANGEL

(Warner-Tamerlane, BMI)

(Warner-Tameriane, BMI)
MY TOOT TOOT
(Sid Sim, BMI/Flat Town, BMI)
NATURAL HIGH
(Mount Shasta, BMI) NOBODY WANTS TO BE ALONE

(Almo, ASCAP/Prince Street, ASCAP/Irving, (Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI) OLD HIPPIE (Bellamy Bros., ASCAP) ONE BIG FAMILY (Heart Of Nashville Foundation, ASCAP/BMI)

OPERATOR, OPERATOR

OPERATOR, OPERATOR
(Goldline, ASCAP)(Granite, ASCAP)
PAINT THE TOWN BLUE
(Lynn Shawn, BMI/Guvasuta, BMI)
PIECE OF MY HEART
(WEB IV, BMI)
PLAYING FOR KEEPS
(Blackwood Music RMI/O'lucia PMI

(Blackwood Music, BMI/O'Lyric, BMI/Tree, BMI) 51 PRETTY LADY

(April, ASCAP/Keith Stegall, ASCAP) 55 RADIO HEART

(Tapadero, BMI/Tom Collins, BMI)

REAL LOVE (Deb Dave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP)

ASCAP)

SAVE THE LAST CHANCE
(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)

SHE KEEPS THE HOME FIRES BURNING
(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall,
ASCAP)

SHE'S A MIRACLE
(Page 14 Juney 19 MI/Crop 19 MI)

SHE'S A MIRACLE
(Pacific Island, BMI/Tree, BMI)
(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE
WON'T LET GO
(Lyn Pen, BMI/Mercey Bros., BMI)
SHE'S SINGLE AGAIN
(Blackwood Music, BMI/April, ASCAP/New and Used,
ASCAP).

SIZE SEVEN ROUND (MADE OF GOLD)

SIZE SEVEN ROUND (MADE OF GOLD)
(Taylor And Wasts, BMI/Algee, BMI)
SOMEBODY SHOULD LEAVE
(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys,
ASCAP)
SOMEONE'S GONNA LOVE ME TONIGHT

(That's What She Said, BMI/Making Betts, BMI) SOMETIMES WHEN WE TOUCH
(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)

(Welbeck, ASCAP/AIV, BMI/Mann STEP THAT STEP (Gid, ASCAP) THERE'S NO LOVE IN TENNESSEE

(Tom Collins, BMI/Tapadero, BMI)
THERE'S NO WAY 99 (Alahama Band, ASCAP)

52 TO BE LOVERS 97

(Acuff-Rose, BMI/Marledge, ASCAP)
TRUE LOVE
(Benefit, BMI)
UNWED FATHERS 67

(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP) 39 **USED TO BLUE** 

(Montage, BMI/Captain Crystal, BMI) WARNING SIGN

WARNING SIGN
(Deb Dave, BMI/Briar Patch, BMI)
WE KNOW BETTER NOW
(Collins Court, ASCAP/Tom Collins, BMI) **WE WORK** 

(Lionsmate, ASCAP/Fishin' Fool, BMI/Deb Dave, BMI) WHEN GIVIN' UP WAS EASY esson ASCAP) WHEN YOU GET A LITTLE LONELY (Nick-Of-Time, ASCAP/Screen Gems-EMI, BMI/Moon 87

& Stars, BMI/WB-Elektra-Asylum, BMI/Mopage, BMI)

& Stars, BMI/WB-Elektra-Asylum, BMI/Mopage, WHITE LINE
(Emmylou, ASCAP/Irving, BMI)
WHO'S THE BLOND STRANGER
(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider Songs, BMI)
WHY NOT TONIGHT
(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)
WORKING MAN
(Tanadere, BMI)

(Tapadero, BMI)
63 YOU CAN'T MEASURE MY LOVE 46 YOU CAN'T MEASURE WIT LOVE
(LITHEFOOT, BMI/Nekkid, BMI)
46 YOU CAN'T RUN AWAY FROM YOUR HEART
(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger
Bits, ASCAP)
47 YOU DONE ME WRONG

(Cedarwood, BMI/Fort Knox, BMI) 94 YOU'RE GOING OUT OF MY MIND

(CBS-U, ASCAP/Ides Of March, ASCAP)

SHEET MUSIC AGENTS
are listed for plano/vocal sheet music copies
and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures ALM Almo HAN Hansen
B-M Betwin Mills HL Hal Leonard
B-3 Big Three IMM Ivan Moguli
BP Bradley MCA MCA
CHA Chappel PSP Peer Southern
CLM Chorry Lane PLY Plymouth
CPI Cimino WBM Warner Bros.



### **GREATER ROLE IN STORE FOR RETAIL**

(Continued from page 42)

long promotion with Record Bar spotlighting five of its developing acts. Called "Hot Prospects," the promotion targets Gus Hardin, Bill Medley, Vince Gill, Restless Heart and Hillary Kanter. It involves Record Bar's 202 stores, but is specifically geared toward five of the chain's most successful country markets: Charleston, S.C. (in conjunction with WXLY); Charlotte, N.C. (with WSOC); Raleigh-Durham (WQDR); Greensboro/Winston-Salem (WTQR), and Chattanooga (WUSY).

"These are markets where we feel we can show high country sales," explains Beverly Paul, advertising and promotion coordinator for Record Bar's in-house AdVentures division. "The goal of 'Hot Prospects' is to expose new RCA country artists and get listeners to come into the store to buy records." Participating stations will devote a minimum of an hour a week to airing interview segments with each of the 'Hot Prospects' artists and featuring their albums.

During the duration of the push, targeted RCA albums will be salepriced at \$4.99, two for \$9 or three for \$12. Also sale-priced at \$5.99 will be 11 pieces of frontline product by Alabama, Sylvia, Ronnie Milsap, Charley Pride, Ed Bruce, Louise

Mandrell, Gail Davies, the Judds, Earl Thomas Conley, Dolly Parton and Waylon Jennings.

Perhaps most significantly, Record Bar is adding extra store clerks in the five target markets for the country campaign. The clerks will be briefed on each of the five "Hot Prospects" and then given a section of the store in which to play RCA sampler tapes and talk to customers about the artists.

RCA has created a special Restless Heart "flexi-disk" to be given away as part of the "Hot Prospects" promotion—but it won't be aimed at regular country buyers. Instead, clerks are being told to slip

the disk into purchases by customers who are making "crossover buys" in an attempt to pick up noncountry business for the new country-rock band.

Some retailers suggest that record companies could spur greater sales by developing more promotions. Detroit's 16-store Harmony House chain is working with Warner Bros. to increase country sales in that city; a recent Crystal Gayle in-store there reportedly moved 250 pieces of Gayle product in a single weekend.

"I think record companies could develop more programs that we could use," says Harmony House advertising director Susan Thomas. "We need more promotions to help us sell country. Commitment is slow in coming."

Echoes Mike Pompei, advertising coordinator for Tower Records in southern California: "I feel that Nashville labels could work more closely with us to sell product. We have the interest, but we don't have the dollars to work with country on a chainwide basis. The dollars go to the rock acts, and country is the first thing that suffers."

### HOT COUNTRY SINGLES ACTION

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### RADIO MOST ADDED

### NATIONAL

FORESTER SISTERS I FELL IN LOVE AGAIN LAST NIGHT W.B. SYLVIA CRY JUST A LITTLE BIT RCA THE WHITES HOMETOWN GOSSIP MCA/CURB WAYLON JENNINGS DRINKIN' AND DREAMIN' RCA ROCKIN' SIDNEY MY TOOT TOOT EPIC

TOTAL ADDS ON 55 58 35 36 35 37 76 31 64 30

1 U 2 3 6

RETAIL BREAKOUTS

### NATIONAL 64 REPORTERS

NUMBER REPORTING GEORGE STRAIT THE FIREMAN MCA 14 DOLLY PARTON (DUET WITH KENNY ROGERS) REAL LOVE RCA 14 JANIE FRICKE SHE'S SINGLE AGAIN COLUMBIA 13 GLEN CAMPBELL (LOVE ALWAYS) LETTER TO HOME ATLANTIC/AMERICA 13 JOHNNY LEE SAVE THE LAST CHANCE WARNER BROS. 12

### REGION 1 CT, MA, ME, NY State, RI, VT

Billboard.

Albany, NY Boston, MA Buffalo, NY WBOS Boston, MA WYRK Buffalo, NY WOKQ Dover, NH WPOR-FM Portland, ME WSEN-FM Syracuse, NY

### REGION 2 DE, D.C., MD, NJ, NY MG Metro, PA, WV

WCAO Baltimore, MD WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA WMZQ Washington, DC WPKX Washington, DC WWVA Wheeling, WV

### REGION 3 FL, GA, NC, SC, East TN, VA

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WZBQ Bristol, VA
WZZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WUSY Columbia, SC
WGTO Cypress Springs, FL
WFMC Fayettville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA Knoxville, TN

Lynchburg, VA

Norfold, VA Orlando, FL Orlando, FL Panama City, FL Raleigh, NC Richmond, VA WKIX WRNL Roanoke, VA St. Petersburg, FL West Palm Beach, FL Winston-Salem, NC

### **REGION 4**

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH WGAR-FM Cleveland, OH WMNI Columbus, OH WONE Dayton, OH WCXI-AM/FM Detroit, MI WWWW Detroit, MI WAXX-FM Eau Claire, WI WROZ Evansville, IN WGEE Green Bay, WI WFMS Indianapolis, IN indianapolis, IN Indianapolis, iN Lansing, MI Z Louisville, KY Madison, WI Milwaukee, WI Peoria, IL Rockford, IL

### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KLXL Dubuque, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
WDAF KONSAN, NE
KTTS Springfield MO WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO WIL-FM St. Louis, MO KTPK Topeka, KS KYOO Tulsa, OK KFDI Witchita, KS

A weekly national indicator of the five most added records on the radia-stations reporting to Billboard's Hot Country Singles chart. The station meanth responses the entire

in each region represent the entire panel in that region, not just those which have added the records liste

### REGION 6 AL, AR, LA, MS, West TN, TX

KEAN-AM/FM Abilene, TX KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA KASE Austin, TX
WYMK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
WTYY Dothan, AL
KHEY EI Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KIKT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMOCAM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WIWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KKYM Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7
AZ, Southern CA, CO, HI, Southern NV, NM, UT

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KYGO Denver, CO
KYIGL Grand Junction, CO
KYEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Satt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

**REGION 8**AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGM Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KUPL-AM/FM Portland, KWJJ
Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA

### REGION 1 CT, MA, ME, NY State,

Peter's One Stop Norwood, MA Record Town Latham, NY

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

A&C Records Pittsburgh, PA Elkins One Stop Charleston, WV J.E.K. Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Musical Sales Baltimore, MD

### REGION 3 FL, GA, NC, SC, East TN, VA

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Cleanwater, FL
Record Bar Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN Tucker's Record Shop Knoxville, TN

### REGION 4

Ambat/Record Theater Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville,
OH

Radio Doctors Milwaukee, WI Singer One Stop Chicago, IL Sounds Unlimited Niles, IL Wax Works Owensboro, KY

### REGION 5 1A, KS, MN, MO, NE, ND, OK, SD

Lieberman Kansas City, MO Lieberman Minneapolis, MN Musical Sales Minneapolis, MN Phil's One Stop Oklahoma City, OK Uptown Records St. Louis, MO

### REGION 6 AL, AR, LA, MS, West TN, TX

ABC One Stop San Antonio, TX
Camelot Austin, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Record Bar New Orleans, LA
Record Service Houston, TX
Sound Warehouse Metarie, LA
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

REGION 7
AZ, Southern CA, CO, HI, Southern NV, NM, UT

Charts Records & Tapes Phoenix, AZ KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower El Cajon, CA Tower Las Vegas, NV

REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

American Stereo Eugene, OR Major Dist. Seattle, WA Sea Port 1-Stop Portland, OR Tower Fresno, CA

A weekly national indicator of "breakout" singles, i.e., those with significant hours sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billbeard's Hot Coentry Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the resords listed.



### MUSIC COUNTRY RADIO NETWORK PICKING UP STATIONS

(Continued from page 42)

the difficulty of getting enough artists to appear. That problem has now been solved, according to Lyman and chief DJ Charlie Douglas, with the hiring of Tricia Walker to book performers.

A major feature of the live broadcast is its encouragement of listeners to call in and ask questions of the guests. Lyman says that an average of 6,000 to 7,000 calls are completed each month.

At the heart of the networks' programming is an extensive playlist that embraces 50 currents, 10 recurrents and 10 extras. On the Sunday night to Monday morning segment, music director Kyle Cantrell fea-

tures oldies, during the playing of which he talked about their significance in country music.

Another long-running network staple is "Trivia Night." This features music industry figures who try to answer callers' questions about country music.

Within the past three months, Lyman says, two more regular features have been introduced: "Artist Profiles," a 60-second mix of interview and music, and "The Music Country Minute," a country music news update.

Douglas now handles the 10 p.m. to 2 a.m. (EST) shift and Bill Berlin the 2 a.m. to 6 a.m. slot. Cantrell and

John Malone cover the weekend. Former jock Bennie Ray has been promoted to production director.

When the network was started, affiliating stations had to be AP affiliates, too. Now, Lyman says, any station can subscribe to the service, either by direct satellite link or by phone line to the nearest AP dish. Subscribing stations, which have nine minutes for local commercials and five for news each hour, pay a weekly fee of \$50 for the programming service.

Both The Nashville Network and MCRN are owned by Gaylord Broadcasting.



First in Ten. Tom T. Hall makes his first in-store appearance in 10 years at the grand reopening of Richway's in Rosewell, Ga. Hall drew 200 autograph seekers

FOR WEEK ENDING JUNE 29, 1985

## TOP COUNTRY ALBUMS

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	Compiled from a national sample of retail store and one-stop sales reports.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  TITLE  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*							
/	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)							
HIS I	154		5/34	O' ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)'				
	1	3	5	HANK WILLIAMS, JR, WARNER/CURB 25267/WARNER BROS. (8.98) 2 weeks at No. One FIVE-O				
2	2	1	19	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD) 40 HOUR WEEK				
3	3	2	18	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)  SAWYER BROWN				
4)	5	9	11	THE OAK RIDGE BOYS MCA 5555 (8.98)  STEP ON OUT				
5	4	4	13	MEL MCDANIEL CAPITOL 12402 (8.98)  LET IT ROLL				
6	6	6	15	WILLIE NELSON COLUMBIA FC 40008 ME AND PAUL				
7	7	5	32	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD) WHY NOT ME				
(8)	8	7	45	RAY CHARLES COLUMBIA FC-39415 FRIENDSHIP				
9	9	10	14	GEORGE STRAIT MCA 5567 (8.98) (CD) GEORGE STRAIT'S GREATEST HITS				
(10)	10	11	14	CONWAY TWITTY WARNER BROS. 25207 (8.98)  DON'T CALL HIM A COWBOY				
(11)	12	15	7	LEE GREENWOOD MCA 5582 (8.98) (CD) GREATEST HITS				
12	11	8	36	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD) HEART OVER MIND				
13	13	18	6	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98) PARDNERS IN RHYME				
14	15	12	17	DOLLY PARTON RCA AHL1-5414 (8.98)  REAL LOVE				
15	14	13	35	RICKY SKAGGS EPIC FE-39410 (CD) COUNTRY BOY				
16	16	16	40	EXILE EPIC FE-39424 KENTUCKY HEARTS				
(17)	19	19	11	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)  NOBODY WANTS TO BE ALONE				
18	18	21	11	MERLE HAGGARD EPIC FE-39C02 KERN RIVER				
(19)	22	22	7	RONNIE MILSAP RCA AHL1-5425 (8,98) GREATEST HITS VOL. 2				
20	21	20	35	GEORGE STRAIT ● MCA FE-5518 (8.98) DOES FORT WORTH EVER CROSS YOUR MIND				
21	20	14	21	EMMYLOU HARRIS WARNER BROS. 25205 (8.98) THE BALLAD OF SALLY ROSE				
22	23	25	5	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056 HIGHWAYMAN				
23	24	23	35	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)  TREADIN' WATER				
(24)	26	29	5	CHARLY MCCLAIN EPIC FE 39871 RADIO HEART				
25	17	17	7	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)  LOVE IS WHAT WE MAKE IT				
26	25	26	7	JOHN SCHNEIDER MCA 5583 (8.98)  TRYING TO OUTRUN THE WIND				
27	28	34	13	BARBARA MANDRELL MCA 5566 (8.98) (CD) GREATEST HITS				
28	27	24	15	SYLVIA RCA AHLI-5413 (8.98)  ONE STEP CLOSER				
29	29	32	14	DAVID ALLAN COE COLUMBIA FC 39617 DARLIN', DARLIN'				
30	34	35	55	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98) MAJOR MOVES				
31)	40	43	5	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)  TIME STOOD STILL				
32	32	31	59	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)  ATLANTA BLUE				
33	33	44	6	ATLANTA MCA 5576 (8.98) ATLANTA				
34	36	28	11	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)  TWO HEART HARMONY				
35	35	33	8	TAMMY WYNETTE EPIC 39971/CBS (8.98) SOMETIMES WHEN WE TOUCH				
36	37	38	13	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98) THE BEST OF REBA MCENTIRE				
37	31	30	121	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)  HANK WILLIAMS JR'S GREATEST HITS				
38	38	36	33	JOHN CONLEE MCA 5521 (8.98)  BLUE HIGHWAY				

			/&/	
\$/	#/	18/	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	
1/5	N. N.	0/6	ARTIST	TITLE
13	12	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	RESTLESS HEART
39	42	-	TESTEESS TERRIT ROA CLESSOS (5.30)	
_	,-			SAN ANTONE
44	48	4	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
43	37	48	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.9	
30	27	28	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
48	46	64	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER B	BROS. (8.98) MAN OF STEEL
42	39	44	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
47	59	21	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
50	57	4	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
46	40	33	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
45	45	4	KEITH STEGALL EPIC 39892	KEITH STEGALL
49	47	10	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
53	56	113	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
61	_	2	LEON EVERETTE MERCURY 8240309-1	WHERE'S THE FIRE
56	63	15	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
64		2	T.G. SHEPPARD WARNER/CURB 25282	T.G. SHEPPARD
58	62	373	WILLIE NELSON ▲3 COLUMBIA JC 35305 (CD)	STARDUST
51	49	36	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
52	51	43	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
59	50	63	ALABAMA ▲2 RCA AHL1-4939 (8.98) (CD)	ROLL ON
57	54	20	STEVE WARINER MCA 5545 (8.98) ONE	GOOD NIGHT DESERVES ANOTHER
60	65	3	CHARLEY PRIDE RCA AHL1-5426 (8.98)	GREATEST HITS VOL. 2
63	53	93	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
	NEW)		DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
65		2	VINCE GILL RCA CPL-5348	THE THINGS THAT MATTER
62	64	3	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
70	73	171	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
54	52	38	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
69	72	86	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
55	58	3	VARIOUS ARTISTS MUSIC FROM "RUSTLER:	S' RHAPSODY'' AND OTHER SONGS
	ļ	172	WARNER BRUS. 25284 (8.98)	MOUNTAIN MUSIC
66	-	197	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
75	66	9	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS
	-			WHOLE NEW WORLD
<del></del>	-			WAYLON'S GREATEST HITS - VOL. 2
-				THE CLOSER YOU GET
72	60	50	NITTY CRITTY DIRT PAND WARNED DOOR OF 132 (8.00)	
	39 41 44 43 30 48 42 47 50 46 45 49 53 61 56 64 58 51 52 59 57 60 63 65 62 70 54 69 55 71 66 75 68 74 72	39         42           41         41           44         48           43         37           30         27           48         46           42         39           47         59           50         57           46         40           45         45           49         47           53         56           61         —           58         62           51         49           52         51           59         50           57         54           60         65           63         53           NEW           65         —           62         64           70         73           54         52           69         72           55         58           71         70           66         69           75         66           68         61           74         68           72         71	41 41 33  44 48 4  43 37 48  30 27 28  48 46 64  42 39 44  47 59 21  50 57 4  46 40 33  45 45 4  49 47 10  53 56 113  61 — 2  56 63 15  64 — 2  58 62 373  51 49 36  52 51 43  59 50 63  57 54 20  60 65 3  63 53 93  ■■■  ■■■  ■■■  ■■■  ■■■  ■■■  ■■  ■■	41 41 33 DAN SEALS EMI-AMERICA ST-17131 (8.98)  44 48 4 T.G. SHEPPARD COLUMBIA FC 40007  43 37 48 GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.5)  30 27 28 RAY STEVENS MCA 5517 (8.98)  48 46 64 HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER I  42 39 44 THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)  47 59 21 ED BRUCE RCA AHLI-5324 (8.98)  48 46 40 33 REBA MCENTIRE MCA 5516 (8.98)  49 47 10 KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)  45 45 4 KEITH STEGALL EPIC 39892  49 47 10 KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)  53 56 113 JOHN CONLEE MCA 5406 (8.98)  61 — 2 LEON EVERETTE MERCURY 8240309-1  56 63 15 NICOLETTE LARSON MCA 5556 (8.98)  64 — 2 T.G. SHEPPARD WARNER/CURB 25282  58 62 373 WILLIE NELSON ▲3 COLUMBIA JC 35305 (CD)  51 49 36 KENNY ROGERS ▲ RCA AFLI-5043 (8.98) (CD)  52 51 43 JOHN SCHNEIDER MCA 5495 (8.98)  59 50 63 ALABAMA ▲2 RCA AHLI-4939 (8.98) (CD)  57 54 20 STEVE WARINER MCA 5545 (8.98)  NEW DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  65 — 2 VINCE GILL RCA CPL-5348  62 64 3 LOUISE MANDRELL RCA AHLI-5454 (8.98)  70 73 171 WILLIE NELSON ▲3 COLUMBIA JC 375951 (CD)  54 52 38 JIMMY BUFFETT MCA 5512 (8.98)  69 72 86 GEORGE STRAIT ● MCA 5450 (8.98)  70 73 171 WILLIE NELSON ▲2 COLUMBIA FC 37951 (CD)  55 58 3 VARIOUS ARTISTS MUSIC FROM "RUSTLER WARNER BROS. 25284 (8.98)  70 172 ALABAMA ▲3 RCA AHLI-4229 (8.98) (CD)  66 69 197 WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)  75 66 9 TERRI GIBBS WARNER BROS. 25209 (8.98) (CD)  76 67 172 ALABAMA ▲3 RCA AHLI-4229 (8.98) (CD)  77 66 9 TERRI GIBBS WARNER BROS. 25209 (8.98) (CD)  78 68 61 10 THE WHITES MCA/CURB 5562/MCA (6.98)  79 71 119 ALABAMA ▲3 RCA AHLI-4663 (8.98) (CD)

Albums with the greatest sales gains this week. (CD) Compact Disc available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of one million units, with each additional million indicated by numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

75 | 73 | 60 | 50 | NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)

PLAIN DIRT FASHION

### Womack & Womack Unearth Buried Musical Treasures

### 'NEW' SAM COOKE SONGS ON THE WAY

BY NELSON GEORGE

NEW YORK "Love's Calling" is more than just a cut on Womack & Womack's new Elektra album, "Radio M.U.S.C. Man." It's also the harbinger of a major addition to the musical history of Sam Cooke.

The song is credited to Linda and Cecil Womack and Sam Cooke. According to Linda Womack, Cooke's daughter, the song is one of 20 he had in development at the time of his death in 1964.

"They were part of the personal tapes he made at home," she recalls. "He'd record us around the house. We'd interview each other. At the end or middle of some tapes he put bits of songs he never finished and never recorded formally."

"The song basically had a first verse and a melody," says Cecil Womack, the brother of Cooke protege Bobby Womack. "We added the second and third verse and put a contemporary groove underneath it."

The remaining 19 songs were left in various states of development by Cooke. The Womacks are adding contemporary rhythms to all the songs, since, in Cecil's words, "They tended to be in the same kind of laidback groove Sam used at that time."

"I've waited since I was a little girl to do this," Linda remarks. "Cecil and I both wanted our business to be at a certain level before we pursued it." All these revamped Sam Cooke songs are being co-published via Sam Cooke Music and the duo's London House publishing arm.

Sam Cooke Music will, according to the Womacks, claim 50% of the publishing rights on Cooke's considerable catalog in the coming years. Under the 28-year copyright renewal rule of the old copyright law, Cooke's many standards can be claimed by his heirs. For example, the Womacks say, next January they'll claim half of the publishing on "You Send Me," a song recorded by Cooke in 1957.

Allen Klein, president of ABKCO Music, which currently has the publishing rights to Cooke's songs, had no comment on either the status of the newly discovered Cooke songs or the renewal of copyrights.

The Womacks' involvement with Cooke's music has in no way stopped the progression of their careers. Their first album, "Love Wars," was a major critical success domestically and sold well in England. Their single "Strange And Funny," written with Bobby Womack, is on the black singles chart and off to a stronger national start than the duo's slow-building hit of last summer, "Baby, I'm Scared of Von."

As songwriters, the Womacks are very active. George Benson's current single "New Day" is a Womack & Womack tune. They also recently finished producing and writing two songs for Teddy Pendergrass, "Lovely Color Blue" and "Love Emergency." Pendergrass' classic "Love TKO" was penned by the Womacks, and their interpretation appeared on "Love Wars."

Womack & Womack are currently on a national promotional tour them through July. In September, they embark on a European concert trek.



Marys and Dick. The Mary Jane Girls recently made a very merry visit to Dick Clark's "American Bandstand." Clark is seen here with, from left, Kim Wuletich, Yvette Marine, Candice Ghant and Joanne McDuffie after they performed their single "In My House."

# RHYTHM&BLUES

by Nelson George

HE FILM RIGHTS TO David Ritz's controversial biography of Marvin Gaye, "Divided Soul," have been purchased by Motown, and its author couldn't be happier. "Lots of people have said Motown purchased the book to surpress it, but just as I felt I had to write the book, I think Berry [Gordy] and the people at Motown feel they'll have to make this film," says Ritz, who previously co-authored Ray Charles' impressive autobiography, "Brother Ray."

"Who else could do it properly?" he asks. "They put up with Marvin for years and years. They discovered and developed him. They understood, more than anyone else, the depth of his talent. If you had asked me what director I would have picked to handle the story I would have said Berry Gordy Jr. If he makes up his mind to do a real-life, honest film, it could have the quality of an 'Amadeus,' because Marvin's life had that kind of drama."

### Will Motown bring Gaye's life to the screen?

Gordy "is as talented a filmmaker as a music maker," according to Ritz, who says he's a big fan of "Mahogany," the only film Gordy has directed to date. There has been talk of Jermaine Jackson, a big admirer of Gaye's work, portraying the late singer/songwriter.

Looking back at his book, which details both Gaye's musicianship and his often sordid private life, Ritz acknowledges that "there wasn't enough of the joyful Marvin." He adds that he is writing an article for Essence that will present the lighter side of Gaye.

Ritz is bitter, however, that many critics have attacked his comparisons of Gaye to such artistic giants as Dante and Beethoven. "The level of his genius was very high," he asserts. "If John Lennon can be compared to Keats and no one complains, I can compare Gaye to Beethoven. White people underestimate blacks. The attitude I've found is, 'He was a good r&b artist, that's all.'"

Despite some mixed reviews, Ritz says "Divided Soul" is doing well and has a shot at the national best-seller list. Black readers, he says, have been his chief supporters.

"Whites underestimate black literacy," Ritz says.
"The number of educated black people is higher than
the white world is willing to admit. These are the people who made Marvin Gaye, and these are the people
who are reading the book."

SHORT STUFF: Rene & Angela's Mercury debut, 'Street Called Desire," has just been released . . . Malaco Records, known for its deep soul recordings, takes a dip into kiddie pop with **David St. George's** "The Voices Of Dr. Dave." The Philadelphia youngster's album is a mix of rapping and singing with a New Edition feel . . . Talk about multi-format: The 12-inch single of Aretha Franklin's "Freeway Of Love" has a rock mix with a sax solo by Clarence Clemons of Bruce Springsteen's E Street Band and a guitar solo by ex-Prince sideman Dez Dickerson, a radio mix with just Clemons, and an extended remix with both soloists on the case again. That extended remix is by the Latin Rascals . . . International rap makes its debut with "She's Wild" by Hiko, featuring veteran New York rapper The Great Peso . . . With Ahmet Ertegun serving as executive director, R.J.'s Latest Arrival, a Detroit-based band that has sold a surprising amount of records on indie labels, debuts on Atlantic. "Swing Low," supported by a funny video, is the single. The Wiz is listed as producer and writer on most songsapparently a pseudonym for R.J.... One of black music's underappreciated secrets, 'D' Train, has a new single, "Just Another Night (Without Your Love), on Prelude. Keyboardist Hubert Eaves produced and

co-wrote with lead singer James Williams. Koko Taylor has a fine new album on Alligator Records, "Queen Of The Blues," spiced with guest appearances by some of the best contemporary bluesmen. Guitarists Lonnie Brooks, Albert Collins and Son Seals all play on separate tracks, while James Cotton adds his harmonica to another . . . Profile's "Rap 2" compilation album has some well-known tracks, Run-D.M.C.'s "Rock Box" and Dr. Jeckyll & Mr.Hyde's "Fox Life" among them, but the highlight is Run-D.M.C.'s "Here We Go," an impromptu rap jam recorded live at New York's Funhouse disco in 1983. Recorded before the duo's rise to prominence (and discovery of rock guitars), this is good, raw rap music . . . Jive Records' publishing arms, Zomba and Willesden, got involved with black music signings just about a year ago. Since then the English company has had considerable success, primarily due to the efforts of two writers, Keith Diamond and Larry Smith. Diamond is currently represented on the black singles chart by Billy Ocean's "Suddenly" and Melba Moore's "When You Love Me Like This." Smith is credited with part of Con Funk Shun's "Electric Lady" and Love Bug Starski's "Rappin'." He also has Whodini's new single, "Escape." The Commodores' "Animal Instinct" was penned by Zomba's Martin Page, while the bulk of Freddie Jackson's "Rock Me Tonight" album was composed by another signee, Barry Eastmon.

### **U.K. Label Seeks U.S. Soul**

### Ace Launches 'Kontemporary' Arm

NEW YORK Ace Records Ltd. of London, a reissue label specializing in old soul, r&b and rock'n'roll records, has announced the formation of Kent Kontemporary, a new division that will release compilation albums of current recordings in the soul style made by independent U.S. labels

"What most U.S. labels fail to appreciate is that there is no real market for singles and solo albums of this contemporary soul material in Europe," says Ace spokesman Bob Fisher. "Therefore, a compilation album is the best way to test the market.

"Our research shows that there is a great deal of public and media interest in the premise that 'soul' music is still being recorded and bought in the United States, and we feel that this interest could be tapped most successfully through the compilation format."

The label is already licensing product for Kent Kontemporary's 16-song debut album, but is still seeking contact with several small soul labels. Kent is particularly enthusiastic about working with the Waylo label, James Bennett's group of labels in Mississppi, and the leader in the field of contemporary soul, Malaco Records. Among the acts Kent hopes to license are Bobby Rush, McKinley Mitchell and Ollie Nightingale. The label can be reached at 48-50 Steele Road, London NW10 7AS.

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### Billboord Hot Black Singles SALES & A!RPLA

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

	·/		ack singles by sales and airplay, res	
	CAC. CAC.	TITLE	<b>LES</b>	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	2	SANCTIFIED LADY	MARVIN GAYE	2
3	5	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	8
4	3	SUDDENLY	BILLY OCEAN	9
5	7	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
6	13	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	6
7	10	HANGIN' ON A STRING	LOOSE ENDS	5
8	6	CAN YOU HELP ME -	JESSE JOHNSON'S REVUE	3
9	4	ELECTRIC LADY	CON FUNK SHUN	11
10	9	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
11	8	FREAK-A-RISTIC	ATLANTIC STARR	17
12	15	A WOMAN, A LOVER, A FRIEND	KLIQUE	15
13	12	EVERYTHING SHE WANTS	WHAM!	20
14	19	SUSSUDIO	PHIL COLLINS	10
15		19	PAUL HARDCASTLE	18
16	21	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	16
17	23	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	13
18	22	MATERIAL THANGZ	DEELE	14
19	28	TOO MANY GAMES MAZE	FEATURING FRANKIE BEVERLY	12
20	11	IN MY HOUSE	THE MARY JANE GIRLS	32
21	20	THROUGH THE FIRE	CHAKA KHAN	21
22	14	FRESH	KOOL & THE GANG	30
23	17	YOU TALK TOO MUCH	RUN-D.M.C.	19
24	18	DO YOU WANNA GET AWAY	SHANNON	29
25	25	DANGEROUS	NATALIE COLE	27
26		ANIMAL INSTINCT	COMMODORES	25
27	29	DANGEROUS	PENNYE FORD	42
28	16	MEETING IN THE LADIES ROOM	KLYMAXX	34
29	_	ATTACK ME WITH YOUR LOVE	CAMEO	26
30	30	LOVE ON THE RISE	KENNY G & KASHIF	24

		LAC.	AIRI	PLAY	HOT BLACK POSITION
ĺ	1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
	2	3	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
	3	2	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	3
	4	5	HANGIN' ON A STRING	LOOSE ENDS	5
Ī	5	7	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	6
	6	8	SUSSUDIO	PHIL COLLINS	10
Ī	7	4	SANCTIFIED LADY	MARVIN GAYE	. 2
Ī	8	10	TOO MANY GAMES MAZE	FEATURING FRANKIE BEVERLY	12
Ī	9	6	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
	10	11	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	13
	11	9	MATERIAL THANGZ	DEELE	14
Ī	12	19	TELEPHONE	DIANA ROSS	22
Ī	13	22	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	16
	14	25	WHO'S HOLDING DONNA NOW	DEBARGE	23
	15	15	THROUGH THE FIRE	CHAKA KHAN	21
Ī	16	13	DANGEROUS	NATALIE COLE	27
	17	14	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	8
	18	21	LOVE ON THE RISE	KENNY G & KASHIF	24
	19	12	ELECTRIC LADY	CON FUNK SHUN	11
	20	27	19	PAUL HARDCASTLE	18
	21	30	IT'S OVER NOW	LUTHER VANDROSS	31
	22	26	ATTACK ME WITH YOUR LOVE	CAMEO	26
	23	24	ANIMAL INSTINCT	COMMODORES	25
	24	16	SUDDENLY	BILLY OCEAN	9
	25	18	A WOMAN, A LOVER, A FRIEND	KLIQUE	15
	26	28	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	28
	27	23	YOU TALK TOO MUCH	RUN-D.M.C.	19
	28	29	LET'S GO OUT TONIGHT	NILE RODGERS	38
	29	20	EVERYTHING SHE WANTS	WHAM!	20
	30		BODYSNATCHER	MIDNIGHT STAR	33

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### BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

18 19

(Oval, ASCAP)
73 ALL NIGHT
(Not Listed)

ALL OF YOU, ALL OF ME (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)

92 ANGEL (WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)

ANIMAL INSTINCT

ANIMAL INSTINCT
(Zomba, ASCAP)
ATTACK ME WITH YOUR LOVE
(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye,
ASCAP)

48 AXEL F

ous. ASCAP)

41 BABIES

BABIES
(Nick-O-Val, ASCAP)
BABY COME AND GET IT
(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road,

BODYSNATCHER (Hip Trip, BMI/Midstar, BMI) BORN IN THE U.S.A. 52

(Bruce Springsteen, ASCAP)
BOYFRIEND 69

BOYFRIEND (Swelka, BMI) BRING BACK YOUR LOVE (Chappell, ASCAP/Richer, ASCAP) CALL ME MR. TELEPHONE

63 (MCA, ASCAP) 3 CAN YOU HELP ME

CAN YOU HELP ME
(Crazy People, ASCAP/Almo, ASCAP)
CAN'T WAIT TIL TOMMOROW
(Jennifer, BMI/Leigh, ASCAP/Walpergus, ASCAP/WB,
ASCAP/HOOK And Line, ASCAP)
CHANGE YOUR MIND

76 CHEY CHEY KULE (CLOSEST THING TO) PERFECT

(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, BMI/Sudano, BMI/Black Stallion, BMI) COOL, CALM, COLLECTED

(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)

67 DANCIN' IN THE KEY OF LIFE

(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
42 DANGEROUS

(Temp. Co., BMI)
DANGEROUS
(Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell, ASCAP)

7 DEEP INSIDE YOUR LOVE (Ready For The World, BMI/Excalibur Lace, BMI/Trixie

Lou. BMI)

LOU, BMI)

29 DO YOU WANNA GET AWAY
(Emergency, ASCAP/Jobete, ASCAP/Green Star,
ASCAP)

DON'T GET STOPPED IN BEVERLY HILLS
(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva,
BMI/Irving, BMI/Dark Idol, BMI)

60 DON'T KEEP ME WAITING

DOW'T KEEP ME WAITING
(Hip Trip, BM//Midstar, BMI)

4 DON'T SAY NO
(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black
Lion, ASCAP)

50 DUBLE OH-OH
(Pickerster BMI/Control BAI)

(Bridgeport, BMI/Duexyon, BMI)
11 ELECTRIC LADY

(Funk Groove, ASCAP/Zomba, ASCAP)

20 EVERYTHING SHE WANTS

Worrison Leahy, ASCAP/Chappell, ASCAP)

FEL SO REAL
(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)

FIDELITY
(Fight Your 1997)

(Flyte Tyme, ASCAP) 45 FRANKIE

(IDG, ASCAP) 17 FREAK-A-RISTIC

(Almo, ASCAP/Jodaway, ASCAP)

40 FREEWAY OF LOVE
(Gratitude Sky, ASCAP/Polo Grounds, BMI)

54 GIRLS LOVE THE WAY HE SPINS (Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)

37 GLOW (Stone City, ASCAP/National League, ASCAP)

5 HANGIN' ON A STRING
(Virgin, ASCAP)Brampton, ASCAP)
88 HISTORY

(Intersong, ASCAP)
HOLD ME

(Unicity, BMI/Off Backstreet, BMI/Limited Funds,

BMI)
HOW CAN YOU SAY THAT IT'S OVER
(Neropub, BMI/Tomjohn, BMI/AVODAH, ASCAP/ 82 HOW CAN YOU SAY THAT IT'S OVER
(Neropub, BM/Tomjohn, BM/AVODAH, AS
STEAL CHEST, ASCAP)

16 I WONDER IF I TAKE YOU HOME
(PERSONAL, ASCAP/Mokojumbi, BMI)

47 IF YOU LOVE SOMEBODY SET THEM FREE

(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)

90 IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
I'M SORRY 44

(Temp.Co., BMI)
IN MY HOUSE
(Stone City, ASCAP/Jay Warner, ASCAP)

INTO THE GROOVE
(WB, ASCAP/Black Lion, ASCAP)

ASCAP/Black Lion, ASCAP) 28 ITCHIN' FOR A SCRATCH

ITCHIN' FOR A SCRATCH
(T-girl, BMI/T-Boy, ASCAP/G-Glo, ASCAP)
IT'S OVER NOW
(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller,
ASCAP/MCA, ASCAP)
JUST ANOTHER NIGHT (WITHOUT YOUR LOVE)
(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)
WEEP GIVIN' ME I NYE

KEEP GIVIN' ME LOVE

(Unichappell, BMI/Mr.U ASCAP/Richer, ASCAP) ichappell, BMI/Mr.Dupper, BMI/Chappell,

LEADER OF THE PACK
(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)

38 LET'S GO OUT TONIGHT (Pian 9, ASCAP/WB, ASCAP)

(Plan 9, ASOA: , ..., 98 LOST IN LOVE (Colgems-EMI, ASCAP) - \_\_\_

eo LUVE ATTACK
(Whooping Crane, BMI)

24 LOVE ON THE RISE
(MCA, ASCAP/Little Tanya, BMI/Wayne A.Braitwaite,
ASCAP/New Music Group, BMI) MCA

81 LOVE WILL FIND A WAY
(Warner Rece ASCAP)

(Warner Bros., ASCAP/Brockman, ASCAP)
MATERIAL THANGZ
(Hip Trip, BMI/Deele Reele, BMI/Midstar, BMI)
MEETING IN THE LADIES ROOM

(Hip Trip, BMI/Midstar, BMI) 94 MY TU-TU (Sid Sim. BMI/Flattown, BMI)

43 OH YEAH! OH YEAR! (Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP) ONE BAD APPLE

65 OUT ON A LIMB

(April, ASCAP/Midnight Magnet, ASCAP)

71 PADLOCK (Wakefield, ASCAP)

(Wakerield, ASCAP)

9 PLEASURE SEEKERS
(Science Lab, ASCAP/Green Star, ASCAP)

72 POSSESSION OBSESSION

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(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI) 91 RAPPIN'

(Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo.

ASCAP/Broome Street, ASCAP)
RASPBERRY BERET
(Controversy, ASCAP)
ROCK ME TONIGHT

(Bush Burnin', BMI) SANCTIFIED LADY
(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of
Music, ASCAP)

Music, ASCAP)
SAVE YOUR LOVE (FOR #1)
(A La Mode, ASCAP)
SAVING ALL MY LOVE FOR YOU
(Prince Street, ASCAP/Screen Gems-EMI, BMI) 39 SEXY WAYS

(Stone Diamond, BMI) 95 SHOW SOME RESPECT

SHOW SOME RESPECT
(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)
SMOOTH OPERATOR
(Adu, MCPS/SLJohn, MCPS)
STIR IT UP
(Unicity, ASCAP/No Pain No Gain, ASCAP/Off

Backstreet, BMI/Streamline, BMI)

STRANGE AND FUNNY (Womack's London House, ASCAP/Ashtray, BMI)

SUDDENLY (Zomba, ASCAP/Willesden, BMI) SUSSUDIO

(Phil Collins, ASCAP/Pun, ASCAP) **SWING LOW** (Arrival, BMI)

TAKE NO PRISONERS (IN THE GAME OF LOVE) TAKE YOUR HEART AWAY
(Stonesee, ASCAP)
(Stonesee, ASCAP)
(Stonesee, ASCAP) 83

(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)

TELL ME WHATCHU WANT (Jobete, ASCAP/Axtriss, ASCAP/House Of Champions, ASCAP/E.J.Gurren, ASCAP) THINGS CAN ONLY GET BETTER

(Howard Jones, BMI/Warner-Tamerlane, BMI)
THINKING ABOUT YOUR LOVE

(Larry Spier, ASCAP)
THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom

TOO MANY GAMES

(Amazement, BMI)
77 WATCHING YOU
(Philly World, BMI)

### **BLACK SINGLES** BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

NO. OF TITLES

8

7

6

5

4

2

1

1

1

1

1

1

1

1

1

1

ATLANTIC (7) Mirage (2) Atlantic/Tommy Boy (1)

Cotillion (1) Mirage/Emergency (1) Modern (1) Philly World (1)

LARFI

GARAGE/ISLAND TRADING CO. (1) MCA (7)

Constellation/MCA (1) Virgin/MCA (1) COLUMBIA RCA (5)

Total Experience (2) Planet (1) ELEKTRA (4) MOTOWN (2) Gordy (5)

ARISTA (5) Jive (1) CAPITOL EPIC (3) Portrait (2) Tabu (1) WARNER BROS. (2)

Sire (2) Paisley Park (1) M&A **POLYGRAM** Mercury (2) Atlanta Artists (1) De-Lite (1)

PROFILE. CBS ASSOCIATED CHRYSALIS CRITIQUE ISLAND 4th & B'Way (1) **JAMPACKED** JFM Golden Boy (1)

PALO ALTO TBA (1) PANDISC PHILLY WORLD PRELUDE SELECT SOUNDTOWN

WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WHEN YOU LOVE ME LIKE THIS

MALACO

(Willesden, BMI)
WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes ASCAP)

ASCAP/Random Notes, ASCAP)

87 WILD AND CRAZY LOVE
(Stone City, ASCAP/National League, ASCAP)

15 A WOMAN, A LOVER, A FRIEND
(Regent, BM/Lena, BMI)

YOU GIVE GOOD LOVE
(Little Tanya, BMI/MCA, ASCAP) MCA

19 YOU TALK TOO MUCH
(Research ASCAP) (Victor Cooper ASCAP)

(Protoons, ASCAP/Rush Groove, ASCAP)

YOUR LOVE IS KING (Silver Angel, ASCAP)

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures ALM Almo B-M Belwin Mills B-3 Big Three BP Bradley CHA Chappell

HAN Hansen HL Hal Leonard IMM Ivan Moguli MCA MCA

PSP Peer Southern CLM Cherry Lane PLY Plymouth WBM Warner Bros. CPL Cimino





Sharing the Limelight. Hanging out at New York's Limelight with Mirage/ Emergency artist Shannon are a few real good friends, from left; Emergency Records president Sergio Cossa, Mirage president Jerry Greenberg and booking

### **BILLBOARD'S BLACK CHART** RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984

RICK JAMES GLOW GORDY

- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

### Billboard.

### HOT BLACK SINGLES ACTION

7

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**RETAIL BREAKOUTS** 

**NATIONAL** 

### RADIO MOST ADDED

### NATIONAL 90 REPORTERS

PATTI LABELLE STIRITUP MCA WHITNEY HOUSTON SAVING ALL MY LOVE FOR YOU ARISTA STEVE ARRINGTON DANCIN' IN THE KEY OF LIFE ATLANTIC ATLANTIC STARR COOL, CALM, COLLECTED A&M

RICK JAMES GLOW GORDY

### REGION 1 CT, MA, ME, NY State, RI, VT

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WCOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WDJY Washington, DC
WHUR Washington, DC

### REGION 3 FL, GA, NC, SC, East TN, VA

WAOK
WIGO
Atlanta, GA
WYEE
Atlanta, GA
WYEE
Atlanta, GA
WYEZ
Atlanta, GA
WYEZ
Charleston, SC
WWWZ
Charleston, SC
WWGIV
Charlotte, NC
WJTC
WJAT
Charlotte, NC
WJAX-AM
Jacksonville, FL
WDQ
Jacksonville, FL
WDWI
WJAX-FM
JACKSOnville, FL
WDOWI
Norfolk, VA
WRAP
Norfolk, VA
WRAP
Norfolk, VA
WRAP
NORL
Orlando, FL
WPLZ
Petersburg, VA
WANT
Richmond, VA
WANT
Richmond, VA
WANT
WEAS
Savannah, GA
WRWB
SWAMM
Swannah, GA
WRWB
SWANN
SWANN
WHAS
WHOM
Sumter, SC
WANM
WILFM
Wilmington, NC
WAAA
Winston-Salem, NC

### **REGION 4**

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WJMO Cleveland, OH
WJMO Cleveland, OH
WJAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLOU Milwaukee, WI
WNOV Milwaukee, WI

### **REGION 5**

IA, KS, MN, MO, NE, ND, OK, SD

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

### REGION 6 AL, AR, LA, MS, West TN, TX

TOTAL ADDS ON

45

35

69

23 44

20 20

20

18

16

WXOK Baton Rouge, LA

WXOK Baton Rouge, LA
WATY Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
Houston, TX
WJMI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WHRK Memphis, TN
WHRK Memphis, TN
WHRK Memphis, TN
WHLX Mobile, AL
WQQK Nashville, TN
WYOL Nashville, TN
WYUD-AM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

### REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KRE San Francisco, CA KSOL San Francisco, CA

### REGION 1 CT, MA, ME, NY State, RI, VT

Cavages Cheektowaha, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

3

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

-1 One Stop New York, NY I Wicke Records Elizabeth, NJ roadway Record Museum Camden,

NJ
C&M 1-Stop Hyattsville, MD
Disc-0-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Olsens Record & Tape Ltd.
Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore,
MD
Record Outlet Pittsburgh, PA

Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelhia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD Record Outlet Pittsburgh, PA

### REGION 3 FL, GA, NC, SC, East TN, VA

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N.Miami Beach,
FL
Nova Records 1.50

FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

### REGION 4 IL, IN, KY, MI, OH, WI

LUTHER VANDROSS IT'S OVER NOW EPIC

ARETHA FRANKLIN FREEWAY OF LOVE ARISTA

THE FOUR TOPS SEXY WAYS MOTOWN

STING IF YOU LOVE SOMEBODY SET THEM FREE A&M

Angott 1-Stop Detroit, MI Audie's One Stop Milwaukee, WI Barneys Chicago, IL Audie's One Stop Milwaukee, WI Barneys Chicago, IL Central 1-Stop Columbus, OH Cleveland One-Stop Cleveland, OH Color Rite Records Chicago, IL Damon's Detroit, MI Detroit Audio Systems Detroit, MI Detroit Audio Systems Detroit, MO Filmore Records Cleveland, OH Fletcher's One Stop Chicago, IL Gemini One-Stop Cheveland, OH Greater Detroit Detroit, MI Jimmy's Records Chicago, IL Kendricks Records Detroit, MI Metro Music Chicago, IL Music Master Chicago, IL Music Master Chicago, IL Musicland Southfield, MI Northern Records Cleveland, OH Old Town Record Shop Hamtramck, MI Professional Records & Tapes Detroit, MI

MI Radio Doctors Milwaukee, WI Record Den Cleveland, OH Record Rendezvous Cleveland, OH Record Theatre N.Randall, OH Singer One Stop Chicago, IL Sound Asylum Toledo, OH Sounds Good Chicago, IL

### REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

CML-One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland St.Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

### REGION 6 AL, AR, LA, MS, West TN, TX

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Record Mart Dallas, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham,
AL

22

14

13

12

11

AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metarie, LA
Southern Records New Orleans, LA
Southern Records New Orleans, LA
Southern Tecords New Orleans, LA
Southern Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metaire, LA
Western Merch. One Stop Houston, TX
Wherehouse Metarie, LA

REGION 7
AZ, Southern CA, CO, HI, Southern NV, NM, UT

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8
AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

Evans House Of Music San Francisco.

Leopold's Records San Jose, CA
Leopold's Records Berkley, CA Music Menu Seattle, WA Music People Oakland, CA Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

A weekly national indicator of the five most added records on the radio in each region represent the entire panel in that region, not just those which have added the records listed

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Black Singles chart. The outlets in each region represent

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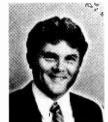
DAVID EDWARDS likes to surprise people. Or maybe it's just that he's a couple of steps ahead of the rest of us.

A few years ago, he took the ideas espoused by Larry Norman and Daniel Amos to their logical conclusion and created two of the first contemporary Christian new

gious Verse?"

Calling from his new home in New England (following an unsuccessful cross-country journey in search of a tornado), Edwards recently talked about "Dreams," George McDonald and a startling disregard for commercial success.

"A couple of the songs from



Incidentally, Light/Lexicon liked the stories themselves so much that they published them in book form.

Part of the charm of "Dreams, Tales & Lullabyes" is that the classical orchestration-which is light and tuneful enough for even little children to enjoy-doesn't sound

"pop-ish" at all.
"A lot of the credit goes to our arranger/conductor, Andrea Saparoff," Edwards says. "She spent hours on the parts before we ever went into the studio. My producer, Barry Miller Kaye, who did my last Myrrh album, found her for me. She's the daughter of the famous violinist Albert Saparoff-who, incidentally, she convinced to be concertmaster for the project.'

The music is performed by Edwards and a group called the North Wind Chamber Ensemble, which includes the nucleus of the North Wind Quintet from Cal State Northridge. All of it was originally written by Edwards, except for some adaptations of music by German composer Jeffrey David Hooven.

"We tried from the outset to retain a classical feel, rather than an MOR, strings-overdubbed feel,' Edwards says. "I wanted an arranger who knows nothing about pop music. Andrea was wonderful. She's written a number of successful modern classical pieces, movie scores, everything.'

# David Edwards is back with a children's album for adults

wave albums for Myrhh Records. 'Dave Edwards'' and "Get The Picture." Without David Edwards there could hardly be a Steve Tay-

After laying low for a while, Edwards is back. This time, however, it's with a classically oriented children's album for adults called "Dreams, Tales & Lullabyes." The Light Records album happens to be one of the best, most literate and most important albums of the year.

It's not surprising that "Dreams, Tales & Lullabyes" is literate, since Edwards is a published author. In fact, the album is based in part on his book by the same name.

He's also written a well-reasoned booklet—an essay, really titled "The Devout Masque. What's Missing From Modern Reli'Dreams, Tales & Lullabyes' are very old. 'When Morning Comes' is from 1977, while 'Diamond's Lullabye' and 'When He Comes' are both from '82. Even though I was still doing the new wave music at the time, they all sounded prety much the way they do now, except that I recorded them just with a piano and voice. The rest of the tunes were written late last year.

"The whole album is based on what I've been reading, especially Christian theologians and fantasy authors George McDonald and, to a lesser degree, C.S. Lewis. The older tunes just happened to fit in, which is great, because I didn't want them to go to waste. In the end, I wanted an LP full of ballads that were story-oriented.'

And that's what he got: those lyrics set to classical music, as performed by a chamber orchestra.





by Sam Sutherland

MORE FROM the festival circuit: As usual, the agenda for the 19th Montreux International Jazz Festival, which runs from July 4-20 in that Swiss lakeside resort, is an impressive one, with such world-class names as Miles Davis, Keith Jarrett, Horace Silver, Lee Ritenour and Bob James on the roster, and the event set to conclude with a "Jazz Marathon" featuring Jack DeJohnette's Special Edition, the Dirty Dozen Brass Band and others. And as usual, the festival, under the direction of Claude Nobs, has more than jazz to offer, with British rockers Aztec Camera and Kim Wilde, bluesmen Stevie Ray Vaughan and Duke Robillard, folk troubadour Leonard Cohen and various Hispanic and Brazilian artists among the acts on the Montreux bill.

LUE NO

& Peter Keepnews

In other festival news, the program for the 10th annual North Sea Jazz Festival in The Hague, Holland, has been announced. More than 750 musicians will be performing on the festival's 11 stages between July 12-14, among them such old standbys as Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Oscar Peterson, the Modern Jazz Quartet, Woody Herman, etc., etc., etc. In addition, the festival this year is establishing its own award, the "Bird," for international achieve-ments in jazz. This year's winners are Davis, Albert Mangelsdorff, and Holland's own John Engels and Han Bennink. Incidentally, this is the first year that the North Sea festival has been co-sponsored by the JVC Corp.

Closer to home, the Ravinia Festival in Chicago has announced that its summer lineup will include the likes of the Toshiko Akiyoshi big band (July 11), Chuck Mangione (July 19), Wynton Marsalis and the Art Ensemble of Chicago (Aug. 13), and Fitzgerald and Peterson (Aug. 14), among others. And in

# **Festival preview:** Montreux, North Sea

case you were wondering what happened to the Berkeley Jazz Festival, usually held on Memorial Day weekend, this year it's been moved to Labor Day.

ALSO NOTED: May 25 was declared Jimmy Heath Day by the city of Wilmington, N.C., where the saxophonist/flutist/composer attended high school. Heath will also be receiving an honorary Doctorate of Music from Sojourner-Douglass College in Baltimore on July 7, And shortly before that, he goes into the studio to record his first album for the fledgling Landmark label . . . Spyro Gyra is on the road again, following the release of the jazz-rock-funk-Latin ensemble's first studio album in two years, "Alternating Currents." The U.S. trek, which began June 1 in Atlanta, will run through October.

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# INSPIRATIONAL ALBUMS

	Compiled from a national sample of retail store and one stop sales reports.  ARTIST LABEL & NUMBER DISTRIBUTING LABEL  1 01 PETRA STAR SONG 7102057881/WORD 5 weeks at No. One				
	/	\Z	\z	Compiled from a national sample of retail store and one-stop sales reports.	
/		A WEEK	12 4 S. 4 S	ARTIST TITLE  LABEL & NUMBER DISTRIBUTING LABEL	
	1	1	21	PETRA STAR SONG 7102057881/WORD 5 weeks at No. One BEAT THE SYSTEM	
	2	3	105	SANDI PATTI IMPACT R3818/BENSON MORE THAN WONDERFUL	
	3	2	69	AMY GRANT MYRRH 7016757064/WORD (CD) STRAIGHT AHEAD	
Ľ	4	4	17	THE IMPERIALS MYRRH 7-01-682006-8/WORD  LET THE WIND BLOW	
	5	6	41	SANDI PATTI BENSON RO 3884  SONGS FROM THE HEART  AMY GRANT MYRRH 7016806065/A&M	
_	6	NE		AMY GRANT MYRRH 7016806065/A&M UNGAURDED  AMY GRANT MYRRH MSB 6697/WORD (CD)	
	7	5	154	AGE TO AGE RUSS TAFF MYRRH 7-91-679206-4/WORD	
	9	11	5	MEDALS  CARMAN MYRRH 7016807061/WORD	
-	3 10	7	25	COMING ON STRONG  DEBBY BOONE LAMB & LION LLR3008/SPARROW	
	11	9	9	DAVID MEECE MYRRH 7016812065/WORD	
	12	21	5	A.D. KERYGMA KRR5401/SPARROW	
-	13	31	5	ART OF THE STATE  STEVE TAYLOR SPARROW SPR-1105	
H	14	10	33	STRYPER ENIGMA EC1064	
F	15	13	9	THE YELLOW AND BLACK ATTACK  WHITEHEART HOME SWEET HOME 7010001391/WORD	
1	16	14	65	MICHAEL W. SMITH REUNION 7010004129/WORD	
1	17	18	57	TWILA PARIS MILK AND HONEY MN 1048/ZONDERVAN WARDEIOR IS A CHILD	
1	18	19	113	WARRIOR IS A CHILD  MICHAEL W. SMITH REUNION 7010002126/WORD  MICHAEL W. SMITH PROJECT	
1	19	15	17	PHILIP BAILEY MYRRH 7-01-679606X/WORD THE WONDERS OF HIS LOVE	
2	20	12	65	LEON PATILLO MYRRH 7016771067/WORD  THE SKY'S THE LIMIT	
2	21	23	5	SILVERWIND SPARROW SPR-1096 BY HIS SPIRIT	
2	22	20	69	CARMAN PRIORITY 38713 SUNDAY'S ON THE WAY	
2	23	17	13	LARNELLE HARRIS IMPACT RO 3732/BENSON I'VE JUST SEEN JESUS	
2	24	16	33	DEGARMO AND KEY POWER DISC PWR 01073/BENSON COMMUNICATION	
2	25	25	5	STEVE CAMP SPARROW SPR-1103  SHAKE ME TO WAKE ME	
2	26	26	61	CRISTY LANE ARRIVAL 9644/DOMINION ONE DAY AT A TIME	
<u> </u>	27	22	13	MICHAEL CARD SPARROW SPR-1097  KNOWN BY THE SCARS	
-	28	24	76	PETRA STAR SONG 7102050860/WORD  NOT OF THIS WORLD  REVAN DUNCAN HOUT ISSECTIVES/CON	
<u> </u>	29		W	BRYAN DUNCAN LIGHT LS5871/LEXICON HAVE YOURSELF COMMITTED MYLON LEFEVRE & BROKEN HEART MYRRH 7-01-6790-06-1/WORD	
-	30 31		9	SHEEP IN WOLVES CLOTHING  ALLIES LIGHT LS 5864/LEXICON	
	32	33	9	ALLIES THE MARANATHA KIDS MARANATHA 7100068827/WORD	
-	33	34	49	KIDS PRAISE KERRY LIVGREN CBS ASSOCIATED BFZ 39368	
	34	28	36	TIME LINE  KEITH GREEN PRETTY GOOD RECORDS PGR 004	
	35	35	29	JESUS COMMANDS US TO GO MICHELE PILLAR SPARROW SPR-1095	
3	36	37	33	NEW GAITHER VOCAL BAND DAYSPRING 7014127012/WORD	
3	37	36	29	THE MARANATHA SINGERS MARANATHA 7-100-12382-8/WORD PRAISE 7	
3	38	27	21	SERVANT MYRRH 7016799062/WORD LIGHT MANEUVERS	
3	39	29	21	LESLIE PHILLIPS MYRRH 701680206-X/WORD DANCING WITH DANGER	
4	10	30	41	KATHY TROCCOLI REUNION 7-01-000512-5/WORD HEART AND SOUL	
		_			

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	_				
	/*	/*/	Mys AGO	CLUB PLA  Compiled from a national sample of dans  TITLE  LABEL & NUMBER/ DISTRIBUTING LABEL  ANGEL/INTO THE GROOVE	Υ
	To MEE.	S. M. S.	5	Compiled from a national sample of dans	ce club playlists.
	/3	2/2	N. N.	LABEL & NUMBER/DISTRIBUTING LABEL	
<u>(U)</u>	2	3	5	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS. 1 week at No. One	◆ MADONNA
2	4	7	4	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
3	5	5	7	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
4	1	2	9		◆ SKIPWORTH & TURNER
5	3	1	11	COLUMBIA 44-05203	LT JAM WITH FULL FORCE
6	7	10	7	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	▼ DEAD ON ALIVE
	8	11	6	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
8	9	13	9	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.  AROUND THE WORLD IN A DAY (LP CUTS)	VARIOUS ARTISTS
9	10	17	6	PAISLEY PARK 25286-1/WARNER BROS.	RINCE & THE REVOLUTION
10	6	8	8	DANGEROUS (REMIX) MODERN 0.96885/ATLANTIC ANIMAL INSTINCT/LIGHTIN' UP THE NIGHT	◆ NATALIE COLE
	11	19	5	MOTOWN 4535MG	◆ COMMODORES
12	22	41	3	GLOW GORDY 4539GG/MOTOWN	RICK JAMES
13	13	23	5	KING TUT PROFILE PRO-7070  CAN YOU HELP ME/FREE WORLD	◆ PAUL HARDCASTLE
14	20	27	5 6	A&M SP-12129	JESSE JOHNSON'S REVUE ◆ GINO VANNELLI
15	17 27	22 42	3	BLACK CARS HME 4W9-05205	◆ NEW ORDER
16			3	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	
17	28	39	5	TOO TURNED ON VANGUARD SPV-82	ALISHA NOVEMBER CROUB
19	24 16	26 21	8	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
20	23	28	4	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS. TONIGHT (LOVE WILL MAKE IT RIGHT)	HANSON & DAVIS
		34	4	FRESH FREODIX	
21	25		6	WARNER BROS. 0-20331	ARADA MICHAEL WALDEN
(22)	29	29 47	3	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE  ◆ MICK JAGGER
23	39 12	12	9	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214  HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
	35	44	3	BEST PART OF THE NIGHT (REMIX)	JEFF LORBER BAND
<b>25 26</b>	37	44	2	ARISTA ADI 9365 HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
27)	42		2	POSSESSION OBSESSION/DANCE ON YOUR KNEES • DAI	
28		50	3	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
29	26	31	5	SQUARE ROOMS MERCURY 822 241-1	♦ AL CORLEY
30	30	33	4	CELEBRATE YOUTH (REMIX) RCA PD14052	◆ RICK SPRINGFIELD
(31)	33	40	3	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
32	44	46	3	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
(33)	43	_	2	WALKING ON SUNSHINE CAPITOL (PROMO)	(ATRINA AND THE WAVES
34	31	37	3	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	♦ KIM CARNES
(35)	45	_	2	BURNING FLAME (REMIX) GEFFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
36	14	6	11	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
37	18	9	12	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
38	34	35	6	(LOVE IS ONLY) SKIN DEEP MASTERED MASU-12001/ARTIST INTERN	ATIONAL LA JEUNE
(39)	40	_	2	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	♦ NILE RODGERS
40	41	43	4	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
41	36	45	4	ONE FOR YOU, ONE FOR ME MCA/CURB 23548/MCA	MARK SPIRO
<b>42</b> )	ı	IEW)	>	CHANGE YOUR MIND POLYDOR 883 061-1	◆ SHARPE AND NUMAN
43	38	32	5	DOES ANYBODY KNOW ME?/HIT THE DECK WIDE ANGLE THE	8545/TWIN TONE LIPPS INC.
44)	ľ	IEW)	>	UNEXPECTED LOVERS TSR TSR 837	LIME
<b>45</b>	50	_	2	UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
46	21	16	10	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM!
<b>47</b> )	ľ	IEW)	>	CALL ME CHRYSALIS 4V9-42871	◆ GO WEST
48	19	14	12	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
49	ı	IEW)	<b>&gt;</b>	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
50	l	(Wak		DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
				1. CANNONBALL SUPERTRAMP A&M	
BREAKOUTS				2. WAITING ON MY ANGEL JAMIE PRINCIPLE PERSONA 3. SWING LOW R.J.'S LATEST ARRIVAL ATLANTIC	
100	Titles	with fu	ture al,	4. ROCK ME DOWN MONA LISA YOUNG SPRING 5. LEADER OF THE PACK UTFO SELECT	
A		on clu		6. DIG WE MUST LIQUID LIQUID 99	
38				7. CRY GODLEY & CREME POLYDOR	
144					

		/.		12 INCH SINGLES	SALES
	LAS, WEEK	2 Mr. EE	WKS 460	Compiled from a national sample of retail st	tore sales reports.
1	3/8		NA SA	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS. 3 weeks at No. One	◆ MADONNA
2	2	. 2	4	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
3	3	2	13	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203  LISA LISA AND CUL	T JAM WITH FULL FORCE
4	4	3	10	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAN
<u>(5)</u>	7	7	16	YOU SPIN ME ROUND (LIKE A RECORD)	◆ DEAD OR ALIVE
6	5	4	12	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
7	6	9	7	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
(8)	12	29	6	BLACK CARS HME 4W9-05205	◆ GINO VANNELL
9	22	27	5	UNEXPECTED LOVERS TSR TSR 837	LIME
10	9	8	10	-	SKIPWORTH & TURNER
	_		1	EVERYBODY WANTS TO RULE THE WORLD	
11	8	6	11	MERCURY 880 659-1	◆ TEARS FOR FEARS
12	11	12	8	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
13	15	13	12	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
14	19	15	10	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
15	14	22	10	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
16	18	28	3	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
17	10	11	10	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
18	21	20	5	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
19	13	10	13	FRESH DE-LITE 880 623-1/POLYGRAM	♦ KOOL & THE GANG
20	29	39	3	TOO TURNED ON VANGUARD SPV-82	ALISHA
21	20	21	7	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
(22)	27	32	6	CAN YOU HELP ME/FREE WORLD A&M SP-12129	ESSE JOHNSON'S REVUE
23	23	17	6	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
24	17	14	8	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
25	16	16	10	FRESH IS THE WORD SLEEPING BAG SLX-00014 MA	NTRONIX WITH M.C. TEE
26	25	24	4	ALL HUNG UP SUTRA SUD-030	ANGELA
27	26	19	16	NEW ATTITUDE/AXEL F	/HAROLD FALTERMEYER
28	33	43	10	MCA 23534  GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
<b>29</b>	32	33	14	POINT OF NO RETURN ARISTA ADI-9326	EXPOSE
(30)	45	33	2	,	OYS FEATURING K LOVE
(31)	42	42	6	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
32	24	18	16		THE MARY JANE GIRLS
			4		
33	39	41	-	SHAKE THE DISEASE IMPORT (MUTE,UK)	DEPECHE MODE
34	28	25	13	MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
35	41	31	6	(COME ON) SHOUT MERCURY 880 694-1	◆ ALEX BROWN
36	31	23	6	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
(37)	40		2	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
(38)	48		2	POSSESSION OBSESSION/DANCE ON YOUR KNEES   DAR RCA PW-14099	YL HALL & JOHN OATES
39	30	30	4	CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
40	38	49	3	UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
41	36		2	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	RADA MICHAEL WALDEN
42	35	38	8	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
43	P	(Wal	>	BURNING FLAME (REMIX) GEFFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
44)	P	IEW)	>	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	◆ FREDDIE MERCURY
45	46	26	11	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAHL
46	43	40	6	WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
<b>(47)</b>	P	IEW)		PADLOCK (EP) GARAGE ITG-2001/ISLAND	GWEN GUTHRIE
48	44	47	3	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
(49)	P	IEW)		DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
(50)		(EW)		LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
BREAKOUTS	Titles chart based	with fut potentia on sale ed this	ure al,	1. ALL NIGHT TRINERE JAMPACKED 2. FUZZ DANCE (EP) VARIOUS ARTISTS WARNER BROS. 3. NO. 1 CHAZ JANKEL A&M 4. WHEN YOU LOVE ME LIKE THIS MELBA MOORE CAPITAL	

Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

# **NEW RELEASES**

(Continued from page 26)

JAZZ

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LP Concord CJP-275/\$8.98 CA CJP-275C/\$8.98

FETTIG, MARY In Good Company LP Concord CJ-273/\$8.98 CA CJ-273C/\$8.98

FOSTER, FRANK, & FRANK WESS Frankly Speaking

LP Concord CJ-276/\$8.98 CA CJ-276C/\$8.98

**PURIM, FLORA, & AIRTO** 

Humble People LP Concord GW-3007/\$8.98 CA GW-3007C/\$8.98

SPRAGUE, PETER Na Pali Coast LP Concord CJ-277/\$8.98 CA CJ-277C/\$8.98

### CLASSICAL

Sonatas for Flute and Harpsichord Jean-Pierre Rampal, Trevor Pinnock, Roland Pidoux

LP CBS Masterworks I2M 39746/no list CA I2T 39746/no list

BEETHOVEN/GULDA
Piano Sonato No. 32/Wintermeditation
Friedrich Gulda
LP Philips 412 114-1 PH/PolyGram/\$10.98
CA 412 114-4 PH/\$10.98

BERG
Violin Concerto; Three Orchestral Pieces
Gidon Kremer, Colin Davis,
Bavarian Radio Symphony Orchestra
LP Philips 412 523-1 PH/PolyGram/\$10.98
CA 412 523-4 PH/\$10.98

MOZART Sonata in A Minor; Sonata in C Minor Alfred Brendel

LP Philips 412 525-1 PH/PolyGram/\$10.98 CA 412 525-4 PH/\$10.98

### COMPACT DISC

BEETHOVEN/GULDA
Piano Sonato No. 32/Wintermeditation
Friedrich Gulda

CD Philips 412 114-2 PH/PolyGram/no list

Violin Concerto; Three Orchestral Pieces Gidon Kremer, Colin Davis, Bavarian Radio Symphony Orchestra CD Philips 412 523-2 PH/PolyGram/no lis

MOZART Sonata in A Minor; Sonata in C Minor Alfred Brendel

CD Philips 412 525-2 PH/PolyGram/no list

WAGNER

Das Rheingold
Bayreuth Festival Orchestra, Karl Bohm
CD Philips 412 475-2 PH2/PolyGram/no list

Bayreuth Festival Orchestra, Karl Bohm

CD Philips 412 483-2 PH4/PolyGram

Rhapsodie du printemps; Concerto No. 1 Gheorghe Zamfir, Orchestre Philharmonique de Monte-Carlo

CD Philips 412 221-2 PH/PolyGram/no lis

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Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental"

Bill Bixby, Susan Clark

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Animated

▲ ₩ Walt Disney Home Video 861/\$49.95

BUNNICULA—THE VAMPIRE RABBIT

We worldvision Home Viden 1043/\$19.95

VOLUME 3

CRIMSON—The Color Of Terror

Robert Taylor, Dana Wynter

▲ ❤ Key Video 1218/\$59.98

Richard Farnsworth

♠ ♥ Walt Disney Home Video 721/\$49.95

Louise Caire Clark, Rod Mullinar, Liz Burch

Walt Disney Home Video 264/\$49 95

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ent 7410/\$39.95

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♠ ♥ CBS/Fox Video 4727/\$79.98

GUS

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Symbols for formats are = Beta, = VHS,  $\leftarrow CED$  and = LV. is indicated.

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ASTERIX AND CLEOPATRA

THE CAT IN THE HAT/DR. SEUSS ON THE LOOSE

Animated

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**BILL COSBY'S PICTUREPAGES—** 

Bill Cosby

♠ ♥ Walt Disney Home Video 865/\$49 95

Paul Nash, Sylvia Solar

★ ₩ Wizard Video WV-068/Spectrum/\$49.95

D-DAY, THE SIXTH OF JUNE

FALLING FOR THE STARS

FIVE MILE CREEK-VOLUME 6

Fabian, Sir Cedric Hardwicke, Red Buttons

▲ ♥ Playhouse Video 1301/\$59.98

FOCUS ON GLAMOUR

GARBO TALKS

**GOLDIE GOLD AND ACTION JACK** 

Jeffrey Hunter, David Janssen, Vic Damone

★ ♥ Key Video 7351/\$59 98

Richard Basehart, Maria Emo.

HORROR HOUSE ON HIGHWAY 5

THE INCREDIBLE DETECTIVES

▲ ₩ Worldvision Home Video 1045/\$19.95

# percussive rhythm player. Other selections provided several

**TALENT IN ACTION** 

(Continued from page 41)

by Brian Chin

Two GREAT VOICES: Aretha Franklin's "Freeway Of Love"

(Arista 12-inch), a fun, funky romp

from the Queen of Soul, features

two mixes, with guest soloing from guitarist Dez Dickerson and E

Street saxophonist Clarence Cle-

mons. The rock mix is a hard one,

with normal radio-style audio pres-

ence, while the Latin Rascals' ex-

tended edit has the usual altered ac-

cents...If it can be imagined, Cheryl Lynn's "Fidelity" (Colum-

bia 12-inch) is even steamier than last year's "Encore." It's a sternly

and specifically worded sermon on

showed Ritenour to be a peerless

guests with the opportunity to shine. Dave Valentin alternated between four flutes of various sizes and offered a scatty, breathy improvisational style on "Awakening." Scat was also the most praiseworthy virtue of vocalist/composer Ivan Lins, a Brazilian whose floating-figures work on the title song, "Harlequin," was sensualized further by the seductive tones of his native Portuguese.

If there was one new star who emerged from the evening, it was Diane Schuur, a singer/pianist with an endless reservoir of soul in her huge voice. Schuur displayed uncanny stylistic flexibility, ranging from Sarah Vaughan-like wistfulness on "The Very Thought Of You" to Aretha Franklin-type wailing on "Reverend Lee." RUSSELL SHAW

# **NEW ORDER**

(Continued from page 39)

bel include Section 25, Stockholm Monsters and 52nd Street. Smiles Sumner: "None of these bands get pushed or advertised, which is why you've never heard of them. It's just music, there if you want to buy it."

Anonymity holds no terror for the

members of New Order (drummer Stephen Morris and keyboardist Gillian Gilbert complete the quartet). According to Sumner, "Blue Monday" sold 750,000 units as a 12-inch, but was never certified gold in En-

"We're not BPI [British Phonographic Industry], so we don't get certified," explains Hook. "We don't approve of the way they

BPI, in addition to certifying sales status, polices the British music industry for counterfeits and bootlegs. "We allow bootlegs," says Sumner. "We don't care."

New Order does fall in with a few conventional aspects of marketing and promotion: Their video for 'Perfect Kiss" was directed by Jonathan Demme ("Stop Making Sense") and had a world premiere on MTV. And the band recently completed a seven-week tour of Asia, and plans to tour the U.S. in late July or early August.

one-woman-manhhood, with a break that sounds like a direct reference to the James Brown drum beat that collectors prize on the "Sex Machine" live album. Also: some hot,

dancaTRAX

hot adlibs from Lynn, as usual.

More singles: Five Star's "All
Fall Down" (RCA 12-inch), already a major U.K. hit, bridges pop, dance and funk, and is the second likely hit to be produced by Nick Martinelli with a British act this year . . . Newcleus' "Let's Jam" (Sunnyview 12inch) sports a tongue-twistingly fast rap, and a really clean track, courtesy of Jonathan Fearing's sparkling mix.

ASSORTED CUTS: Talking Heads have turned another corner with "Little Creatures" (Sire), returning to the danceable rock of their very earliest work, and neatly exiting the crowded field they themselves helped to create in rock-funk fusion. Cuts for clubs: "And She Was," simple uptempo rock; the soul-beat "Stay Up Late," and very possibly "Television Man," the only really extended jam on the album. Also: an even busier album jacket than Prince's, especially the back cover band shot.

Despite the ill fate of the "Fast Forward" movie, it did bring forth Siedah Garrett as a solo singer, following her session work (most notably on Dennis Edwards' fabulous "Don't Look Any Further"). "Curves" is the second Qwest 12inch and a more hard-funk entry than the Shannon-like "Do You Want It"; also on the flip is a ballad that matches any of the Bergmans', "Long As We Believe" . . . Bronski Beat's "I Feel Love" medley, already a major hit on import, is now officially out on U.S. MCA with a new, shorter mix that kicks off immediately. The group is now officially minus Jimmy Somerville, its lead vocalist, who indicate's he'll go on with another (non-electro) act.

Maybe it's just us, but the Lime single, "Unexpected Lovers," finally out here on TSR, seems to have a more pop/Euro-sound approach than the usual Canadian fare, which tended to have a real funk to it . Marz's "I Got A Boyfriend Now" (Prism 12-inch) is a cross between rap and the lingerie-rock groups; it's a radio natural.

Pop: Taxxi's "Still In Love"

(MCA 12-inch) has an American vocal sound and a strong top 40 hook to offset its European synthesizer rhythm track; the radically changed dance mix was done by Mark Kamins and Jay Burnett, with editing by the Latin Rascals . . . Brenda Starr's "Pickin' Up The Pieces" (Mirage 12-inch) could be mistaken for a Madonna record in the style of "Into The Groove" with some Shan-non influence; the giveaway, though, would be its vulnerable theme.

Other singles: K-Rob's "The Day K-Rob Came Back" (Profile 12inch) is the return of a big critical fave ("Beat Bop"); its rhythm track moves, without being too tied to other fashionable records-especially the last half, which is unusually murky . . . Fancy's "Check It Out" (Personal 12-inch) has the flowing groove of old Miami records, with Europop vocals. "Get Lost Tonight," the flip, sports a strong electronic bass line, and a hard, Orlando-ish feel ... B.T. Express's "Cover Girl" (King Davis Records 12-inch, 212-925-1238) has a totally new sound for them, sparse and electro, not unlike the recent cultish Colonel Abrams records.

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Knock On Wood—Francine Kerr
Beverly Hills Rap—Future MC'S
Let's Jam—Unknown DJ
It's Not Too Late—Sequel
Aw Shucks—Farley Funkin Keith
Paul Parker—6 Track
Hey Hey Guy (3 Mixes)—Ken Laziow
Check If Out—Fancy
Like A Rolling Stone—Mitch Ryder
Making Love—Fonde Rae
A Man Like Me—Bobby O
Eat You Up—Angle Gold

Eat You Up—Angle Gold Finders Keepers—Sheik

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IN EQUITY NO 15-110

VICTOR TALKING MACHINE COMPANY

TAKE NOTICE that RCA Corporation ("RCA"), successor to Victor Talking Machine Company (the defendant in this action), has moved the Court for an order terminating the "Final Decree" in this action, which was entered on May 3, 1918 (as modified thereafter), against Victor Talking Machine Company ("Victor"), which was acquired by RCA in 1929. The petition-thic United States of America, has consented to the entry of such an order, but has reserved the right to withdraw its consent for at

the United States of America. has consented to the entry of such an order, but has reserved the right to withdraw its consent for at least seventy (70) days after the publication of this notice.

The Complaint in this action, filed in 1918, alleged a combination to restrain trade in talking machines, talking machine records and appliances for use in connection therewith in violation of the Sherman Antitrust Act by means of various restraints upon the resale of Victor products.

The Final Decree prohibits RCA from imposing, or entering into any combination, agreement or understanding with respect to the imposition of, any restrictions in connection with the resale of falking machines, talking machine records or appliances for use in connection therewith, which restrict the persons to whom, the territory in which, or the prices at which such products may be sold. It also prohibits RCA from requiring its customers to deal exclusively with RCA.

Interested persons may submit comments concerning this matter by sending them to P. Terry Lubeck, Chief, Intellectual Property Section, Antitrus Division, United States Department of Justice, Washington, D.C. 20530 (telephone 202-724-7966). Such comments must be received by the Division within sixty (60) days.

Copies of the Complaint, Final Decree, motion papers, all comments submitted and all further papers filed with the Court will be available for inspection at the Legal Procedure Unit of the Antitrust Division, Room 7416, United States Department of Justice, Tenth Street and Pennsylvania Avenue, N.W., Washington, D.C. 20530 (telephone 202-332-4818), and at the Office of the Clerk of the United States District Court for the Southern District of New York, Room 18, United States Court House, Foley Square, New York, New York 10007. Copies of any of these materials may be obtained from the Legal Procedure Unit upon request and payment of the copying fee set by Department of Justice regulations.

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# BILLBOARD JUNE 29, 1985

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# **ATIN** ALBUMS

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	5	-	1	LUCIA MENDEZ SOLO UNA MUJER ARIOLA 6053
	6	-	1	RAPHAEL SIGO SIENDO AQUEL CBS 80393
	7	-	1	MIGUEL GALLARDO TU AMANTE O TU ENEMIGO RCA 7308
1	8	-	1 1	PIMPINELA CONVIDENCIAS CBS 11323
	10	_	1	CARLOS MATA PORQUE TE QUIERO SONOTONE 65108  BEATRIZ ADRIANA ARREPENTIDA Y SOLA PROFONO 90410
	11		1	NELSON NED A MI NUEVO AMOR TH 9041
	12	<u> </u>	1	JOSE FELICIANO COMO TU QUIERES RCA 7338
Pop	13	<u> </u> _	1	LISSETTE CARICATURA CBS 10358
7	14	-	1	ANTONIO CORTES CHIQUITETE ERES MIA ZAFIRO 620
	15	]-	1	DANNY RIVERA ASI CANTABA CHEITO GONZALEZ VOL. 2 ARTT 3.141
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	20	_	1	JOSE LUIS PERALES AMANECIENDO EN TI CBS 80382
	21	_	1	JOAN SEBASTIAN RUMORES MUSART 6005
	22	_	1	CHEO FELICIANO 25 ANOS DE SENTIMIENTO COCHE 350
	23	-	1	JOSE JOSE SECRETOS ARIOLA 6000
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	4		1	LUIS RAMIREZ Y SU ORQUESTA ALEGRES Y ROMANTICOS CAYMAN
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	5	-	1	WILFRIDO VARGAS EL JARDINERO KAREN 87
	6 7	_	$\frac{1}{1}$	LUIS "PERICO" ORTIZ LA VIDA EN BROMA PERICO 350  ROBERTO TORRES CORAZON DE PUEBLO SAR 1038
ļ	8	_	1	HECTOR LAVOE REVENTO FANIA 634
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LASER DISK IMPORTS: Some of the more esoteric repertoire brought in by importer International Book & Records will be on Compact Disc, as the technology takes increasing hold on even the most out-of-the-way material.

Collectors with good memories will recall the opera "Aniara" by Karl-Birger Blomdahl, which generated specialist interest in the '60s via a recording on CBS, and remained a sought-after item long after it was deleted from the active catalog. Now the title becomes the first CD to appear in the States on Caprice, the Swedish label handled by IBR.

Also due on CD from Caprice, informs IBR buyer Clyde Allen, is a two-disk set of the six Wilhelm Stenhammer Quartets, available earlier in a three-LP package. Allen says Caprice is in the process of transferring all its digital recordings to CD.

Allen also notes that Swedish Society/Discofil is coming out with its first new recording in some years, a production of Allan Petterson's 16th Symphony, which also marks the label's first foray into CD. And it's not all that unlikely that the company will also transfer some of its prestige catalog items to CD, including albums by Jussi Bjoerling.

Other ageless performances to be brought in by IBR include a complete "Norma" starring Maria Callas. The Rome performance dates from 1955 and appears under the Italian Cetra imprint. Due in

September, it too will be the first by that label to be merchandised here on CD.

Among the new labels recently taken on by IBR is Largo, a fledgling West German operation that hopes to "fill in repertoire gaps. Its first release is a two-guitar album-on CD, of course. Allen also notes that IBR now handles the French label Ades, formerly in the

Herbert Axelrod has assembled a quartet of Stradivarius instruments originally designed to be performed together, but long since separated under various ownerships. Acquired over a period of 20 years with the aid of dealer Jacques Français, the instruments have been loaned to the Tokyo Quartet for a "first" performance at a special concert in Helsinki

# International Book & Records offers exotic repertoire on CD

PolyGram Special Imports camp, and orchestral material conducted by Carlos Paita which the maestro acquired from London Records, his former label showcase.

HEMES: A new Nielsen symphony cycle is underway at CBS Records under the direction of the Finnish conductor Esa-Pekka Salonen, recently signed to an exclusive longterm pact by the label. The first album, holding Nielsen's Fourth, with the Helios Overture as filler, has already been put to tape in Stockholm sessions with the Swedish Radio Symphony Orchestra. David Mottley produced. This month, Salonen is also scheduled to conduct the Philharmonia Orchestra in support of Wynton Marsalis in trumpet concertos by Jolivet and Tomasi, with Steven Epstein as producer.

Fiddle aficionado without peer

next month. It's not known yet if they will figure in a recording by the Tokyo. Two of the violins are among the most valued Strads, the so-called "Greffuhle" and "Ole Bull."

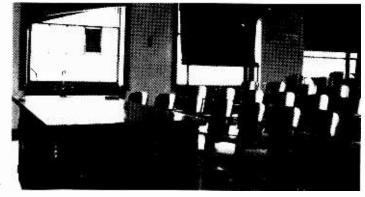
The apparently ever-fresh Toscanini recordings of the Beethoven Symphonies Nos. 5 and 8 top the list of the 50 best-selling RCA Victrola cassettes . . . Philippe Entremont has been named principal conductor of the Denver Symphony . . . WCLV Cleveland will air the complete "Ring" cycle as per-formed by the San Francisco Opera Company on consecutive Saturdays beginning July 6. Edo de Waart conducts . . . WNCN New York will provide exclusive background audio on three channels operated by Manhattan Cable Televi-

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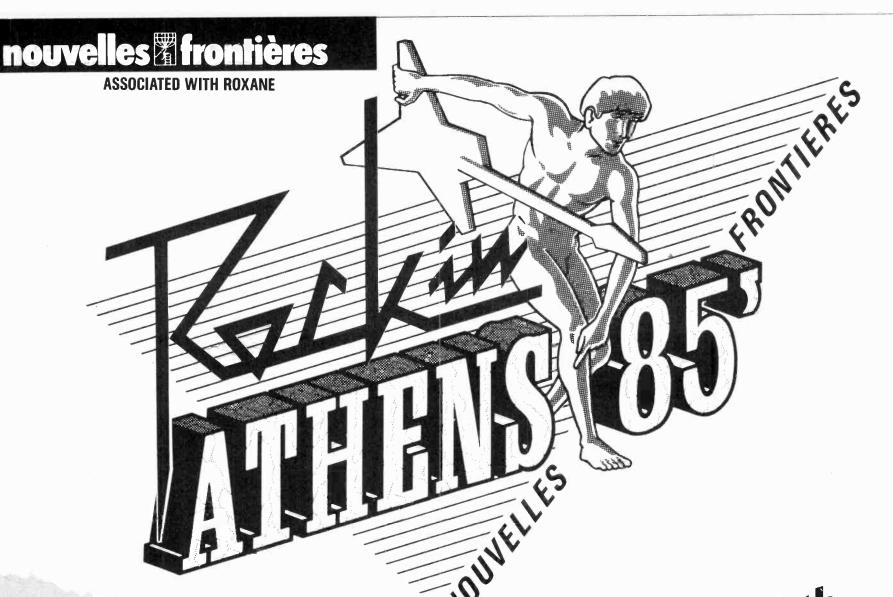
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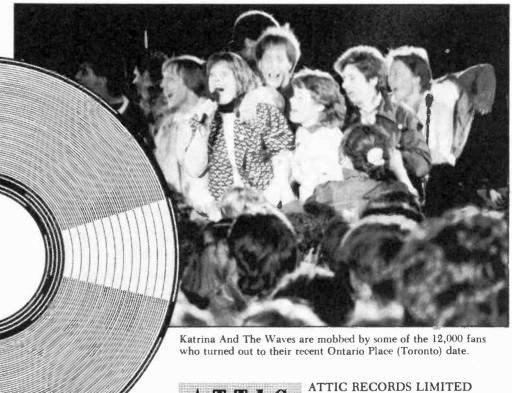
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# **EUROPE'S MUSIC BOX CHANNEL**

(Continued from page 9)

company release patterns.

Levison does not claim that Music Box has been responsible for expanding the record and tape market in Europe, but he does maintain that it has helped to arrest the previous decline. "We offer a significant and growing extension to a record company's money-earning capacity," he says, "and we also find that we are stimulating European pop, and stimulating artists who might otherwise have no opportunity of reaching audiences outside their own countries. As we move away from 'rolling radio' formatting and include more original programming, more specials and co-productions and eventually more local-language material, those opportunities will in-

Recently awarded independence from the Thorn EMI Screen Entertainment group, Music Box is currently looking to broaden the base of its industry partnership by introducing additional shareholders. Levison insists this is a matter of long-standing corporate philosophy without financial motive, although Thorn EMI is known to be eager to spread the risks of cable development, and Music Box's running costs are a hefty \$8 million annually, with advertising revenue only now beginning to take off after the channel passed the crucial landmark of one million subscribers in January this year.

Past projections of subscriber growth have proven overly optimistic, though Music Box reached two million in May with the addition of 300,000 Amsterdam homes and Levinson says it could still reach its target of four million by year's end.

"Currently we have about 1.3 million subscribers in Holland, 400,000 in Switzerland, and 100,000 each in Britain, West Germany, Sweden and Finland," he notes, "not to mention miscellaneous locations like the palace of the King of Morocco. We expect to be in France any day, and Luxembourg soon, and we've had a lot of interest from less obvious countries like Iceland, Yugoslavia and Hungary."

# CHRYSALIS/MAM MERGER

(Continued from page 9)

This March, there was a settlement of some \$2 million over a long-running royalty dispute with Gilbert O'Sullivan. Today the bulk of MAM revenue comes from its seven hotels, plus video and slot machine operations.

The new group, according to the completion report, will aim to rework MAM catalog and label material through Chrysalis's international status and prestige.

Taken as a combined group, the merged firms made profits of some \$7.75 million on around \$82.5 million turnover in 1984 and look for similar profits for the year ending June, 1985.

Managing director of the new group is Terry Connolly, with Barry Clayman heading the MAM enter-

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG.

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tainment division and Doug D'Arcy heading Chrysalis Records. Another director is George Martin, chairman of the AIR studio group and best known as the Beatles' record producer.

According to the group statement, "The core activity will remain the record business, which will continue to find, develop, promote and exploit new acts." Among the new artists to have recent success for Chrysalis have been Paul Hardcastle and Go West.

As of May 31, the combined group had a total staff of 1,527, just 60 of them in the U.S., mainly on the Chrysalis records/publishing end. There were 1,208 employed on the hotels and machines side in Britain.

One problem is that European cable growth in general has been slower than had been predicted. According to a recent survey by CIT Research, only one in nine European homes may be cabled by 1995. Earlier estimates suggested up to one in three.

"You have to remember that what we are involved in is breaking down the frontiers of broadcasting in Europe," says Levison, "and that can't be done overnight. In Belgium, for instance, which is the most heavily cabled country in Europe, we have national but not regional government approval. In Austria we have problems to resolve over what we feel are excessive rights demands. There are many hurdles to overcome."

It is currently SMATV, low-power satellite transmission to reception dishes on apartment blocks, hotels, offices and similar locations, that appears to offer the best opportunities for rapid growth. In Britain, where Music Box will be distributed as part of Thorn EMI's Galaxy Television package, Levison says 250,000 homes are already connected to SMATV systems, requiring only dishes and amplifiers to receive SMATV transmissions. Elsewhere the channel will license programming for SMATV in such territories as Spain and Portugal, where cable tv is not highly developed.

"We see no conflict with existing cable," says the Music Box chief. "Broadcasters have fostered uncertainty over its impact because they fear competition, but a number of European countries are close to legalizing the system.",

# ITALIAN MUSIC

(Continued from page 9)

great support for local product. The British Chamber of Commerce, for instance, financially helps the local industry there to attend such key international meetings as Midem in the South of France.

the South of France.

"But there's no such help in this country, be it for pop or classical music. We just need the kind of support we'd get from a tape levy. Extra money would allow us to go deeper into talent research and investment, an area which virtually the whole industry nowadays finds too expensive.

too expensive.

"That would help local product, but it certainly wouldn't do the slightest bit of harm to the international product in Italy."

# **U.K. BAR CODING**

(Continued from page 9)

duction of bar coding on all software configurations. And Virgin Records managing director Simon Draper said there is a possibility that bar code reading wands may eventually have uses other than reading codes at checkout, or stock checks—not least in helping in the identification of counterfeit cassettes.



# **Spring Toronto Ratings: Good News for CFRB, CFTR**

BY KIRK LaPOINTE

TORONTO CFRB, the flagship Standard Broadcasting station that altered its format somewhat this spring to capture a slightly younger audience, has retained its first-place status in the Toronto market, according to the latest radio ratings survey by the Bureau of Broadcast Measurement (BBM).

CFRB's weekly listenership increased marginally to 1,041,000 from the 1,021,400 BBM measured in its winter survey. But the best news in the ratings was accorded to CFTR, which became only the second Canadian station to record a listenership level of more than one million. Its 1,001,300 placed it second, affirmed its status as the big youth-oriented station in town, and represented a marked increase over the 913,600 it posted in BBM's winter book.

Nevertheless, when comparing the two stations, it's important to take note of the average listening time at CFRB (11.6 hours weekly) and CFTR (6.5 hours). That gave CFRB a considerable edge in the market share: 15% to CFTR's 7%.

CHUM-FM slipped to third from second in the winter with 996,100 listeners, up from the 965,200 it recorded in the last book. Its hoursper-week listenership was 5.3, giving it a 6% share of the market.

Sister station CHUM-AM grabbed fourth place with 846,700 listeners (down from 879,400), 5.4 hours tuned and a similar 6% share.

CILQ-FM, better known as Q107, finished in fifth place and appears to have fully carved its niche as the hard rock spot on the dial under Gary Slaight's leadership. Slaight, whose father recently purchased Standard and said he will be selling CILQ-FM and CFGM in Toronto to comply with federal ownership restrictions, will be staying on at the station despite the transaction. And the numbers Q107 got appear to bear out the quality of his work: 750,200 listeners (up from 687,800), an impressive 7.8 hours tuned and a 6% share.

CBL, the AM affiliate of the publicly owned CBC Radio network, finished sixth and strongly increased its listenership. The station's

672,800 listeners represent a 23% increase over the winter level of 547,200. CBL garnered 8.9 hours tuned and a six share.

CKFM's adult contemporary format placed it seventh at 661,400 (down from the 683,500 winter level), but placed it fourth in hours tuned at 9.3 and gave it an impressive nine share.

The period surveyed, April 22-May 12, also showed the following:

- CHFI-FM, a beautiful music station, eighth with 596,700 listeners (up from 583,100), with 8.6 hours tuned and a seven share.
- CFNY-FM's progressive rock format ninth with 531,700 listeners (up from 451,500) and 7.4 hours tuned for a four share.
- CJCL's "Music Of Your Life" approach gathered 33% more listeners (494,100, up from 372,400), an hours-tuned level of 9.7 and an eight share.
- CKEY's golden format is up to 417,600 from 403,000, giving it eight hours tuned and a five share.
- CBL-FM, the CBC FM outlet with a mainly classical format, fell to 370,000 from 443,000, with a 5.8 hours-tuned level and a two share.

# **CARAS Expands Classical Junos**

TORONTO The Canadian Academy of Recording Arts & Sciences (CARAS) will expand the classical segment of this year's Juno awards to include two categories.

In the past, the Junos had bestowed only a best classical album award. This year there will be Junos for the best solo or chamber ensemble album and the best large ensemble or soloist(s) with a large ensemble accompaniment.

Nominees and winners will continue to be chosen by jury. This year's Junos will take place Nov. 4 at the Toronto Harbour Castle Convention Centre. CBC will televise the awards nationally from 7-9 p.m.

A classical advisory committee has also been formed by CARAS to help administer and present the awards.

# Little Movement on Vidclip Pay CRIA, MuchMusic Meeting Again

TORONTO The decision by CBS Records in the U.S. to charge for the use of promotional video clips is having little effect so far in Canada, although talks have been taking place for months to revise the system under which broadcasters use music videos.

The Canadian Recording Industry Assn. (CRIA) established its Video Licensing Agency (VLA) at the beginning of the year to oversee the use of music video by clubs and other groups. It charges a nominal admnistration fee and sets certain conditions on use, duplication and other areas.

But CRIA has recently sat down with the MuchMusic Network to discuss how the Canadian pay-cable service can begin to pay for the programming it is provided. CRIA president Brian Robertson has optimistically expressed hopes for a payment system by Sept. 1. MuchMusic program directory John Martin says that may be premature, but both sides will meet again in early July on the matter.

From such an agreement may flow similar pacts for conventional broadcasters in Canada, which pay performance rights fees but no other costs for airing video clips.

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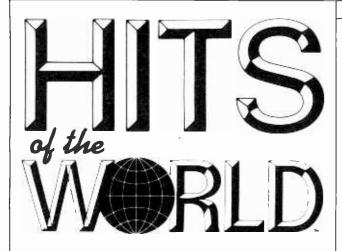
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RP	ITA	(Courtesy Music Week) As of 6/22/85
This	Last	
Week 1	Week 1	SINGLES
2	11	YOU'LL NEVER WALK ALONE CROWD SPARTAN FRANKIE SISTER SLEDGE ATLANTIC
3	9	CRAZY FOR YOU MADONNA GEFFEN
4 5	2	KAYLEIGH MARILLION EMI SUDDENLY BILLY OCEAN JIVE
6	8	THE WORD GIRL SCRITTI POLITTI VIRGIN
7 8	13 5	CHERISH KOOL & GANG DE-LITE
9	10	OBSESSION ANIMOTION MERCURY/PHONOGRAM HISTORY MAI TAI VIRGIN
10	30	AXEL F HAROLD FALTERMEYER MCA
11 12	6 20	A VIEW TO A KILL DURAN DURAN PARLOPHONE BEN MARTI WEBB STARBLEND
13	23	I'M ON FIRE/BORN IN THE USA SPRINGSTEEN CBS
14 15	3 16	19 PAUL HARDCASTLE CHRYSALIS
16	7	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
17	12	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
18 19	15 19	ALL FALL DOWN FIVE STAR TENT/RCA LOVING THE ALIEN DAVID BOWIE EMI AMERICA
20	14	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
21	21	DUEL PROPAGANDA ZTT/ISLAND
22	24 17	PAISLEY PARK PRINCE & REVOLUTION WARNER BROS.  CALL ME GO WEST CHRYSALIS
24	NEW	HEAD OVER HEELS TEARS FOR FEARS MERCURY
25 26	18 37	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
26	22	KING IN A CATHOLIC STYLE CHINA CRISIS VIRGIN RHYTHM OF THE NIGHT DEBARGE GORDY
28	32	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
29 30	25 NEW	MOVE CLOSER PHYLLIS NELSON CARRERE TOMB OF MEMORIES PAUL YOUNG CBS
31	29	SHAKE THE DISEASE DEPECHE MODE MUTE
32	NEW	ACT OF WAR ELTON JOHN & MILLIE JACKSON ROCKET
33 34	28 26	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN SLAVE TO LOVE BRYAN FERRY EG
35	27	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
36 37	34 NEW	WALKING ON THE CHINESE WALL PHILIP BAILEY CBS THE SHADOW OF LOVE DAMNED MCA
38	NEW	BRING IT DOWN! REDSKINS DECCA
39 40	NEW 31	TURN IT UP CONWAY BROTHERS 10/VIRGIN
40	31	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER FOURTH & BROADWAY
1	1	ALBUMS BRYAN FERRY BOYS AND GIRLS EG
2	5	BRUCE SPRINGSTEEN BORN IN THE USA CBS
3 4	4 2	DIRE STRAITS BROTHERS IN ARMS VERTIGO VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
5	NEW	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
6 7	3 7	WARIOUS NOW DANCE EMI/VIRGIN MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
8	9	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
9 10	6 8	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
11	NEW	PHIL COLLINS NO JACKET REQUIRED VIRGIN BOB DYLAN EMPIRE BURLESQUE CBS
12	10	VARIOUS HITS2 CBS/WEA
13 14	11	GO WEST CHRYSALIS THE BEST OF THE EAGLES ASYLUM
15	23	BILLY OCEAN SUDDENLY JIVE
16 17	14 16	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC PAUL YOUNG THE SECRET OF ASSOCIATION CBS
18	18	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST
19	17	SIDE STORY DEUTSCHE GRAMMOPHON  CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
20	12	EURYTHMICS BE YOURSELF TONIGHT RCA
21 22	NEW 25	STEVE McQUEEN PREFAB SPROUT KITCHENWARE BRUCE SPRINGSTEEN THE RIVER CBS
23	15	CHRIS REA SHAMROCK DIARIES MAGNET
24	26	ALISON MOYET ALF CBS
25 26	30 27	TINA TURNER PRIVATE DANCER CAPITOL BRUCE SPRINGSTEEN BORN TO THE RUN CBS
27	21	BRYAN ADAMS RECKLESS A&M
28 29	28 40	KATRINA AND THE WAVES CAPITOL MADONNA LIKE A VIRGIN SIRE
30	29	THE POWER STATION PARLOPHONE
31 32	33 24	FREDDIE MERCURY MR BAD GUY CBS BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
33	NEW	SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS ATLANTIC
34 35	22 32	THE BEST OF ELVIS COSTELLO TELSTAR
36	20	WHAM! MAKE IT BIG EPIC DAVID CASSIDY ROMANCE MLM
37	31	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER
38	19	BROS. NEW ORDER LOW-LIFE FACTORY
39 40	34	SADE DIAMOND LIFE EPIC
40	37	BRUCE SPRINGSTEEN DARKNESS ON THE EDGE OF TOWN CBS

CA	NA	DA (Courtesy The Record) As of 6/20/85	AU	ST	RALIA (Courtesy Kent Music Report) As of 6/24/85			
1		SINGLES SUSSUDIO PHIL COLLINS ATLANTIC/WEA	1	2	SINGLES ANGEL MADONNA SIRE			
2	2	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS	2	1	WOULD I LIE TO YOU EURYTHMICS RCA			
3	6	VERTIGO/POLYGRAM  WOULD I LIE TO YOU EURYTHMICS RCA	3 4	5 12	LIVE IT UP MENTAL AS ANYTHING REGULAR			
4	7	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL	5	3	WALKING ON SUNSHINE KATRINA & WAVES CAPITOL WE ARE THE WORLD USA FOR AFRICA CBS			
5 6	8	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM  BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM	6	6	RHYTHM OF THE NIGHT DEBARGE GORDY			
7	5	EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS	7 8	13	50 YEARS UNCANNY X-MEN MUSHROOM A VIEW TO A KILL DURAN DURAN EMI			
8 9	15	RASPBERRY BERET PRINCE & THE REVOLUTION PAISLEY PARK/WEA	9	14	WE WILL TOGETHER EUROGLIDERS CBS			
10	10	A VIEW TO A KILL DURAN DURAN CAPITOL WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M	10	10 7	19 PAUL HARDCASTLE CHRYSALIS			
11	13	AXEL F HAROLD FALTERMEYER MCA	12	8	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS			
12 13	16 NEW	HEAVEN BRYAN ADAMS A&M IF YOU LOVE SOMEBODY SET THEM FREE STING A&M	13	9	MERCURY WE CLOSE OUR EYES GO WEST CHRYSALIS			
14	14	OBSESSION ANIMOTION MERCURY/POLYGRAM	14	NEW	LOVER COME BACK TO ME DEAD OR ALIVE EPIC			
15 16	NEW	FRESH KOOL & THE GANG DE-LITE/POLYGRAM THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER COLUMBIA/CBS	15 16	16 NEW	NIGHTSHIFT COMMODORES MOTOWN			
17	4	RHYTHM OF THE NIGHT DEBARGE GORDY/QUALITY	17	-11	CRAZY FOR YOU MADONNA GEFFEN CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC			
18	NEW	EVERYTIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS	18	17	JUST A GIGOLO DAVID LEE ROTH WARNER BROS.			
19 20	20 19	THINGS CAN ONLY GET BETTER HOWARD JONES WEA TOKYO ROSE IDLE EYES WEA	19 20	18 NEW	THE HEAT IS ON GLENN FREY MCA EVERY TIME YOU GO AWAY PAUL YOUNG CBS			
		ALBUMS			ALBUMS			
1 2	1 2	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA	1 2	1 2	DIRE STRAITS BROTHERS IN ARMS VERTIGO EURYTHMICS BE YOURSELF TONIGHT RCA			
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM	3	3	UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM			
4 5	5	MADONNA LIKE A VIRGIN SIRE/WEA EURYTHMICS BE YOURSELF TONIGHT RCA	5	5 7	PHIL COLLINS NO JACKET REQUIRED WEA MENTAL AS ANYTHING FUNDAMENTAL REGULAR			
6	6	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA	6	8	PAUL YOUNG SECRET OF ASSOCIATION CBS			
7	NEW	COREY HART BOY IN A BOX AQUARIUS/CAPITOL	7	9	BRUCE SPRINGSTEEN BORN IN THE U.S.A CBS			
8 9	7 9	SUPERTRAMP BROTHER WHERE YOU BOUND A&M BEVERLY HILLS COP SOUNDTRACK MCA	8	11	USA FOR AFRICA WE ARE THE WORLD CBS VARIOUS HEAPS OF HITS '85 CBS			
10	10	KATRINA & THE WAVES ATTIC/A&M	10	6	VARIOUS 1985 LET'S GO RCA			
11 12	16	GOWAN STRANGE ANIMAL COLUMBIA/CBS	11 12	10	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY			
13	NEW	BRYAN ADAMS RECKLESS A&M STING THE DREAM OF THE BLUE TURTLES A&M	13	13	KIDS IN THE KITCHEN SHINE WHITE LABEL INXS DEKADANCE WEA			
14	9	SADE DIAMOND LIFE PORTRAIT/CBS	14	NEW	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR			
15 16	11	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY PAISLEY	15 16	17 NEW	BILLY OCEAN SUDDENLY LIBERATION MEN AT WORK TWO HEARTS CBS			
		PARK/WEA	17	16	RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA			
17 18	17 18	HOWARD JONES DREAMS INTO ACTION WEA ROBERT PLANT SHAKEN 'N STIRRED ES PARANZA/WEA	18 19	18 14	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT JULIAN LENNON VALOTTE VIRGIN			
19	19	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS	20	15	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER			
20	14	WHAM! MAKE IT BIG COLUMBIA/CBS			BROS.			
WE	ST	GERMANY (Courtesy Der Musikmarkt) As of 6/22/85	JAI	1Ac	(Courtesy Music Labo) As of 6/24/85			
		SINGLES	1	,	SINGLES			
1 2	3	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA AXEL F. HAROLD FALTERMEIER MCA/WEA	•	1	IMA DAKARA, YUMI MATSUTOYA, KAZUMASA ODA, V KAZUO ZAITSU Toshiba-emi-fun house/kirara-shinko m-fairway m.			
3	2	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA	2	NEW 4	DEBUT NAOKO KAWAI COLUMBIA/GEIEI			
4	7	ROCKY ITALO HEAT DEUTSCHE AUSTROPHON	4	2	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE KIZUNA MASAHIKO KONDO CBS-SONY/JOHNNY'S			
5 6	10	ROCK ME AMADEUS FALCO GIG/TELDEC SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD	5 6	3 7	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEIEI			
7	8	TARZAN BOY BALTIMORA EMI			SILENCE GA IPPAI KIYOTAKA SUGIYAMA & OMEGA TRIBE VAP/NTV.M BERMUDA			
8 9	17	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN						
			7 8	5	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M			
10	9	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI	8	6	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M			
10 11	9 5	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR/DGG	8 9 10	6 13 8	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M HEART BREAKER KYON KYON VICTOR/BURNING SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY			
10	9	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI	9 10 11	6 13 8 NEW	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M  HEART BREAKER KYON KYON VICTOR/BURNING			
10 11 12 13 14	9 5 11 16 NEW	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR/DGG YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA AROUND MY DREAM SILVER POZZOLI TELDEC LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD	8 9 10	6 13 8	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTY.M  HEART BREAKER KYON KYON VICTOR/BURNING  SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY  TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRO/NICHION-JOM  FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V			
10 11 12 13	9 5 11 16	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR//DGG YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA AROUND MY DREAM SILVER POZZOLI TELDEC LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD FEUER UND FLAMME NENA CBS	8 9 10 11 12	6 13 8 NEW 9	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M  HEART BREAKER KYON KYON VICTOR/BURNING  SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY  TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING  BIRD/NICHION-JCM  FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V  OMEGA TRIBE VAP/BERMUDA/NTV.M  TASOGARE OFF COURSE FUN HOUSE/FAIRWAY MPMP			
10 11 12 13 14 15 16	9 5 11 16 NEW 12 14 13	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR/DGG YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA AROUND MY DREAM SILVER POZZOLI TELDEC LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD FEUER UND FLAMME NENA CBS THE HEAT IS ON GLENN FREY MCA/WEA OBSESSION ANIMOTION MERCURY/PHONOGRAM	9 10 11	6 13 8 NEW 9	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M  HEART BREAKER KYON KYON VICTOR/BURNING  SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY  TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING  BIRD/NICHION-JCM  FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V  OMEGA TRIBE VAP/BERMUDA/NTV.M			
10 11 12 13 14 15 16 17	9 5 11 16 NEW 12 14 13 20	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR/DG YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA AROUND MY DREAM SILVER POZZOLI TELDEC LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD FEUER UND FLAMME NENA CBS THE HEAT IS ON GLENN FREY MCA/WEA OBSESSION ANIMOTION MERCURY/PHONOGRAM I'M ON FIRE BRUCE SPRINGSTEEN CBS	9 10 11 12 13 14 15 16	6 13 8 NEW 9 11 NEW 12 NEW	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN- NTV.M  HEART BREAKER KYON KYON VICTOR/BURNING  SHIROI HONOM YUKI SAITO CANYON/PMP TOHO-FUJI KITTY  TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING  BIRD/NICHION-JCM  FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V  OMEGA TRIBE VAP/BERNUDA/NTV.M  TASOGARE OFF COURSE FUN HOUSE/FAIRWAY MPMP  TOUCH YOSHIMI IWASAKI CANYON/TOHO-FUJI  SCHOOLGIRL C-C-B POLYDOR/NICHION  OSHITE MEGURIAI HIROSHI ITSUKI TJC/TV-ASAHI SOUND 1			
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10 11 12 13 14 15 16 17 18 19 20	9 5 11 16 NEW 12 14 13 20 NEW 18	CELEBRATE YOUTH RICK SPRINGFIELD RCA A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI LIVE IS LIFE OPUS POLYDOR/DGG YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA AROUND MY DREAM SILVER POZZOLI TELDEC LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD FEUER UND FLAMME NENA CBS THE HEAT IS ON GLENN FREY MCA/WEA OBSESSION ANIMOTION MERCURY/PHONOGRAM I'M ON FIRE BRUCE SPRINGSTEEN CBS RHYTHM OF THE NIGHT DEBARGE GORDY/RCA CRY GODLEY & CREME POLYDOR/DGG ALBUMS	8 9 10 11 12 13 14 15 16 17 18 19	6 13 8 NEW 9 11 NEW 12 NEW 14 16 15	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M  AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTVM  HEART BREAKER KYON KYON VICTOR/BURNING SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY  TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM  FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERNUDA/NTV.M  TASOGARE OFF COURSE FUN HOUSE/FAIRWAY MPMP  TOUCH YOSHIMI IWASAKI CANYON/TOHO-FUJI  SCHOOLGIRL C-C-B POLYDOR/NICHION  OSHITE MEGURIAI HIROSHI ITSUKI TJC/TV-ASAHI SOUND 1  HEART WA CUTE NA MAMADEITE SALLY PHILIPS/BURNING P  WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION  NIKUMARESONA NEW FACE KOJI KIKKAWA SMS/WATANABE			
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	NE	TH	Courtesy Stichting Nederlandse Top 40) As of 5/25/85	ITA	LY	(Courtesy Germano Ruscitto) As of 6/17/85	
			SINGLES			SINGLES	
ı	1	2	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS	1	1	WE ARE THE WORLD USA FOR AFRICA CBS	
١	2	3	19 PAUL HARDCASTLE ARIOLA	2	2	A VIEW TO A KILL DURAN DURAN EMI	
	3	1	DON'T YOU SIMPLE MINDS VIRGIN	3	3	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS	
l	4	5	LOVE IS IN YOUR EYES GERARD JOLING WEA	4	5	DON'T YOU SIMPLE MINDS VIRGIN	
1	5	9	A VIEW TO A KILL DURAN DURAN EMIBOVEMA	5	20	CAMEL BY CAMEL SANDY MARTON IBIZA/CBS	
1	6	7	YOU CAN WIN IF YOU WANT MODERN TALKING ARIOLA	6	4	VOLARE ITALIA PER L'ETIOPIA RICORDI	
1	7	6	IN MY HOUSE MARY JANE GIRLS RCA	7	10	THIS IS NOT AMERICA DAVID BOWIE EMI	
1	8	8	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS	8	16	LOOK MAMA HOWARD JONES WEA	
i	9	4	WE ARE THE WORLD USA FOR AFRICA CBS	9	17	IMAGINATION BELOUIS SOME EMI	
ļ	10	NEW	CLOUDS ACROSS THE MOON RAH BAND RCA	10	13	EVERYTIME YOU GO AWAY PAUL YOUNG CBS	
١			ALBUMS	11	NEW	ROUND AND ROUND SPANDAU BALLET RCA	
١	1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS	12	NEW	FUTURE BRAIN DAN HARROW BABY	
ı	2	2	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM	13	7	SHOUT TEARS FOR FEARS POLYGRAM	
ı	3	4	SUPERTRAMP BROTHER WHERE YOU BOUND POLYDOR	14	8	SOME LIKE IT HOT POWER STATION EMI	
ı	4	3	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM	15	19	FEVER TIPINIFINI IBIZA/CGD MM	
ı	5	5	FRANK BOEIJEN GROEP FOTO VAN EEN MOOIE DAG TELSTAR	16	NEW	LOVE AND PRIDE KING CBS	
ĺ	6	6	DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA	17	6	MIXING DURAN DURAN EMI	
۱	7		TALKING HEADS STOP MAKING SENSE EMIBOVEMA	18	9	RAGAZZI DI OGGI LUIS MIGUEL EMI	
l	8	NEW	U2 THE UNFORGETTABLE FIRE ARIOLA	19	18	MATERIAL GIRL MADONNA WEA	
l	9	NEW	MODERN TALKING THE FIRST ALBUM ARIOLA	20	11	ONE NIGHT IN BANGKOK MURRAY HEAD RCA	
ı	10	10	ALISON MOYET ALF CBS	i		2	
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# 100 SALES & A

	CAST CAST	SALE	ES	HOT 100 POSITION
/ Ž	13	TITLE	ARTIST	58
1	1	HEAVEN	BRYAN ADAMS	1
2	6	A VIEW TO A KILL	DURAN DURAN	3
3	7	SUSSUDIO	PHIL COLLINS	2
4	2	EVERYBODY WANTS TO RULE THE W	VORLD TEARS FOR FEARS	7
5	12	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
6	4	WALKING ON SUNSHINE	KATRINA AND THE WAVES	11
7	8	SMUGGLER'S BLUES	GLENN FREY	16
8	10	THINGS CAN ONLY GET BETTER	NGS CAN ONLY GET BETTER HOWARD JONES	
9	5	IN MY HOUSE	THE MARY JANE GIRLS	10
10	17	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	13
11	11	ANGEL	MADONNA	5
12	15	WOULD I LIE TO YOU?	EURYTHMICS	8
13	18	THE SEARCH IS OVER	SURVIVOR	6
14	3	SUDDENLY	BILLY OCEAN	18
15	19	VOICES CARRY	'TIL TUESDAY	12
16	9	AXEL F	HAROLD FALTERMEYER	24
17	21	GLORY DAYS	BRUCE SPRINGSTEEN	17
18	13	FRESH	KOOL & THE GANG	25
19	20	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	15
20	22	EVERYTIME YOU GO AWAY	PAUL YOUNG	14
21	23	CRAZY IN THE NIGHT (BARKING AT	AIRPLANES) KIM CARNES	22
22	14	EVERYTHING SHE WANTS	WHAM!	21
23	16	NEVER ENDING STORY	LIMAHL	36
24	30	IF YOU LOVE SOMEBODY SET THEM	FREE STING	19
25	24	SENTIMENTAL STREET	NIGHT RANGER	20
26	29	19	PAUL HARDCASTLE	27
27	26	TOUGH ALL OVER JOHN CAFFE	ERTY/BEAVER BROWN BAND	23
28	_	JUST AS I AM	AIR SUPPLY	28
29	T_	GETCHA BACK	THE BEACH BOYS	26
30		CANNONBALL	SUPERTRAMP	29

AIRPLAY					
1	1	SUSSUDIO	PHIL COLLINS	2	
2	3	RASPBERRY BERET P	RINCE & THE REVOLUTION	4	
3	2	HEAVEN	BRYAN ADAMS	1 _	
4	7	A VIEW TO A KILL	DURAN DURAN	3_	
5	4	ANGEL	ANGEL MADONNA		
6	8	THE SEARCH IS OVER	SURVIVOR	6	
7	12	WOULD I LIE TO YOU? EURYTHMICS		8	
8	6	THINGS CAN ONLY GET BETTER	HOWARD JONES	9	
9	15	EVERYTIME YOU GO AWAY	PAUL YOUNG	14	
10	5	EVERYBODY WANTS TO RULE THE W	ORLD TEARS FOR FEARS	7	
11	14	VOICES CARRY	'TIL TUESDAY	12	
12	9	IN MY HOUSE	THE MARY JANE GIRLS	10	
13	17	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	15	
14	18	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	13	
15	20	GLORY DAYS	BRUCE SPRINGSTEEN	17	
16	10	WALKING ON SUNSHINE	KATRINA AND THE WAVES	11	
17	19	TOUGH ALL OVER JOHN CAFFE	RTY/BEAVER BROWN BAND	23	
18	16	SMUGGLER'S BLUES	GLENN FREY	16	
19	24	IF YOU LOVE SOMEBODY SET THEM	FREE STING	19	
20	23	SENTIMENTAL STREET	NIGHT RANGER	20	
21	11	EVERYTHING SHE WANTS	WHAM!	21	
22	13	SUDDENLY	BILLY OCEAN	18	
23	26	CRAZY IN THE NIGHT (BARKING AT	AIRPLANES) KIM CARNES	22	
24	25	GETCHA BACK	THE BEACH BOYS	26	
25	30	PEOPLE ARE PEOPLE	DEPECHE MODE	32	
26	<u> </u>	GET IT ON (BANG A GONG)	THE POWER STATION	30	
27	T_	NEVER SURRENDER	COREY HART	34	
28	29	JUST AS I AM	AIR SUPPLY	28	
29	1_	WHO'S HOLDING DONNA NOW	DEBARGE	33	
30	1-	19	PAUL HARDCASTLE	27	

A ranking of distributing labels by their number of titles on the Hot 100 chart. NO. OF TITLES LABEL ON CHART 12 COLUMBIA

**HOT 100 SINGLES** 

12 EPIC (6) Portrait (3) Scotti Bros. (2) Caribou (1) Rock 'N' Roll (1) 12 WARNER BROS. (3) Geffen (4) Sire (2) Duck/Warner Bros. (1) Paislev Park (1) Qwest (1) ATLANTIC (5) 10 Mirage (2) Es Paranza (1) Island/Bronze (1) Modern (1) 8 8 MCA (6) Camel/MCA (1) MCA/Constellation (1) 6 CAPITOL 5 ARISTA (4) Jive (1) POLYGRAM Mercury (4) 5 De-Lite (1) 5 RCA FMI-AMERICA 4 4 FLEKTRA MOTOWN (1) 4 Gordy (3) CHRYSALIS CBS HME (1)

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# HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.)

27

(Oval, ASCAP)

ALL SHE WANTS TO DO IS DANCE 95 (Kortchmar, ASCAP)

(Kortchmar, ASCAP)
ALL YOU ZOMBIES
(Dub Notes, ASCAP/Human Box, ASCAP)
ALONE AGAIN
(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)

ANGEL (WB. ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM ANIMAL INSTINCT (Zomba, ASCAP) AXEL F

24

(Famous, ASCAP) CPP 42

BLACK CARS
(Black Keys, BMI/Screen-Gems, BMI) WBM
BURNING FLAME

BURNING FLAME
(WB, ASCAP/Vitiman Z, ASCAP)
CALL ME
(ATV, BMI) CLM
CANNONBALL
(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP

CENTERFIELD (Wenaha, ASCAP) CPP

(MEIRIAR, ASCAP) CPP
(CLOSEST THING TO) PERFECT
(Golden Torch, ASCAP)/See This House, ASCAP/Golden
Horizon, BMI/Sudano, BMI/Black Stallion, BMI) CPP
CRAZY FOR YOU

WATERS TRACEASE BMI/MP ASCAP) WPM

CRAZY FOR YOU
(Warner-Tameriane, BMI/WB, ASCAP) WBM
CRAZY IN THE NIGHT (BARKING AT AIRPLANES)
(Moonwindow, ASCAP) CPP

DANGEROUS
(Welbeck, ASCAP/Anidracks, ASCAP/Stephen
Mitchell, ASCAP) CLM
DO YOU WANNA GET AWAY
(Emergency, ASCAP/Green Star, ASCAP/Jobete,
ASCAP) CPP

DON'T YOU (FORGET ABOUT ME) (MCA, ASCAP/Music Corporation Of America, BMI)

**EVERYBODY WANTS TO RULE THE WORLD** 

EVERYBODY WANTS TO RULE THE WORLD
(Nymph, BMI) CPP
EVERYTHING I NEED
(Blackwood, BMI) CPP/ABP
EVERYTHING SHE WANTS
(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
EVERYTIME YOU GO AWAY
(Histhward) BMI/MARCH BMI/MA/MI (Unichappell, BM1/Hot-cha, BM1) CHA/HL

FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL FOREVER

(Milk Money, ASCAP/Foster Frees, BMI) WBM/CPP FRANKIE

(IDG ASCAP)

(IDG, ASCAP)
FREAK-A-RISTIC
(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
FREEWAY OF LOVE
(Gratitude Sky, ASCAP/Polo Grounds, BMI)

FRESH (Delightful, BMI) CPP (Deligntful, BMI) CPP
GET IT ON (BANG A GONG)
(TRO-Essex, ASCAP) MSC
GETCHA BACK
(Daywin, BMI/Careers, BMI) CPP
GLORY DAYS

(Bruce Springsteen, ASCAP) CPP

GO FOR SODA (Mark-Cain, ASCAP) THE GOONIES 'R' GOOD ENOUGH
(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella,

(Warner-Tamerlane, BMI/ BMI/Pet Me, BMI) WBM HEAVEN
(Adams, BMI/Calypso Toonz, PROC/Irving, BMI)

HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, RMI

BMI)

I WONDER IF I TAKE YOU HOME
(Personal, ASCAP/Mokojumbi, BMI) CPP

IF YOU LOVE SOMEBODY SET THEM FREE
(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)

I'M ON FIRE

(Bruce Springsteen, ASCAP) CPP IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP INVISIBLE

INVISIBLE
(Beau-Di O Do, BMI/All Boys, BMI) CPP
JUST A GIGOLO/I AIN'T GOT NOBODY
(Chappell, ASCAP/Intersong, ASCAP/Edwin H. Morris,
ASCAP/Jerry Vogel, ASCAP) HL
JUST AS I AM

JUST AS FAM (Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI)
CPP/ABP/HL THE LADY OF MY HEART
(Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP)
CPP 52 LET HIM GO

(Big Wad, ASCAP/Famous, ASCAP) CPP LIKE A SURGEON LIKE A SURGEON
(Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte
Baby, BMI/Polifer, BMI) WBM
LITTLE BY LITTLE
(Talktime, ASCAP)
LOST IN LOVE
(Colgems-EMI, ASCAP) WBM

LUCKY IN LOVE (Promopub B.V., PRS) CPP

(Promopub B.V., PKS) CPP
MAKE IT BETTER (FORGET ABOUT ME)
(Gone Gator, ASCAP/Blue Network, ASCAP) WBM
MEETING IN THE LADIES ROOM
(Hip Trip, BMI/Midstar, BMI) CPP
MY TOOT TOOT
(Sid Sim, BMI/Flattown, BMI) CPP

(Sid Sim, BMI/Flattown, BMI) CPP
NEVER ENDING STORY
(Giorgio Moroder, ASCAP/Colgerns-EMI, ASCAP) WBM
NEVER SURRENDER
(Liesse, ASCAP) CPP
NEW ATTITUDE
(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart,
BMI/Brotamatic, BMI/Robin Hill, ASCAP) BMI/Rockomatic, BMI/Robin Hill, ASCAP)

NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM 92

OBSESSION
(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP

OH GIRL

(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
ONE LONELY NIGHT

UNE LUNELY NIGHT
(Janisongs, ASCAP) WBM
ONE NIGHT IN BANGKOK
(MCA, ASCAP) MCA
PEOPLE ARE PEOPLE
(Sonet RMI/Marror Y-

(Sonet, BMI/Warner-Tamerlane, BMI) WBM PEOPLE GET READY (Warner-Tamerlane, BMI) WBM

POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI) 46

POWER OF LOVE
(Hulex, BMI/Red Admiral, BMI)
RASPBERRY BERET
(Controversy, ASCAP) WBM

REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM

RHYTHM OF THE NIGHT
(Edition Sunset, ASCAP/Arista, ASCAP) CPP

48 ROCK ME TONIGHT

(Bush Burnin', BMI)
SAY YOU'RE WRONG
(Charisma, ASCAP/Chappell, ASCAP) CHA/HL

THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM

SEE WHAT LOVE CAN DO SENTIMENTAL STREET

(Kid Bird, BMI/Rough Play/BMI) HL 35

SHOUT
(Nymph, BMI) CPP
SMOOTH OPERATOR

(Adu, MCPS/St.John, MCPS) SMUGGLER'S BLUES

(Red Cloud, ASCAP/Night River, ASCAP) WBM

(REG LIOUG, ASCAP/NIIght RIVER, ASCAP) WBM
SOME LIKE IT HOT
(Ackee, ASCAP/Tritec, BMI/N.V., ASCAP)
ST. ELMO'S FIRE (MAN IN MOTION)
(GOld Horizon, BMI/Foster Frees, BMI/John Parr,

STATE OF THE HEART (Chappell, ASCAP) CHA/HL STIR IT UP

Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) SUDDENLY

(Zomba, ASCAP/Willesden, BMI) CPP SUMMER OF '69 SUMMER OF '69
(Adams Communications, PROC/Calypso Toonz, PROC/Irving, BMI)
SUSSUDIO
(Phil Collins, ASCAP/Pun, ASCAP) WBM
TAKE NO PRISONERS (IN THE GAME OF LOVE)

(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)
THINGS CAN ONLY GET BETTER

(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM THROUGH THE FIRE

IMROUGH THE FIRE
(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom
John, BMI) CPP
'TIL MY BABY COMES HOME
(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller,
ASCAP) CPP/ABP/MCA

TIRED OF BEING BLONDE (Screen Gems-EMI, BMI/Shifryleepole, BMI) TOUGH ALL OVER

(John Cafferty, BMI)
A VIEW TO A KILL (Tritec, BMI/Blackwood Music, BMI) HL/CPP/B-3 12 VOICES CARRY

(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL WAKE UP (NEXT TO YOU) (Ellisclan, PRS)

WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM

75

(Screen Gems-LMI, BMI)/Megasongs, BMI) WBM WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM WHAT ABOUT LDVE? (Welbeck, ASCAP/Irving, ASCAP/Calypso Toonz, PROC) CPP/ALM/CLM WHEN YOUR HEART IS WEAK

(Edwin Ellis, BMI/Nurk Twins, BMI) WHO'S HOLDING DONNA NOW
(Foster Frees, BMI/Garden Rake, BMI/April,
ASCAP/Random Notes, ASCAP) CCP/ABP
WILLIE & THE HAND JIVE

(Eldorado, BMI/Bug, BMI) WOULD I LIE TO YOU?

(Blue Network, ASCAP)

YOU GIVE GOOD LOVE
(Little Tanya, BMI/MCA, ASCAP)
YOU SPIN ME AROUND (LIKE A RECORD)
(Chappell, ASCAP) CHA/HL

YOUR LOVE IS KING (Silver Angel, ASCAP)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures HAN Hansen ALM Almo HL Hal Leonard IMM Ivan Moguli B-M Belwin Mills B-3 Big Three

CHA Chappell CLM Cherry Lane CPI Cimino

MCA MCA PSP Peer Southern PLY Plymouth WBM Warner Bros.

65 BILLBOARD JUNE 29, 1985 www americantadiohistory com

# **ALBUMS**

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review Send albums for review to. Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

# ORIGINAL MOTION PICTURE SOUNDTRACK St. Elmo's Fire PRODUCER: David Foster Atlantic 81261

Title track, "St. Elmo's Fire (Man In Motion)" by John Parr, is already climbing the charts, and there are several other candidates for single release here, including tracks by Billy Squier, Fee Waybill and Jon Anderson. A couple of instrumental tracks by producer Foster round out the set, and give a good balance between rockers and ballads. This is a soundtrack that could fly without a successful film, but will definitely be aided by a boxoffice hit.

# PEABO BRYSON PRODUCERS: Arif Mardin, Tommy LiPuma Elektra 60427

Bryson's last album yielded his biggest pop and AC hit yet, "If Ever You're In My Arms Again," but this sequel finds him paying closer attention to his traditional black base. Five tracks produced by Mardin are bright and uptempo; the remaining four, supervised by LiPuma, are soft and romantic. It's the same approach those producers have successfully used with another top crossover star, George Benson.

# STANLEY CLARKE BAND Find Out! PRODUCER: Stanley Clarke Epic FE 40040

Bassist/bandleader continues to straddle the rock, funk and jazz spheres, and adds rap to his bag of tricks here with a hip-hop cover of "Born In The U.S.A." His ability to absorb trends and styles while remaining individual is endemic of both his broad musicianship and his creativity. Also strong: "What If I Should Fall In Love.

# "WEIRD AL" YANKOVIC Dare To Be Stupid PRODUCER: Rick Derringer Rock'n'Roll/Scotti Bros. FZ40033

At long last, an album that lives up to the promise of its title. A couple of originals, plus Yankovic's well known knockoffs of recent hits. Results include "I Want A New Duck," "Girls Just Want To Have Lunch" and "Like A Surgeon." And you know, his band

# **SPOTLIGHT**



# MOTLEY CRUE Theatre Of Pain Producer: Tom Wermar Elektra 60418

Overcoming personal and legal problems, these metal trendsetters bounce back with their third and hottest project to date. Musically, the quartet pulls a few welcome punches duarter buils a few welcome punches here, including drummer Tommy Lee's piano debut on a heartfelt ballad, and there's also a new look for the band on the cover. A wide variety of powerful arrangements with exceptional production and mixing efforts, this album could easily propel Motley Crue into platinum status once again. "Home Sweet Home" and their version of "Smokin' In The Boys Room" should prove AOR favorites,

ain't bad, either.

# 

# VAN MORRISON Live At The Grand Opera House Belfast PRODUCER: Van Morrison Mercury 818 336

Superb package culled from the artist's 1983 hometown performances, first released overseas last year, finally arrives. The set focuses on his more recent material, fleshed out through a terrific band and Van's own transcendant vocals. Better late than never.

# ORCHESTRAL MANOEUVRES IN THE DARK Crush PRODUCER: Stephen Hague A&M SP 5077

British techno-pop outfit lands a new label for this new set, which injects more traditional pop elements into their electronic base; well crafted, but

# Open Fire PRODUCERS: Scott Boorey, Y&T A&M SP 5076

still a tad pretentious.

Bay Area hard rock veterans couple two new studio tracks with vigorous live versions of both old and new material that attest to their seasoned chops; the single, "Summertime Girls," was produced by Kevin Beamish.

# SANDRA BERNHARD I'm Your Woman PRODUCER: Barry Reynolds Mercury 824 826

Provocative rock debut for comic actress ("King Of Comedy") and standup stylist; offbeat use of spoken bridges underlines no-holds-barred lyrics, many by Bernhard, in this solid collaboration with producer Reynolds, who did the same for Grace Jones and Marianne Faithfull.

# **HEAVY PETTIN**

Rock Ain't Dead
PRODUCERS: Mark Dearnley, John Jansen
Polydor 825 897

As the title suggests, young British quintet plies a familiar hard rock style studded with guitars and capped by lead singer Hamie's yelping vocals; no new moves, but image and execution should find a headbanging niche.

DEAD OR ALIVE Youthquake

# PRODUCERS: Stock, Aitken, Waterman Epic BFE 40119

Latest British band features lead vocalist/fashion plate Pete Burns. Marked by a heavy dance beat, the music is seamless, with an ominous/ mysterioso mood. Best track: "You Spin Me Round (Like A Record)

### ORPHAN

PRODUCERS: Phil Chapman, Jon Astley
Portrait BFR 40059

Rock foursome has a sense of drama and a strong delivery Straightforward and confident, the band has poise and a workmanlike approach to composition and execution that could make them a band to be reckoned with

# VOICES PRODUCER: John Robie Atco 90275

Muscular rock quintet gets suited up by remix meister John Robie. The idea of grafting slicker touches onto the group's sound isn't distracting, but it does seem unnecessary since they already do what they do well.

### BLACK FLAG

Loose Nut PRODUCERS, David Tarling, Greg Ginn, Bill

Ever notice how rabble-rousers have a tendency to mellow with time? Not these guys. California's nihilist rockers remain hardcore to the end.

### ESSRA MOHAWK

E-Turn
PRODUCER: David Shaw
Eclipse E0001

Late-'60s, early-'70s vocalist associated with Asylum and the West Coast school is now working out of Philly. Times may have changed, and this album isn't as strong as one might have hoped, but Mohawk is still an exceptional vocalist whose versatility and chops rate serious attention.

# D.C. 3 This Is The Dream PRODUCERS: Spot, D.C. 3 SST 033

Former Black Flag guitarist hooks up with L.A. keyboardist and drummer for trio whose sound is balanced at the spot where psychedelia becomes

# WILLIE HUTCH Making A Game Out Of Love PRODUCER: Willie Hutch Motown 6142ML

Veteran arranger/producer/ songwriter, featured via two key cuts on the "Last Dragon" soundtrack that reappear here, steps out for a solo bow. with his "Keep On Jammin" single the pick of the soul/disco workouts here

# MICHAEL LOVESMITH Rhymes Of Passion PRODUCER: Steve Barri Motown 6145ML

Tunesmith/macho man Lovesmith always pleases the girls on "I Good At It," and should eatch the charts with his "Break The Ice" single. Sophisticated pop/funk lacks only sharper songs to distinguish the

# VARIOUS ARTISTS

Dance 2 PRODUCERS: Various Profile 1208

# RAP 2 PRODUCERS: Various Profile 1207

Latest two "greatest hits" packages from the New York street label. Like previous collections on the label, they bring several 12-inch titles together under one cover, although "Rap 2"

www.americanradiohistory.com

# **NEW AND NOTEWORTHY**

# PRODUCER: Richie Zito Manhattan ST 53003

Five-man group headed by bassist. Tom Croucier draws on funk-tinged rhythms and sleek keyboard lines to create a distinctive sytle. The ballad "Phone To Phone" is the first single and video, but there are also several hot rockers and dance tracks. Croucier was previously known for stints with the Scorpions and Dokken

rehashes two tracks from the not-soold "King Of Rock" album by Run-D.M.C.

# JAZZ-FUSION

### SPYRO GYRA Alternating Currents PRODUCERS: Jay Beckenstein, Richard Calandra MCA MCA-5606

Fusion stars end a relative hiatus from studio sets with this predictably tight, accessible package, which again juggles pop, jazz and r&b elements in mostly upbeat originals. Septet continues to focus on ensemble interplay more than soloing, with leader Jay Beckenstein's clean sax lines the focal point. As before, look for action from pop/jazz crossover

# WIDESPREAD JAZZ ORCHESTRA

Paris Blues
PRODUCERS: Widespread Jazz Orchestra
Columbia FC 40034

Big band and torch standards handled lovingly. Sound is excellent, arrangements are intelligent, and the solo work and group performances are very, very good.

# **COUNTRY**

# EDDY RAVEN Love And Other Hard Times

PRODUCERS: Paul Worley, Eddy Raven RCA AHL1-5456 Raven's haunting and sincere voice is matched here by some of the best

material he's recorded in recent years. Several songs are Raven's own compositions, and they cover such traditional country fare as nostalgia. satisfying love and regret. But it is regret in all its shades that Raven sings best about, particularly "I'm Just Someone You Run From" and "The Song I Said I'd Never Write For

# MEL TILLIS California Road PRODUCER: Harold Shedd RCA AHL1-5483

In his first effort for RCA, which continues his link with producer Harold Shedd, Tillis seems to be moving back toward a more conventional country sound—which has always been his strong suit—and away from the gimmicky and popflavored songs. The title cut is especially charming.

# REGUMENTED

# THE BAMA BAND PRODUCER: Joe Char Compleat 671013-1

Hank Williams Jr.'s backup band proves that it doesn't take a back seat to the boss when it comes to high energy and high spirits. The material is quite fresh, too.

JERRY CLOWER An Officer And A Ledbetter PRODUCER: Snuffy Miller

### MCA MCA-5602

While this is a live album, it is not a remarkably lively one. The stories often sound forced, and the audience sounds restless. Clower is better at longer stories than the vignettes offered here.

# **GOSPEL**

### DION

Kingdom In The Streets
PRODUCERS: Dion DiMucci, Eric Schilling, Paul Harris Myrrh SPCN 7-01-6821064

Dion's music has an edge to it, and this album captures the energy and spirit of the street in the '60s. Side two goes right to Dion's musical roots, while side one, especially "Still In The Spirit," shows that he is ever contemporary, always a singer to be reckoned with

# THE NELONS In One Accord PRODUCER: Ken Harding Canaan SPCN 7-01-992013-6

The Nelons achieve a nice combination on this album with some old classics like "If Jesus Is There" and "Ain't No Grave," a cover of Lee Greenwood's "God Bless The USA" and some new tunes from them. The group is good and has carved out a strong following, but it would be nice if they didn't succumb to some rewrites of other people's hits.

# MIKE WARNKE Stuff Happen PRODUCER: Neal Joseph DaySpring SPCN 7-01-413201-6

It's difficult for comedians to be consistently funny through the years without re-routing old material. Mike Warnke has managed this feat, coming up with new routines a funny as his old ones. Warnke never loses his enthusiasm; consequently, audiences never lose theirs either.

# **CLASSICAL**

# RECOMMENDED

# BRAHMS: LIEDER Jessye Norman, Daniel Barenboim Deutsche Grammophon 413 787

Miss Norman extends her reign over yet another repertoire segment with this generous sampling of more than 20 songs, including the five short "Ophelia" songs and two from Op. 91 with viola obbligato. Barenboim is a "hand-in-glove" collaborator, and the recording is a model of clarity.

# TCHAIKOVSKY: VIOLIN CONCERTO; VALSE-SCHERZO; SERENADE MELANCOLIQUE Vadim Brodsky, Polish Radio National Orchestra,

# Musicmasters MMD 200084 (Intercon)

Seemingly wayward at times, but always brilliant and exciting, Brodsky dazzles in extrovert passages and never delivers less than a beautiful sound. The entire concerto (38 minutes) is held on one LP side without unduly affecting dynamics or bass response.

# SHOSTAKOVICH: CONCERTO FOR PIANO, TRUMPET & STRINGS; CHAMBER SYMPHONY Maxim Shostakovich, I Musici de Montreal, Shostakovich Chandos CHAN 8357 (Harmonia Mundi USA)

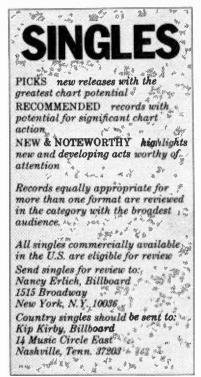
Shostakoviches galore-composer, conductor son and pianist grandson— in a sparkling reading of the fun-filled concerto and a penetrating view of the somber symphony, an arrangement of the composer's Quartet No. 8. Dramatic sound.

# TCHAIKOVSKY: TRIO IN A MINOR Barenboim, Zukerman, Du Pré Angel S-38196

If this has the engaging flow of a live performance, it's because that's just



what it is. It's taken from a broadcast in Israel in 1972, not too long before the phenomenally gifted Du Pré, a victim of multiple sclerosis, was forced to abandon public appearances.



# **POP**

# PICKS

**HUEY LEWIS AND THE NEWS** Power Of Love (3:53)
PRODUCER: Huey Lewis And The News
WRITERS: C. Hayes, H. Lewis
PUBLISHERS: Hulex/Red Admiral, BMI
Chrysalis VS4-42876 (c/o CBS)

Here's the news, all right: an out-ofthe-box monster hit; hard-driving rock from the soundtrack of "Back To The Future'

PAT BENATAR PAI BEMALAK
Invincible (4:00)
PRODUCER: Mike Chapman
WRITERS: H. Knight. S. Climie
PUBLISHERS: Makiki/Arista/Rare Blue, ASCAP
Chrysalis VS4-42877 (c/o CBS)

Yet another movie theme ("The Legend Of Billie Jean"); danceable rock beat, nervous guitars, desperate, forceful vocals.

HOWARD JONES Life In One Day (3:36)
PRODUCER: Rupert Hine
WRITER: Howard Jones
PUBLISHER: Howard Jones, BMI
Elektra 7-69631

Second release from "Dream Into Action" supports the synthmaster's growing renown as ace melodist, arranger, and polisher of hooks.

TINA TURNER We Don't Need Another Hero (Thunderdome) (4:15) (4:15)
PRODUCER: Terry Britten
WRITERS: T. Britten, G. Lyle
PUBLISHER: not listed
Capitol B-5491

And now for one where the rock'n'roller not just sings the theme, but stars in the flick; here's "Mad Max" 's leading lady in a (relatively) quiet mood.

RATT Lay It Down (3:23)
PRODUCER: Beau Hill
WRITERS: Pearcy, De Martini, Crosby, Croucier
PUBLISHERS: Ratt/Time Coast/Rightsong, BMI
Atlantic 7-89546

A new slice of melodic chaos by America's fastest-rising young metalmongers (check out this week's Top LPs chart).

CARLY SIMON
Tired Of Being Blonde (4:07)
PRODUCERS: G.E. Smith, Arthur Baker, Frank
Filipetti, T. Bone Wolk
WRITER: L. Raspberry
PUBLISHERS: Screen Gems-EMI/Shifryleepole, BMI PUBLISHERS: Sc Epic 34-05419

CARLY SIMON

First single in over a year displays her taste for wit and literacy; adds some new punch in the sharp-honed rock sound.

# RECOMMENDED

ALISON MOYET

Love Resurrection (3:49)
PRODUCERS: Tony Swain, Steve Jolley
WRITERS: A. Moyet, S. Jolley, T. Swain
PUBLISHER: J&S, ASCAP
Columbia 38-05411

Earthy metaphor, British-soul fashion

PROPHET

Everything You Are (3:59)
PRODUCERS: Prophet, Barry Harris
WRITERS: S. Metaxas, R. Berardi, A. Berardi, C. Cappelli PUBLISHERS: Temp/Bourne, BMI Total Experience TES1-2420 (c/o RCA) Highly inflated rock ballad.

# BLACK

STACY LATTISAW I'm Not The Same Girl (3:45)

PRODUCER: Prince Street Productions
WRITERS: Michael Masser, Randy Goodrum
PUBLISHERS: Prince Street/April/Random Notes,

On her own again after last year's successful duets with Johnny Gill; light AC-disco material suits her airv. feminine style.

Girl If You Take Me Home (3:38) PRODUCERS: Full Force, J.B. Moore, Robert Ford WRITER: Full Force PUBLISHER: Forceful, BMI Columbia 38-05395

Answer to Lisa Lisa's "I Wonder If I Take You Home" continues the same sing-song tone, but beefs up the beat boxes. Coming soon to a street corner

Something That Turns You On (4:23)
PRODUCER: Bill withers
WRITER: B. Withers
PUBLISHER: Bleunig, ASCAP
Columbia 38-05424 BILI. WITHERS

Gentle romanticism in a lazy midtempo tune; followup to his top 30 ballad "Oh Yeah."

# RECOMMENDED

**ROXANNE SHANTÉ** 

RUNAWAY (4:30)
PRODUCER: Marley Marl
WRITERS: L. Gooden, M. Williams
PUBLISHER: Pop Art, ASCAP
Pop Art PA-1410 (12-inch single)

Articulate, commonsensical message rap. Contact: (215) 878-5551.

J. BLACKFOOT J. BLAUNFOUT Hiding Place (4:41) PRODUCERS: Homer Banks, Chuck Brooks WRITERS: Homer Banks, Chuck Brooks PUBLISHER: Backlog, BMI Sound Town ST-0015

Label based in Memphis.

GAIL FREEMAN

Mr. Right (3:58) mr. night (3.36)
PRCOUCERS: Richie Weeks, Danny Weiss
WRITER: Richie Weeks
PUBLISHERS: W.O./Green Star, ASCAP
Mirage 7-99641 (c/o Atlantic) (12-inch reviewed
June 15)

CINDY MIZELLE This Could Be The Night (3:35) TITIS COURD BE THE MIGHT (3:33)
PRODUCER: Arthur Baker
WRITERS: Arthur Baker, Tina B, Evan Rogers, Carl
Sturken, Chris Lord-Alge
PUBLISHERS: Hargreen/Shakin' Baker, BMI
Atlantic 7-89635 (12-inch version also available,
Atlantic 0-86930)

Sharp dance-r&b from the first "Beat Street" album.

MAIKZ
I Got A Boyfriend Now (6:05)
PRODUCERS: Lionel Job, Marvin Ennis
WRITERS: M. Ennis, G. Mackell, B. Pettaway
PUBLISHERS: Harrindur/Marvenis/Prismatic, BMI
Prism P\$ 2000 (12-inch single)

Cute battle-of-the-sexes novelty, 'Roxanne"-inspired. Label based in New York.

**CORKY HALE FEATURING JOE COLEMAN** So Much In Love (timing not listed)

# **NEW AND NOTEWORTHY**

A-MA
Take On Me (3:46)
PRODUCER: Alan Tarney
WRITERS: Pal Waaktaar, Mags, Morten Harket
PUBLISHER: ATV. BMI
Warner Bros. 7-29011

Highly photogenic Norwegian lads follow the Howard Jones/Naked Eyes/Go West trail with this sparkling synth-dance debut, recorded in London. Soaring melody, sweet singing; don't look for meanings.

PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Stash ST 245

(212) 477-6277

An unaccustomed single release on the mostly-jazz label; mainstream r&b ballad featuring Coleman's impressive, caressing vocals. Contact:

YOUNG & COMPANY I'UNG & LUMPANT
I'M Too Cool (3:55)
PRODUCERS: Young & Co., Jimmy Randolph
WRITERS: Billy Young, Kenneth Young, Mike Young
PUBLISHER: That's Right, BMI
The Sound Of London SOL 176 (12-inch version
also available, The Sound Of London SOL 176)

New Jersey-based label delivers urban America clap-track funk. Contact: (201) 675-5332.

# **COUNTRY**

RONNIE MILSAP

RONNIE MILSAP
Lost In The Fifties Tonight (3:51)
PRODUCERS: Ronnie Milsap, Tom Collins, Rob
Galbraith
WRITERS: Mike Reid, Troy Seals, Fred Parris
PUBLISHERS: Lodge Hall/Two Sons/WB, ASCAP/
HEE BMI RCA PB-14135

Using Parris' "In The Still Of The Night" as reference point, Milsap weaves an intimate, dreamy tribute to romance in a simpler time.

FDDIF RABBITT

She's Comin' Back To Say Goodbye (3:06)
PRODUCERS: Even Stevens, Eddie Rabbitt, Jimmy Bowen WRITERS: Eddie Rabbitt, Even Stevens PUBLISHERS: DebDave/Briarpatch, BMI Warner Bros. 7-28976

To a brisk, snappy arrangement, Rabbitt croons a low-key admission about losing at love.

EMMYLOU MARKIS
Rhythm Guitar (3:07)
PRODUCERS: Emmylou Harris, Paul Kennerley
WRITERS: Emmylou Harris, Paul Kennerley
PUBLISHERS: Emmylou/Irving, ASCAP/BMI
Warner Bros. 7-28952

Sharp hook and a tough, if bouncy, pose; second single from the Sally Rose saga.

KENNY ROGERS Twentieth Century Fool (3:40) PRODUCER: Larry Butler
WRITERS: B. Neary, J. Photoglo
PUBLISHERS: WB/Nearytunes/Warner-Tamerlane/
Nearysong, ASCAP/BMI
Liberty B-1525

The story of an amorous drifter told to a fast-moving beat; format falls somewhere between "Lucille" and "Islands In The Stream."

RA77Y RAH FY Fightin' Fire With Fire (2:41)
PRODUCER: Chip Hardy
WRITER: B. Harden
PL-3LISHER: King Coal, ASCAP
MCA 52628

A repentant, understated ditty; Bailey sounds more country and less bluesy

Heart Don't Do This To Me (2:40) PRODUCERS: Jimmy Bowen, Loretta Lynn WRITERS: J. Wilde, K. Vassy PUBLISHERS: Songcastle/Lionsmate/MCA, ASCAP MCA 52621

New producers, but the same old stops-out Loretta sound; instrumentation is a bit more pop, though, than in earlier efforts

MARIE OSMOND (WITH DAN SEALS) Meet Me In Montana (3:54)

PRODUCER: Paul Worley WRITER: Paul Davis PUBLISHER: Web IV, BMI Capitol B-5478

Capable performance by Osmond is much enhanced by her singing partner, who leads into this pensive ballad and adds exquisite harmonies.

# RECOMMENDED

VINCE GILL

If It Weren't For Him (3:27)
PRODUCER: Emory Gordy Jr.
WRITERS: Vincent Gill, Rosanne Cash
PUBLISHERS: Benefit/Monster Beach/Atlantic, BMI RCA PB-14140

Splendid vocals, a sympathetic steel guitar, and lyrics with a nice ironic twist at the end.

BAMA BAND What Used To Be Crazy (3:26)

PRODUCER: Joe Chambers
WRITERS: Joe Chambers. Larry Jenkins
PUBLISHER: Cross Keys, ASCAP
Compleat CP-144 (c/o PolyGram)

Hank Williams Jr.'s band delivers simplistic social commentary in their boss' best alarmist style.

WRIGHT BROTHERS Country Stroll (2:32)
PRODUCERS: Mike Daniel, Jim Dowell
WRITERS: R. Hellard, K. Welch
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
Mercury 80 868-7

Light-hearted courting music.

NASHVILLE NIGHTSHIFT

Najhtshift (3:48)
PRODUCER: not listed
WRITERS: W. Orange, D. Lambert, F. Golde
PUBLISHERS: Walter Orange, ASCAP/Tuneworks/
Rightsong/Franne Golde, BMI
NCA NCA-133737

The Commodores tune redone to eulogize Marty Robbins. Contact: (615) 297-2239.

JOY FORD

Melted Down Memories (3:44) PRODUCERS: Tom Dean, Joy Ford WRITERS: Buck Moore, Judi Tigert, A.L. (Doodle) Owens
PUBLISHERS: Tapadero, BMI/Cavesson, ASCAP
Country International 206

Husky vocals fit a sad story. Contact: (615) 327-4656.

LISA CHILDRESS

All Dressed Up (2:58) PRODUCER: Showtime Productions
WRITERS: P. Hotchkiss, M. Terry, P. Dulberg
PUBLISHERS: History/Tutch, BMI
History HSS-1024

RAMSEY KEARNEY RAMBET REAKNET
King Of Oak Street (3:42)
PRODUCER: Ramsey Kearney
WRITER: Alex Harvey
PUBLISHER: Herald Square, ASCAP
Safari SR 114

Contact: NASHCO, Nashville.

# DANCE/DISCO

# PICKS

FIVE STAR All Fall Down (5:24)

PRODUCER: Nick Martinelli WRITERS: Barry Blue, Robin Smith PUBLISHERS: Blue Mer/Virgin, ASCAP/Copyright Control RCA PW-14109 (12-inch single)

Current U.K. top 20 hit reunites Loose Ends members and producer Martinelli; fashionable r&b-disco sound, as in "Hangin' On A String".

BRENDA K STARR DRICHUM N. STARK
Pickin' Up The Pieces (6:38)
PRODUCERS: Arthur Baker, Lottie Golden
WRITERS: Arthur Baker, Lottie Golden
PUBLISHERS: Matak/Black Lion, ASCAP/Shakin'
Baker, BMI
Mirage 0-96873 (12-inch single)

Young NYC native gives Alisha some competition as precocious teen disco

queen; a Shannonesque track with hip hop flourishes. STRAFE

React (6:22)
PRODUCER: Strafe
WRITER: Steven Standard
PUBLISHER: S.T.D., ASCAP
A&M \$P-12133 (12-inch single) Last year's sleeper "Set It Off" paved the way for this major-label offering; may well find a place in late-night club history.

I.R.T (INTERBORO RHYTHM TEAM)

When Bad Things Happen (7:10)
PRODUCERS: Raul A. Rodriguez, Randy Klein
WRITERS: Randy Klein, Vicky Germaise, Raul A. ROdriguez PUBLISHERS: Real Zeal/Semi Automatic, ASCAP RCA/Automatic PW-14105 (12-inch single)

Another venture into the darker side of urban life from the band who took us to the subway with "Watch The Closing Doors'

BRONSKI BEAT WITH MARC ALMOND I Feel Love/Love To Love You Baby/Johnny Remember Me (10:10)
PRODUCER: Mike Thorne
WRITERS: G. Moroder, P. Bellotte, D. Summer, G.

Goddard PUBLISHERS: Rick's/Sunday/Ed. Intro/Say Yes/ Southern, BMI/ASCAP MCA 23550 (12-inch single)

Cuts from the trio's own LP, rerecorded to include the ex-Soft Cell vocalist; "Feel" went top 5 in the U.K.

TENITA JORDAN

I Don't Wanna Think About It (5:58) I Don't Wanna Timin About It (3.36)
PRODUCER: Dexter Wansel
WRITERS: C. Biggs, D. Wansel
PUBLISHER: not listed
Top Priority/CBS Associated 4Z9-05234 (12-inch
single: 7-inch version also available, Top Priority/
CBS Associated ZS4 05427)

Semi-smooth electrosoul production introduces Teddy Pendergrass' new custom label and a seriously spunky solo vocalist.

Love & Pride (6:14) Love & Pride (6:14)
PRODUCER: Richard James Burgess
WRITERS: P. King, M. Roberts
PUBLISHER: not listed
Epic 49-05236 (12-inch single; 7-inch reviewed
June 1)

VIDEO KIDS

Woodpeckers From Space (5:58)
PRODUCERS: Adams, Fleisner
WRITERS: Adams, Fleisner
PUBLISHER: Company Of The Two P(i)eters
Oh My! OM4013 (12-inch single; 7-inch version also available, Oh My! OM1013)

The Dutch disco industry takes another leap (sideways) by using high tech to synthesize Woody's well-known giggle. Contact: (212) 246-

**LUTHER VANDROSS** 

H's Over Now (5:29)
PRODUCERS: Luther Vandross, Marcus Miller
WRITERS: L. Vandross, M. Miller
PUBLISHER: not listed
Epic 49-05228 (12-inch single; 7-inch reviewed
June 8)

STARS ON 45 FEATURING SAM & DAVE The Sam & Dave Medley (7:02)
PRODUCERS: Eric van Tijn, Joachem Fluitsma

WRITERS: L. Hayes, D. Porter, E. Floyd, S. Cropper PUBLISHERS: Almo/Walden, ASCAP/East Memphis/Irving/Cotillion/Pronto, BMI 21 Records 0-96871 (c/o Atlantic) (12-inch single; 7-inch version also available, 21 Records 7-99636)

Dutch studio group that made disco medleys the rage of '81 teams with two of the kings of the Stax/Volt era, and sparks do fly.

# RECOMMENDED

TAXXI

Still In Love (6:56) Still In Love (6:39)
PRODUCERS: John Ryan
WRITERS:C. Payne, J. Nead
PUBLISHER: Viza International, ASCAP
MCA 23561 (12-inch single; 7-inch version also
available, MCA 52612)

Mainstream power pop with a disco rhythm section, i.e. the middle-America boogie.

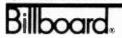
**CHERYL LYNN** 

Fidelity (7:15)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris, T. Lewis
PUBLISHER: not listed Columbia 44-05220 (12-inch single; 7-inch reviewed May 25)

SIEDAH GARRETT

Curves (6:10)
PRODUCER: Narada Michael Walden
WRITERS: P. Glass, N.M. Walden
PUBLISHERS: Beliboy, BMI/Gratitude Sky, ASCAP
Qwest 0-20342 (12-inch single; 7-inch reviewed
June 22).

ANGIE GOLD Eat You Up (6:40) PRODUCER: Les Hunt
WRITERS: A. Kyte, T. Baker
PUBLISHERS: Skratch/D And D
Passion AP3004 (12-inch single)
(Continued on page 70)



# TOP POP ALBUMS.

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				Compiled from a national sample one-stop and rack sales reports.  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	of retail store,
/	( i )	2	/&/	one-stop and rack sales reports.	
/§	LAG MEST	Z.W. PWEEK	We AGO	ARTIST	TITLE
(*			1 2	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	1	3	25	SOUNDTRACK A MCA 6143 (9.98) (CD) 2 weeks at No. On	BEVERLY HILLS COP
2	3	2	17	PHIL COLLINS ▲2 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	4	4	14	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
4	2	1	8	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)  AF	ROUND THE WORLD IN A DAY
(5)	5	5	54	BRUCE SPRINGSTEEN ▲6 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	6	7	32	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
7	7	6	34	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	8	9	31	MADONNA ▲ <sup>4</sup> SIRE 251,57-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
9	_9	-10	12	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
10	11	13	11	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
11	13	11	12	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS
12	14	18	6	EURYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
13	12	12	45	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
14	21	32	4	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES
15	10	8	19	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
16	16	15	23	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
17	15	17	29	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
18	18	20	16	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
19	19	19	13	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
(20)	23	29	40	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
(21)	34	39	14	WHITNEY HOUSTON ARISTA ALB-8212 (8.98)	WHITNEY HOUSTON
(22)	27	28	35	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
(23)	29	34	5		OTHER WHERE YOU BOUND
24	22	21	55	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
<b>(25)</b>	31	45	3	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
			_	<del></del> _	
27	26	26 25	11	TIL TUESDAY EPIC BFE 39458	VOICES CARRY
28	25 24	23	15	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
$\vdash$		VEW		DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)  RATT ATLANTIC 81257 (8.98)	RHYTHM OF THE NIGHT NVASION OF YOUR PRIVACY
30					
	28 35	22	29	DON HENLEY ▲ GEFFEN GHS 24026/WARNER BROS. (8.98) (CD) BU	
31)			<u> </u>	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
32	17	16	19	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
33	33	33	18	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
34	20	14	11	USA FOR AFRICA ▲2 COLUMBIA USA 40043	WE ARE THE WORLD
35)	65		2	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
36	32	24	10	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	
(37)		A gent a - b		110	TAO
		NEW)		U2 ISLAND 90279/ATLANTIC (5.98)	WIDE AWAKE IN AMERICA
38	38	27	20	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT
39	38 37	27	20 7	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT
39	38 37 45	27 37 48	20 7 6	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION
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39 4f) 41) 42) 43 44 45 46	38 37 45 43 47 30 42 36 41	27 37 48 54 56 30 40 35 42	20 7 6 4 4 8 26 32	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA FC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME VEPIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE
39 (4f) (41) (42) 43 44 45 46 47	38 37 45 43 47 30 42 36 41	27 37 48 54 56 30 40 35 42 31	20 7 6 4 8 26 32 10	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39408  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ● ATLANTIC 81239 (8.98) (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FEPIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM
39 (41) (42) 43 44 45 46 47 48	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43	20 7 6 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39408  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ● ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FEPIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT
39 (41) (42) 43 44 45 46 47 48 (49)	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43	20 7 6 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ♠ ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)  DOKKEN ELEKTRA 60376 (8.98) (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME VEPIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT
39 4f) 41 42 43 44 45 46 47 48 49 50	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43 55	20 7 6 4 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39408  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ♠ ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)  DOKKEN ELEKTRA 60376 (8.98) (CD)  SOUNDTRACK CAPITOL ST-12413 (8.98)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FORM COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT TOOTH & NAIL A VIEW TO A KILL
39 4f) 41) 42) 43 44 45 46 47 48 49 50 51	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43 55 NEW	20 7 6 4 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ● ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)  DOKKEN ELEKTRA 60376 (8.98) (CD)  SOUNDTRACK CAPITOL ST-12413 (8.98)  JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FEPIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT TOOTH & NAIL A VIEW TO A KILL
39 4f) 41 42 43 44 45 46 47 48 49 50 51 52	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43 55 NEW 46 82	20 7 6 4 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ♠ ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)  DOKKEN ELEKTRA 60376 (8.98) (CD)  SOUNDTRACK CAPITOL ST-12413 (8.98)  JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)  FREDDIE JACKSON CAPITOL ST-12404 (8.98)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FOREIC (CD) TOUGH ALL OVER HIGH COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT TOOTH & NAIL A VIEW TO A KILL JESSE JOHNSON'S REVUE ROCK ME TONIGHT
39 4f) 41 42 43 44 45 46 47 48 49 50 51 52 53	38 37 45 43 47 30 42 36 41 40 48 51	27 37 48 54 56 30 40 35 42 31 43 55 NEW 46 82 41	20 7 6 4 8 26 32 10 18 84 38	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)  BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)  PAUL YOUNG COLUMBIA BFC 39957 (CD)  MARVIN GAYE COLUMBIA FC 39916  JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39408  DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC  FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)  REO SPEEDWAGON ▲ EPIC QE39593 (CD)  LIMAHL EMI-AMERICA ST-17142 (8.98)  THE FIRM ♠ ATLANTIC 81239 (8.98) (CD)  THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)  DOKKEN ELEKTRA 60376 (8.98) (CD)  SOUNDTRACK CAPITOL ST-12413 (8.98)  JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)  FREDDIE JACKSON CAPITOL ST-12404 (8.98)  MICK JAGGER ♠ COLUMBIA FC 39940 (CD)	WIDE AWAKE IN AMERICA NIGHTSHIFT 7800 FAHRENHEIT SECRET OF ASSOCIATION DREAM OF A LIFETIME FINE COUNTRY SNOWS AGENT PROVOCATEUR WHEELS ARE TURNING DON'T SUPPOSE THE FIRM BREAK OUT TOOTH & NAIL A VIEW TO A KILL JESSE JOHNSON'S REVUE ROCK ME TONIGHT SHE'S THE BOSS

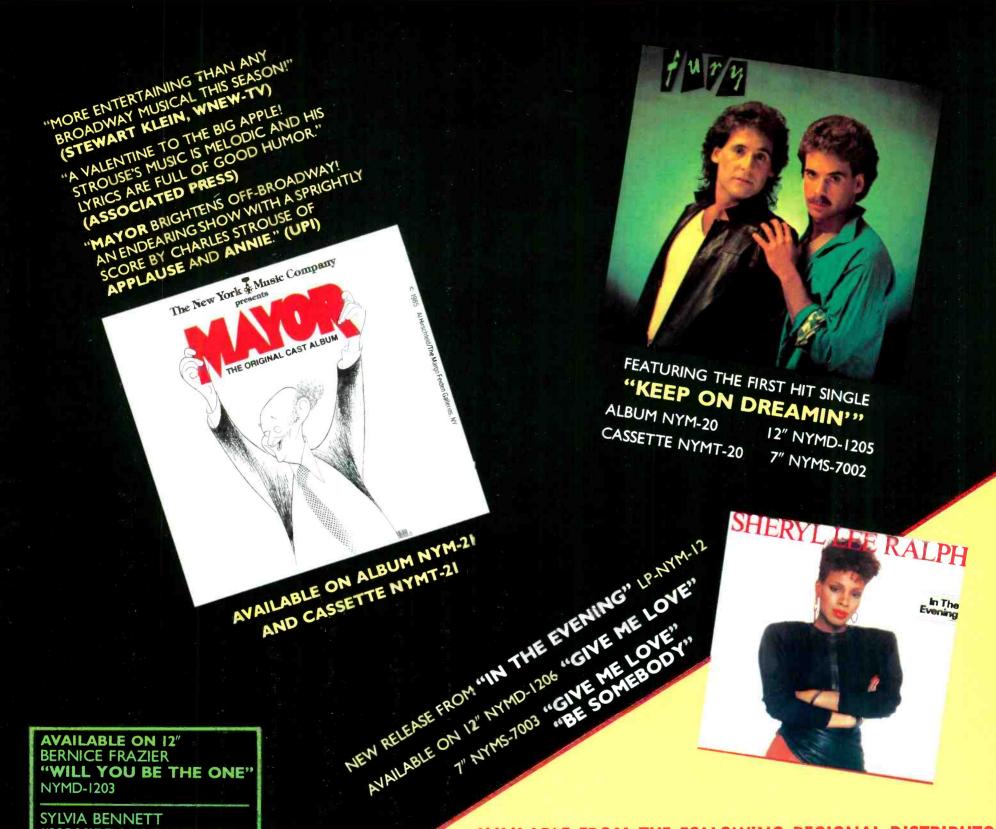
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(56)	80	Í _	2	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS				
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(58)	63	80	6	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT				
(59)	59	61	19	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK				
60)	60	65	9	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE				
(61)	61	62	8	LONE JUSTICE GEFFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE				
62)	62	63	7	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY				
63)	64	64	15	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST				
64)	79	104	3	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED				
(5)	67	69	5	JOE WALSH FULL MOON/WARNER BROS, 1-25281/WARNER BROS, (8.98) (CD)					
66	52	44	22		NG IN THE LADIES ROOM				
67	56	52	36	DARYL HALL & JOHN OATES \$\Delta^2\) RCA AFLI-5309 (9.98) (CD)	BIG BAM BOOM				
68	55	60	11	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA				
-	71	84	96	MADONNA ▲2 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA				
70	49	49	13						
				ALISON MOYET COLUMBIA BFC 39956  LEONARD BERNSTEIN	ALF				
71)	81	85	6	DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY				
72	54	53	13	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN				
73	53	47	34	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE				
74		NEW)		-	THE RECONSTRUCTION				
<b>(75)</b>	77	79	7	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O				
76	76	78	18	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS				
77	58	51	19	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION				
78	70	66	16	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS				
79	84	86	6	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH				
(80)	85	115	3	UTFO SELECT 21614 (8.98)	UTFO				
81	83	75	37		E UNFORGETTABLE FIRE				
82	75	58	38	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION				
83	82	59	57	CHICAGO ▲3 FULL MOON/WARNER BROS, 1-25060/WARNER BROS, (8.98) (CD					
	84 78 73 91			HUEY LEWIS & THE NEWS ▲5 CHRYSALIS FV 41412 (CD)	SPORTS				
<b>(85)</b>		NEW)	<b>&gt;</b>	GINO VANNELLI HME BFW 40077/CBS	BLACK CARS				
86	95	97	20	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD				
87)	91	94	7	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS				
88				THE BEACH BOYS CARIBOU BFZ 39946/EPIC	THE BEACH BOYS				
89		NEW)		AIR SUPPLY ARISTA ALB-8283	AIR SUPPLY				
90	69	68	86	LIONEL RICHIE ▲8 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN				
91.	93	95	32	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)  WELCOME T	O THE PLEASURE DOME				
92	92	93	6		YOU WANNA GET AWAY				
93		NEW)	>	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES				
94	100	105	4	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE				
95	101	136	13	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE				
96	96	100	6	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	ILLIE & THE POOR BOYS				
97)	P	NEW)		SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT				
98	68	72	19	<b>ALABAMA</b> ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK				
99	88	71	14	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE				
100	97	98	32	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE				
101)	105	113	5	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY				
102	72	70	80	CYNDI LAUPER ▲⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL				
103	117	124	5	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN				
104)	108	120	6	MENUDO RCA AFL1-5420 (8.98)	MENUDO				
105 NEW >			BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS					
106	87	81	51	PRINCE & THE REVOLUTION 49 WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN				
107	111	111	41	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE				
108	110	112	7	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO				
109	113	125	6	RED 7 MCA 5538 (8.98)	RED 7				
(110)	P	NEW)	•	SOUNDTRACK EPIC FE 40067	THE GOONIES				
(LIW	_								

Albums with the greatest sales gains this week. (CD) Compact Disc available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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68

# NEW RELEASES FROM THE NEW YORK MUSIC COMPANY



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# HARRY FOX RESULTS

(Continued from page 4)

but collectively all of these new uses will certainly make a very substantial contribution to the economic well-being of all copyright own-

On recording industry matters, Murphy said that "on the instructions of the publishers, the agency continues to take an aggressive position with regards to reserve and return policies and looks toward advance payments on receipts when audits are in progress. I would expect to see a positive result from these additional audits during 1986 and beyond.'

Murphy claimed that the agency now has 150 audits in various stages. He noted that the agency audits "larger" record companies on a two-year cycle and "smaller" ones on a three- to five-year cycle, 'unless there is an indication that more frequent audits are required."

attempt, now in a legal stage (Billboard, June 22), to demand that importers obtain a mechanical license

After Murphy's address, NMPA members heard a review of the year's activities on a legislative and legal front from former NMPA president Leonard Feist, now a special advisor to the organization; Harry Fox Agency counsel Alan Shulman; NMPA counsel Peter Felcher; NMPA vice president Stephanie Richmond; and Arnold Broido, chairman of the NMPA's printed product committee (separate story, page 4). Distributed at the meeting was an

informational packet containing material that dramatizes the urgency of convincing Congress to pass legislation that would provide royalties to copyright owners on the sale of blank tape and recorders.

The packet includes a statement by NMPA chairman Sal Chiantia, who could not attend the meeting, on the issue of home taping, said to cost music industry copyright owners \$1.5 billion in lost income.

With passage of a royalty bill, Chiantia said, the resulting royalty payments would be "pooled to help compensate all whose copyrights are being violated and whose very livelihoods and incomes are being threatened by home taping.'

Arnold Broido is a newly elected member of the new NMPA board, announced at the meeting. The others, who return to the board, are Al Brackman, Leon Brettler, Lance Freed, Al Gallico, Sid Herman, Dean Kay, Chuck Kaye, Buddy Killen, Leeds Levy, Bill Lowery, Stanley Mills, Ralph Peer 2nd, Irwin Robinson, Wesley Rose, Lester Sill, Mike Stewart and Sam Trust.

# For the Record

The Recording Industry Assn. of America (RIAA) certified 21 platinum albums in the first five months of 1984, compared to 30 in the same period this year. The year-to-date statistic for '84 was printed incorrectly in the June 15 issue.

He also took note of the agency's

**MUSIC PRINT SALES** 

Continued from page 4

Indicating the concentrated nature of the music print field, Broido said that "not surprisingly, 10% of the participating companies made up 60% of the reported billings.'

Broido, who said the survey of results for 1984 is now underway, also announced the near completion of a project long in the works, "Master Microfiche Catalog Of Printed Product Available In The United States,' and "The International System Of Music Numbers," which is tied to it. At a "working session" at a recent annual meeting of the MPA, consisting of serious music print firms, Broido reported that an "initial target date" of Sept. 15 has been set for the project's completion.

before selling imported goods here.

After a year of committee effort, a complete set of guidelines, formats, sorting codes and "all the rest" was completed and is now in the hands of all participating publishers and distributors, he said.

The project is designed to offer, when complete, a "true database stored in computer memory" that for the first time will provide "practical identification for each title" similar to that used for many years in the book industry. Librarians and dealer organizations here and and abroad are cooperating in the development of the numbering system, Broido said. Michael Pfeifer of Pfeifer Communications is in charge of the entire project.

IRV LICHTMAN

# SINGLES REVIEWS

Continued from page 67

Hi-NRG Eurodisco. Contact: (212) 246-5520.

# RADIANCE

PRODUCER: Reggie "Reg" Griffin WRITER: Reggie Griffin WRITER: Reggie Griffin PUBLISHERS: Rashida/Uno/Grifbit, BMI Qwest 0-20341 (12-inch single; 7-inch reviewed June 8).

### MITCH RYDER

Like A Rolling Stone (somewhere around  $5\frac{1}{2}$ ninutes)

PRODUCERS: Don Was, Bruce Nazarian WRITER: B. Dylan PUBLISHER: M. Witmark & Sons, ASCAP Personal P49820 (12-inch single; 7-inch version also available, Personal P19820)

Producer Was adds a "Slippery People" feel to the tracks, for a surprisingly danceable update. Contact: (212) 246-5520.

Confusion (5:35) PRODUCERS: T. Aleem, T. Aleem WRITERS: T. Aleem, T. Aleem PUBLISHER: West Kenya, ASCAP Nia NI 1247 (12-inch single)

Low-key ballad; fine baritone lead by Leroy Burgess. Contact: (212) 315-

# COLLAGE

Romeo Where's Juliet? (7:10) PRODUCERS: Dana Meyers. William Zimmerman Larry White WRITERS: L. White, L. Peters PUBLISHER: not listed MCA 23558 (12-inch single)

Teen yearnings set in a sophisticated synth-soul package.

### CAROLYN HARDING

CANULTN MAKUING
Gonna Get Your Love (6:10)
PRODUCER: Asinto Muller
WRITER: Asinto Muller
PUBLISHER: Not Fragile, BMI
Emergency EMDS 6553 (12-inch single)

Former Warp 9 singer belts convincingly to springy electrorythms. Contact: (212) 777-3200.

mai TAI History (7:20) PRODUCERS: Eric Van Tijn, Jochem Fluitsma WRITERS: E. Van Tijn, J. Fluitsma PUBLISHER: Intersong, ASCAP Critique CR 8512 (12-inch single; 7-inch reviewed June 1)

'70s-style disco from Holland. Contact: (617) 944-0423.

# MINISTRY

The Nature Of Love (6:52) PRODUCER: Alain Jourgenser WRITER: Alain Jourgensen PUBLISHER: not listed PUBLISHER: not listed
Wax Trax! WAX 009 (12-inch single)

Adventurous, fairly schizoid technoassault. Label based in Chicago.

# DAVID ST. GEORGE

Love Stimulation (5:00) PRODUCER: Kandor Walter Kahn
WRITERS: Monahan, Stokes, George
PUBLISHER: Orange Bear, BMI
Malaco MAL 1217 (12-inch single; 7-inch version
also available, Malaco MAL 2115)

Falsetto singer tiptoes over heavy beat and bass. Label based in Jackson, Miss.

# MEN AT WORK

Everything I Need (4:35)
PRODUCERS: Colin Hay, Greg Ham
WRITER: C. Hay
PUBLISHER: not listed
Columbia 44-05216 (12-inch single; 7-inch
reviewed May 25)

# AC

542-7855.

Still In Love (3:59)

PRODUCERS: "Lonnie" Jordan, War WRITERS: Jordan, Allen, Scott, Oskar, Rabb, Hammon PUBLISHERS: Jaso, ASCAP/St, Luther, BMI Coco Plum CCP 7601.

Group's new mellow approach can soothe a troubled ear. Contact: (215)

# **OTHER** RELEASES

### P<sub>0</sub>P

CHRIS ISAAK Livin' For Your Lover Warner Bros. 7-28971

TRANSLATOR Come With Me Columbia 38-04911

NOMO We Go To Sleep Believing Atco 7-99637

TEXTONES Midnight Mission Gold Mountain GS-82016 (c/o A&M)

JOE LAMONT Secrets You Keep Private I ZS4 04940 (c/o CBS)

TIME BANDITS 1'm Only Shooting Love Columbia 38-05392

HUBERT KAH Angel 07 MCA/Curb 52608

# MARC MERRINGER AND CLASSIC NEXT

When Dreams Fall Down Video MM-1212 (12-inch single). Contact: (718) 939-4538

ABRAHAM'S SEED Sides Of Love Good Company Prod. GCP0004 (7-inch EP). Contact: P.O. Box 429, Newton Centre, Mass. 02159.

IAM SIAM She Went Pop Columbia 38-04763 (12-inch version reviewed June 1)

DERRICK WITH THE SHAKES Cooler Near The Lake Breezeway BRS5253. Contact: (414) 476-2076

JIM QUEALY BAND So Good After All Mudfram 12-22-53. Contact: (516) 488-4206

KIM DAVID AND BORZOI Pe-Nn-Syl-Vania-Girl Stoked ST 21253, Contact: P.O. Box 465, Seaside Park, N.J. 08752

VALENTINE AND THE VERY WEALTHY Life Is A Beach Fifth Street CR-1034. Contact: (816) 842-6854

ANDREW GIERON & GROUP Aren't You Happy With Us? Jody 9118. Label based in Brooklyn, N.Y.

TAO JONES Mambo Dancing Magnum Opus MOR-100. Contact: (212) 219-8245

GARY WADE GROUP Watch Your Step Golden Horn U1012. Contact: (516) 623-1672.

ERIC TAGG What's It Gonna Take RMC RMC-712. Contact: (713) 492-2295.

R.O.Y.G.B.I.V. Fall Into The Night RGB (no number). Contact: (914) 266-3868.

BOX 7 You're Not The One Waga 10187. Contact: (201) 384-9626

COIL Tainted Love Wax Traxl WAXO13 (12-inch single). Contact: (312) 528-8753.

VOICE OF REASON Rock And Roll Can Change The World Clear Choice CC 340. Contact: L. Berger, Smyrna.

DERMOT BRENNAN Savage In My Heart Snap S-001, Contact; (201) 384-9626.

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# Billboard.

# TOP POP ALBUMS continued

S S ARTIST TITLE										
ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*										
m	115	132	5	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST					
112	114	114	8	EARL KLUGH WARNER BROS, 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE					
113	103	87	15	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST					
114	89	89	26	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE					
115	116	107	88	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE					
116	86	83	40	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY					
117	90	91	33	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING					
118	73	74	14	JOAN ARMATRADING A&M SP-50 40 (8.98) (CD)	SECRET SECRETS					
119	98	67	18	SOUNDTRACK ● GEFFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST					
(120)	131		2	READY FOR THE WORLD MCA 0094 (8.98)	READY FOR THE WORLD					
121	123	109	32	SOUNDTRACK FANTASY WAM-1791 (2LPS)/ (19.98) (CD)	AMADEUS					
122	94	88	29	TEENA MARIE ● EPIC FE 39528	STARCHILD					
(123)	136	160	76	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING					
(124)	129	133	4	THE DOORS ELEKTRA 60417 (8.98)	CLASSICS					
125	125	128	6	THE 3 O'CLOCK IRS. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING					
126	127	129	37	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU					
127	99	90			BEYOND APPEARANCES					
			15	SANTANA COLUMBIA FC39527 (CD)	FIONA					
128	112	96	14	FIONA ATLANTIC 81242 (8.98)	BAD ATTITUDE					
129	74	77	7	MEAT LOAF RCA AFL1-5451 (8.98)						
130	104	102	23	GEORGE BENSON WARNER BROS. 1-25178 (8.98)  BARRY MANILOW  THE MANILOW	20/20					
(131)	ARISTA AL9-8274 (9.98)			ARISTA AL9-8274 (9.98)	COLLECTION/20 CLASSIC HITS					
132	102	99	29	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)						
133	135	_	7	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD					
134)	145		2	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE					
135	106	101	15	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.						
136	139	140	18	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER					
137)	146	154	3	MICHAEL FRANKS WARNER BROS, 25275 (8.98)	SKIN DIVE					
138	107	76	9	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL					
139	119	119	18	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST					
140	143	144	67	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE					
(141)	147	190	3	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING					
142	144	146	115	Z Z TOP A4 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR					
143	148	170	6	BILL WITHERS COLUMBIA FC 39887	VATCHING YOU, WATCHING ME					
144)	150	163	6	CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE					
- 145	130	130	82	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY					
146	109	92	13	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM					
147	128	123	17	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE					
148	8 NEW			HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN					
149	149	147	26	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS					
150	121	106	49	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE					
(151) NEW			THE STYLE COUNCIL GEFFEN GHS 24061/WARNER BROS. (8.98)	INTERNATIONALISTS						
152	118	117	28	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE					
153	160	_	2	NILS LOFGREN COLUMBIA BFC 39982	FLIP					
(154)	159	179	3	MAMA'S BOYS JIVE JL8-8265/ARISTA'(8.98)	POWER & PASSION					
(134)		_		<u> </u>						

### CHARY - LAST WEEK 100 THIS WEEK 2 MAY ં જે MA LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)\* MUSIC FOR THE KNEE PLAYS 156 141 141 5 DAVID BYRNE FOM 1,25022/WARNER BROS (9.98) 157 162 167 104 U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD) SAM COOKE LIVE AT THE HARLEM SQUARE CLUB (158) 190 2 SAM COOKE RCA AFI 1-5181 (8.98) HERE'S THE WORLD FOR YOU (159) 165 176 4 PAUL HYDE & PAYOLAS A&M SP-5025 (6.98) 177 3 SUZANNE VEGA (160) 167 **SUZANNE VEGA** A&M SP 6-5072 (6.98) THE RIGHT TO ROCK 161 134 121 17 **KEEL** GOLD MOUNTAIN 6-5041/A&M (6.98) STRAIGHT TO THE HEART 162 137 135 21 DAVID SANBORN WARNER BROS, 25150-1 (8.98) (CD) 151 156 54 RUND M.C. 163 **RUN-D.M.C.** ● PROFILE PRO 1202 (8.98) 164 133 122 89 THE BIG CHILL SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD) AN INNOCENT MAN 165 120 118 98 BILLY JOEL A4 COLUMBIA OC 38837 (CD) BERRY GORDY'S THE LAST DRAGON 166 122 103 14 SOUNDTRACK MOTOWN 6128 ML (8.98) THE CARS ▲2 ELEKTRA 60296 (8.98) (CD) HEARTBEAT CITY 167 126 108 152 PLANETARY INVASION 168 168 30 MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD) **BORN TO RUN** 169 152 149 72 RRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD) NEW ALTERNATING CURRENTS 170 SPYRO GYRA MCA 5606 (8.98) FRIENDSHIP 171 156 143 **RAY CHARLES COLUMBIA 39415** 19 DARK SIDE OF THE MOON 172 154 161 578 PINK FLOYD • HARVEST SMAS11163/CAPITOL (8.98) (CD) **(173)** 178 189 86 SHOUT AT THE DEVIL CHINESE WALL 174 132 116 34 PHILIP BAILEY ● COLUMBIA BFC 39542 1984 175 155 137 75 VAN HALEN ▲5 WARNER BROS. 1-23985 (8.98) (CD) NEW **DANGEROUS** 176 NATALIE COLE MODERN 90270/ATLANTIC (8.98) **FANTASTIC** 177 173 29 170 WHAM! COLUMBIA BFC 38911 158 178 175 137 PRINCE ▲2 WARNER BROS. 1-23720 (2LPS) (12.98) (CD) ALL THE RAGE 179 142 142 36 GENERAL PUBLIC I.R.S. SP-70046/MCA (8.98) (CD) 168 DISTURBING THE PEACE 180 166 ALCATRAZZ CAPITOL ST-12385 (8.98) (181) NEW THE FOUR TOPS MOTOWN 6130 ML/MCA (8.98) A SENSE OF WONDER 182 173 153 17 VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD) 187 HIGH CRIME 183 185 32 AL JARREAU WARNER BROS. 1-25106 (8.98) (CD) STAY HARD 184 169 131 15 **RAVEN** ATLANTIC 81241 (8.98) PERFECT STRANGERS 127 185 153 31 DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD) 138 134 JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98) LOST AND FOUND JOHN CAFFERTY/BEAVER BROWN BAND ▲ EDDIE & THE CRUISERS-SOUNDTRACK 187 165 60 164 METAL HEART 188 140 139 14 ACCEPT PORTRAIT BFR 39974/EPIC 163 145 10 STAY TUNED 189 CHET ATKINS COLUMBIA FC 29591 THE AGE OF CONSENT 190 161 155 24 **BRONSKI BEAT MCA 5538 (6.98)** SOLID 191 158 126 34 ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98) 192 177 151 33 TRULY FOR YOU THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98) 193 199 199 81 BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD) THE RIVER 37 DON'T STOP 194 195 192 JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD) GREATEST HITS 7 195 193 193 LEE GREENWOOD MCA 5582 (8.98) 196 196 183 99 GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD) DECEMBER 164 TRIUMPH MCA 5537 (8.98) (CD) THUNDER SEVEN 197 174 30 198 176 169 10 THE RIDDLE NIK KERSHAW MCA 5548 (8.98) READ MY LIPS 199 162 10 183 MELBA MOORE CAPITOL ST-12382 (8.98) HOT HOUSE FLOWERS 200 191 195 38 WYNTON MARSALIS COLUMBIA FC39530 (CD)

# TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 3 O'Clock 125 Accept 188
Bryan Adams 140, 6
Air Supply 89
Alabama 98
Alcatrazz 180
Animotion 77 Alcatrazz 180 Animotion 77 Joan Armatrading 118 Ashford & Simpson 191 Chet Atkins 189 Atlantic Sterr 87 Autograph 114 Autograph 114
Philip Belley 174
The Beach Boys 88
George Benson 130
Leonard Bernstein 71
The Blasters 135
Bon Jovi 39
Boy Meets Girl 138
Bronski Beat 190
David Byrne 156 John Cafferty/Beaver Brown Band 187, 42 42 Kim Carnes 93 Carpenters 144 The Cars 167

Rosanne Cash 134 Ray Charles 171 Ray Charles 171
Chicago 83
Eric Clapton 72
Natalie Cole 176
Phil Collins 115, 123, 2
Commodores 38
Con Funk Shun 62 Sam Cooke 158 Miles Davis 111 Debarge 28 Deep Purple 185 Depeche Mode 95, 86 Dire Straits 31 Dire Straits 31 Dokken 49 The Doors 124 Bob Dylan 35 Eurythmics 12 Fat Boys 149
Bryan Ferry 105
Fiona 128
The Firm 47
Dan Fogerby 16
Foreigner 44
The Four Tops 181

Michael Franks 137 Frankie Goes To Hollywood 91 Glenn Frey 22 Kenny G. 101 Marvin Gaye 41 General Public 179 Go West 63 Amy Grant 133, 64 Lee Greenwood 195 Paul Hyde & Payolas 159
Paul Hyde & Payolas 159
Daryl Hall & John Oates 67
Paul Hardcastle 113
Helix 148
Don Henley 30
The Hooters 58
Whitney Houston 21 Freddie Jackson 52 Mick Jagger 53 Rick James 55 Al Jarreau 183 Jason & The Scorchers W.Jennings, W.Nelson, K.Kristofferson 103

Billy Joel 165
Jesse John

Jesse Johnson's Revue 51 Howard Jones 10

Katrina And The Waves 27 Keel 161 Nik Kershaw 198 Chaka Khan 126 Earl Klugh 112 Klymay 55 Klymaxx 66 Kool & The Gang 17 Cyndi Lauper 102 Julian Lennon 73 Huey Lewis & The News 84 Limahl 46 Limahl 46 Nils Lofgren 153 Kenny Loggins 68 Lone Justice 61 Los Lobos 132 Loudness 139 Lonnie Mack 141 Madonna 8, 69 Yngwie Malmsteen 6 Mama's Boys 154 Barry Manilow 131 Teena Marie 122
Wynton Marsalis 200
The Mary Jane Girls 18
Maze Featuring Frankie Beverly 99

Stanley Jordan 79

Meat Loaf 129
Men At Work 56
Menudo 104
Midnight Star 168
Kim Mitchell 108
Melba Moore 199
Van Morrison 182
Motley Crue 173
Alison Moyet 70 New Order 94 New Edition 82 Night Ranger 14 Alexander O'Neal 155 Billy Ocean 13 Jeffrey Osborne 194 Graham Parker & The Shot 57 The Alan Parsons Project 147 The Alan Parsons Project 147
Tom Petty And The Heartbreakers 11
Pink Floyd 172
Robert Plant 25
The Pointer Station 9
Prince 178
Prince 2 The Pointer Station 9
Prince 2 The Pointer Station 9
Prince 2 The Pointer Station 9 Prince 178 Prince & The Revolution 4, 106 R.E.M. 74 REO Speedwagon 45

Ratt 29 Raven 184 Ready For The World 120 Red 7 109 Lionel Richie 90 Diana Ross 116 David Lee Roth 32 Run-D.M.C. 59,163 David tee Noting Signature Signature

Supertramp 23 Survivor 20 Talking Heads 107
Tears For Fears 117, 3
The Temptations 192
George Thorogood 152,
'Til Tuesday 26
The Time 150
Triumph 197
Tina Turner 24 152, 33 U2 81, 145, 157, 37 USA For Africa 34 UTFO 80 Van Halen 175 Luther Vandross Gino Vannelli 85 VARIOUS ARTISTS Chess 78 Suzanne Vega 160 Andreas Vollenweide Joe Walsh 65
Andrew Lloyd Webber 146
Whami 177, 7
Whodini 100
Hank Williams, Jr. 75
Willie & The Poor Boys 96

George Winston 196 Bill Withers 143 Paul Young 40 Z Z Top 142

# VSDA STUDY: VIDEO SALES ON THE RISE

(Continued from page 1)

year ago," says Paramount Home Video vice president Eric Doctorow. He calls the numbers "definitely a step forward."

One reason for the 15% sellthrough figure might be the average prerecorded cassette price, which the study says came to a total of \$42.46. The number jibes very closely with the average price of the titles on Billboard's videocassette sales chart, which this week is \$42.68.

That number is almost \$10 below last year's average Top 40 Videocassettes retail list price of \$52.31.

The VSDA survey found the average income per rental transaction to be \$6.90. The study did not measure how many titles were included in each transaction, but since most studies have come up with an average U.S. rental price of around \$3, the VSDA number presumably represents more than one title.

The results of the VSDA study confirm that the organization represents some of the industry's stronger stores. The average respondent to the study owns 4.6 stores, and has 3.2 full-time and 3.0 part-time employees.

The average number of titles each store carries is 1,578, with the total number of units coming to 2.321. Total number of copies of each title is only 1.5.

A large percentage of the stores represented in the VSDA sample do a major share of their business in hardware. In fact, video software accounts for only 57.1% of the average retailer's dollar volume. Hardware accounts for 30.2% of dollar volume, blank videotape 5.5%, accessories 4.3% and other products

In terms of what kind of product

brought in the bucks, VSDA retailers report that the feature film-oriented entertainment categories of action/adventure, science fiction, comedy and horror grab a total market share of 61.6%, less than might be expected in such a movie-oriented business.

genres, action/adventure titles have the leading market share, accounting for 25.2% of dollar volume. Science fiction is a relatively close second, with 19.6%, followed by comedy at 8.8% and horror at

Adult video sales still lead children's product, according to the surchildren's titles 10.4%.

Music video and how-to product are still struggling to become significant market entities, holding market shares of 2.9% and 2.7% respectively. Foreign films garner a

marketplace is shown by its 76.1% market share. Beta took only 14.5%, laserdisk 4.9% and CED videodisk 4.5%.

Almost half of the business done at the VSDA stores is done in cash, with a 49% share. Credit or finance account for 37.9% of business, while checks account for 13.2%.



# **RECORD BAR 'PROMO' ARM BOWS**

(Continued from page 1)

"Initially we would tie in with the Record Bar/Licorice Pizza stores in the area," he continues. "There are 191 stores in 125 cities currently. That store network is expanding. We feel a record can break anywhere. With the store coverage we have, we feel we can get a foothold in primary, secondary or tertiary markets. Musicstream is flexible.

'From Durham, Musicstream will be able to interface our stores with the participating radio stations, so that we can assure that proper product inventory levels are maintained as we work the record. In addition, Ad-Ventures, the in-house Record Bar ad agency, will be setting supportive print and radio advertising

in the areas where we are commit-

"I'm excited about the opportunity that exists by combining the expertise of Record Bar and Licorice Pizza stores in the area of independent marketing and promotion,' Bergman states. "Additionally, someone with the abilities of Jay McDaniel to run Musicstream is a tremendous asset."

Both Bergman and McDaniel stress that the Musicstream marketing concept will not be confined to Record Bar/Licorice Pizza stores once the strategy is refined, but that other stores will be enlisted in the program.

Of the mainstream film-oriented

vey. Respondents report that adult product did 13% of business and

market share of 0.8%. VHS's dominance in the video



# **COURT ORDERS ASCAP PAYMENT**

(Continued from page 1)

amount to between \$8 million and \$10 million. However, the court order is expected to exert some precedental weight in current negotiations and court proceedings in which ASCAP is seeking higher fees for more extended retroactive periods as well as for future terms.

The retroactive claims stem from rates frozen at 1980 levels pending the resolution of appeals since won by the licensing organizations in the so-called Buffalo Broadcasting case, the antitrust class action brought against ASCAP and BMI on behalf of about 800 local tv sta-

If the licensing organizations are successful in lifting the freeze for the entire interim period, dating from February, 1983, to the present, the amount of retroactive payments due both societies is estimated to total as much as \$75 million to \$80 mil-

The television stations, represented during the run of negotiations and court proceedings by the All-Industry Television Music License Committee, are still challenging implementation of the most recent rulings in the Federal Court.

The order issued by Magistrate Michael H. Dollinger called for local stations to "reimburse ASCAP for their use of music covered by a blanket license during the period Nov. 16, 1984 through March 31, 1985" by applying the so-called "Shenan-doah" formula. The latter refers to a percentage of net station revenues, less certain deductions, most recently computed at 1.1811%. The magistrate asked tv stations to file consolidated reports for 1983 and 1984 to ASCAP within 30 days so that the society may compute and bill stations for additional sums due.

The court ruling found no merit in station arguments that the Shenandoah agreements were not entered into freely, or that use of a "percentage-of-revenue" formula as compared to a flat rate is "inherently unreasonable." It rejected the pertinence of cited case histories of two local stations which had acquired music at a fraction of the blanket license rate, saying they were not necessarily typical of local tv stations generally.

The court also found utility in the blanket license as a medium for clearing music on syndicated programs. It did not find the other economic arguments advanced to be persuasive.

Meanwhile, in a letter to stations due to be mailed Friday (21), the All-Industry Committee emphasizes that Magistrate Dollinger's ruling is subject to ultimate adjustment, and, in any case, does not impact specifically on periods other than that specified in the court paper.

The letter also takes aggressive issue with action by BMI in mailing out new agreements to stations even as negotiations were proceeding. These agreements, charges the committee, not only call for a return to the Shenandoah formula, but ask for increases in those rates by least 60%." Traditionally, BMI has received 58% of the rate due

ASCAP, a gap it seeks to bridge.

The committee states that BMI demands would amount to an increase of more than 150% over the 1980 rates at which interim fees were frozen, which still are operative. BMI's demands are called "unconscionable" by Jack Zwaska, a committee spokesman.

At a court hearing Tuesday (18), Judge Edward Weinfeld heard arguments from both BMI and the committee on whether a temporary injunction should be imposed on a board of directors meeting requested by certain BMI shareholders (Billboard, June 22). He reserved decision, but did query attorneys on how long a trial might take to determine the question.

BMI president Ed Cramer characterizes recent committee claims as "scare tactics," and suggests that the plight station owners now find themselves in is due in part to a conviction that they couldn't lose in court-a reference to the failed antitrust action. "They've been hypnotized by their own speeches," he



Fight Against Piracy. WEA International chairman Nesuhi Ertegun, left, describes global piracy pipelines to Warner Bros. recording artist George Benson, center, and Ken Fritz of Fritz-Turner Management. Benson has pledged to contribute a small percentage of his international royalties to IFPI's antipiracy drive, provided that 10 other artists join him with matching contributions.

# IFPI PIRACY FIGHT

(Continued from page 1)

put me into a cold sweat.

"I had never grasped the problem to that extent. I had bought pirate tapes once, but they were of poor quality. The ones Mickey gave me were of high quality. Someone had obviously put some time and money into it.

"I felt ripped off," Fritz continues, "so I wrote a letter to Nesuhi expressing my frustration and outrage. Nesuhi wrote me back and said he felt it was time for artists to make a move. He said there had never been an artist who had ever made a contribution to the legal side of this. I called George, and we decided to commit a portion of our rovalties providing we can get 10 other artists of substance to make a contribution.

"It's an uphill battle, but somebody has to recognize what Nesuhi and others like him have been doing for so many years-working without the support of the people they're trying to protect."

An attempt by Ertegun several years ago to get artists to contribute a percentage of royalties ran into resistance when artist managers objected to income disclosure. Ertegun then came back with a proposal for artists to make fixed annual contributions of \$3,000 to \$5,000. That appeal, too, fell on deaf ears.

"Artists just don't realize how much they're losing," Ertegun says. 'All those pirated records by the millions deprive them of royalty in-

# **Ertegun Named IFPI President**

GENEVA A determination to intensify the battle against piracy and to generate more funds to open IFPI offices in "critical" parts of the world were among the pledges made by Nesuhi Ertegun, chairman of WEA International, when he was elected to the office of president of IFPI at the federation's annual meeting here, June 19-20.

Ertegun, who served a previous term as president from 1979-82, also resolved to seek greater involvement in IFPI's activities by the member companies, and to develop the "grand coalition" concept with other copyright industries that was initiated at Billboard's recent IMIC meeting in Munich.

In launching this latest campaign to enlist artist support, Ertegun returned to the original plan of asking for a percentage of royalty income. "We think a royalty is the fairest way," he says. "If an artist makes lesser royalties, he shouldn't contribute that much.

What about the problem of income disclosure? "They don't have to disclose anything," Ertegun counters. "All they have to do is send their check to the IFPI fund saying, 'This is my donation for the

Fritz has an even simpler approach: "They can deduct it from our royalties and just account for it. That way it cuts down one step, and when we we're paid, they'll be

Fritz adds that he plans to appeal personally to other managers to enlist their involvement. "I'm not walking away from it," he says. "I'll get on the telephone and call some of my friends who are managers, and I'll ask George to speak to some artists as well.'

Notes Fritz: "It defies description to see the blatant kind of violation that's going on here. You have to see the impunity with which these people operate. I went to a small town in Indonesia, and on a main street there were five tape duplicating factories.

That's why we're going to start with at least a two-year commitment, and then reassess it after that. I think it will take at least that long to get this into the pipeline."

Fritz adds that he believes the piracy problem will be aggravated by new technologies. "The CD isn't going to be a big help to us because you're virtually putting another master in the marketplace. You might just as well give them a copy of the master tapes.

"Also, the number of twin-cassette machines in the marketplace is an absolute invitation to this. Why do you think they put those out in the first place? They're not exactly trying to duplicate their history notes out there."

Ertegun discounts the CD factor, but concurs on the peril of highspeed, twin-cassette duplicating machines. "That's a disaster," he says. "That becomes a question of home taping. At the same time we're trying to fight piracy, we're trying to have governments introduce legislation regarding home taping by granting levies on the sale of blank cassettes and of the hardware that can be used for home copying.



A Party Is in Order. Qwest label chief Harold Childs, left, chats with members of New Order during a reception held at Warner Bros. Records in Burbank. The British group was in the U.S. to kick off their new album "Low Life." Pictured with Childs from left are band members Gillian Gilbert and Bernard Sumner and Warner Bros. chairman Mo Ostin.

# DEALERS BRACE FOR LYRIC BATTLE

(Continued from page 3)

about the threat of censorship, Kwiker acknowledges that some material will be produced that is "distasteful," but adds, "On balance, you will have artistic freedom of expression.'

Kwiker also makes reference to the regional factor. He says that because Wherehouse operates its 137 stores on the West Coast, community pressures are different "than if you're out in Iowa somewhere in the only mall there.

Chains operating across wide areas of the country also tend to feel they can exercise little central control. At Record Bar, public relations director Jamie Knapp referred questions to individual regional managers in South Carolina, Utah and elsewhere.

At Musicland-the nation's largest chain, which operates in nearly every section of the U.S.—president Jack Eugster says he prefers to make no announcements about the chain's actions regarding song content.

Craig Boyd, a Record Bar regional manager in Columbia, S.C., echoes others surveyed who indicate no recent song has stirred reaction like "Darling Nikki." "There was a scrambling for the store turntable

every time the album was being played" to be sure the cut was omitted, he says.

Other survey respondents say the most sensitive material lately is in the heavy metal genre and extends beyond lyrical content to album cover graphics. In Owensboro, Ky., Harold Guilfoil at Disc Jockey says the chain's executives are "always wondering how long we can keep shipping albums into the deep Bible belt that depict demons with cross-

In Detroit, Lloyd Welch of Harmony House says covers on albums by Witchfinder General, W.A.S.P. and Impaler were returned to vendors. The chain has had no complaints about such songs as Sheena Easton's risqué "Sugar Walls," Welch says, though "it's being discussed here on talk shows on tv.

Few retailers say they favor such measures as rating records for content. However, at Q Records & Tapes in Miami, president Ned Berndt says the industry should be aware of the problem. "We ought to think about policing ourselves," he says, although he is distressed "at any idea of being told what I can stock in my stores.'

# KASTENMEIER: ABOLISH COPYRIGHT TRIBUNAL

(Continued from page 3)

market mechanism that would make private licensing possible,' copyright attorney Bruce Lehman told the subcommittee. For nine years. Lehman was chief counsel of the Kastenmeier subcommittee and worked on the revision on the U.S. copyright law.

Lehman offered nine alternatives to the present CRT, and said he favored the one in which the Tribunal would continue to exist, but all members, except for its chairman, would be part-time. The CRT would convene under the control of the Register of Copyrights. It would also provide for a full-time general counsel to take care of day-to-day business with the public.

Lehman also warned the legislators that other compulsory licenses may develop in the future from legislation that might require "a Tribunal-like-mechanism": royalties from blank tapes and tape recorders, and even the ill-fated performance rights in sound recordings royalty.

Donald Curran, the acting Register of Copyrights, also suggested a number of alternatives to the pre-

sent CRT. The ones favored by the Copyright Office are either to retain the Tribunal, but adjust the law concerning the "professional, copy-right-related qualifications" of the commissioners'; or to abolish the Tribunal and adopt "passive mechanisms" to adjust rates automatically, such as a rate based on a percentage of gross receipts in the cable area, and a percentage of suggested list price in the mechanical rights for music.

Curran said that the favored alternatives were simply "a base line for discussion" about a revamped

Kastenmeier said he felt the reason the Tribunal is "broken" is neither because of the resignation of Hall "nor the White House treatment of the Tribunal as a nesting place for political appointments. Rather, he said, the Tribunal "has either forgotten or ignored the lesson of the Constitution and the statutory compulsory licenses: that the limited monopoly rights of copyright proprietors must be balanced against the rights of users.

# Grass Route

### BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**G**ELLULOID HAS BEEN BUSY lately, and we can't help but see the New York indie's name virtually all over the Gotham retail scene. The reason for this push is Toure Kunda's current tour, which stops Friday (28) for a date during the Kool Jazz Festival in Manhattan. Two days later, the focal point of Celluloid's "New Africa" campaign makes an appearance at the Montreal Jazz Festival. The label has bombarded New York, Chicago, Minneapolis and other tour city retailers and newspapers with a display and advertising outlay one would expect from the majors. Naturally, the retail strike incorporates the custommade divider cards Celluloid designed to simplify its roster for clerks and record buvers

Toura Kunda was singled out for this campaign to support the four albums Celluloid has released by the Senegalese trio in little more than a month. The latest is "Nataa Bill Laswell-produced venture featuring many contemporary African artists that Celluloid is dubbing "Toure Kunda's most sophisticated African pop statement to

HAP LOGOS, TAKE NOTE: Jive Records has bought a two-hour, Saturday night block of time on WNWK New York for a new rap show called "Diamond II." The time-brokered station was known as WHBI until very recently, and it's the former home of Mr. Magic's "Rap Attack" before and between

that show's tenure on WBLS. Jive's Ann Carly says the show is naturally open to indie product, which should be sent to Diamond II (program hosts), P.O. Box 314, New York, N.Y. 10037. Those interested in the program's relatively cheap advertising rates, should call DNA (program producer) at (212) 502-3987 . . . Speaking of rap attacks and radio, we're curious who is going to pick up June East's "Rappin' West." East is really who frequently plays a Mae West character on WBLS. Using the "Rappin' Duke" instrumentals from JWP Records' 12-inch, Capo answered the John Wayne takeoff in her best West as a 'BLS novelty. For a while, rumor had JWP's H.B. Barnum in Los Angeles ready to re-lease "Rappin' West," but his interest appears to have dissipated, and we assume the disk is available.

Release parties are nothing new, but here are two unique enough to merit a mention. From New York's Valhalla, the Mosquitos (heard on ROIR's "Garage Sale" compilation) are hosting a release carnival at New York's Irving Plaza on Friday (28). Before the quintet goes on stage at midnight, attendees can enjoy carnival requisites of popcorn, hot dogs and a pie-eating contest. Also from Gotham-where else?-Mindfield Records celebrated the release of Otto von Wernherr's "The Saga Of Bernhard Goetz" with a party in the subway last Wednesday. Designed as a tourist souvenir, the item will be sold in the subways as well. Von Wernherr, by the way, was one of the stars of the cult film "Liquid Sky" and has a long history of weird music proj-

ROM DETROIT, Motech Records is about to unveil its first 12-inch. That's the logo run by Bruce Nazarian, who, among many things, will soon be writing a regular column for Mix magazine on the use of computers and MIDI-based instruments in music production. He also owns Detroit's Gnome Sound Studios. Motech's July offering is "Sat-isfaction" b/w "I Think We're Alone Now" by Carol Hall. If the name rings a bell, you can place her as part of the Was (Not Was) group. Returning the favor, that group's Don (Was) Fagenson coproduced Hall's remake of the Tommy James & the Shondells tune.

Not new, but newly vocal, is New York's Midnight, the logo run out of the quirky record/collectibles store of the same name. Midnight specializes in indie product (the stranger the better), which it services to a healthy, worldwide mail order audience. Recent releases from the manufacturing arm include albums by the Wanktones, Plan 9, Suburban Nightmare and many more ... Brand new in New York is Jimboco Records, with a debut release from New Jersey hardcore quartet TMA called What's For Dinner.'

On the New York jazz scene, Sovereign Records president Ruby Fisher would like it to be known that his label possesses what is believed to be the only recorded trio appearance of Milt Hinton, Derek Smith and Bobby Rosengarden. The trio is celebrating Hinton's 75th birthday at Michael's Pub through Saturday (29), and their vinyl mark can be found on Sovereign's "Inner Spark" album.

# BMI'S MOST PERFORMED SONG WINNERS

"It's A Miracle," Phil Pickett, Mikey Craig, Roy Hay, Jon Moss, George O'Dowd, Warner-Tamber-

lane Publishing.
"Joanna," Clifford Alanza Adams Jr., Robert Earl Bell, Ronald Nathan Bell, James L. Bonnefond, George Melvin Brown, Claydes Eugene Smith, James Warren Taylor, Curtis Fitzgerald Williams, Delightful Music.

'Karma Chameleon," Phil Pickett, Mikey Craig, Roy Hay, Jon Moss, George O'Dowd, Warner-Tamberlane Publishing.

"King Of Pain," Gordon Sumner,

Illegal Songs, Reggatta Music.
"Lady Love Me One More
Time," James Howard, David Paich, Newton House Music.

Leave A Tender Moment Alone," Billy Joel, Joelsongs.

"Let's Hear It For The Boy," Dean Pitchford, Tom Snow, Ensign Music Corp.

"The Longest Time," Billy Joel, Joelsongs.

"Love Somebody," Rick Springfield, Vogue Music.
"Make My Day," Dewayne

Blackwell, Peso Music, Wallet Mu-

"Missing You," John Waite, Mark Leonard, Chaz Sanford, Paperwaite Music.

"Nobody Loves Me Like You Do," James Dunne, Pam Phillips,

Ensign Music Corp.
"Nobody Told Me," John Len-

non, Ono Music.

"Nothing Like Falling In Love," Thom Schuyler, James Schnaars, Briarpatch Music, Debdave Music.

"Oh Sherrie," Bill Cuomo, Craig Krampf, Randy Goodrum, Steve Perry, Pants Down Music, Phos-

phene Music.
"Out Of Touch," Daryl Hall, John Oates, Hot Cha Music, Unichappell Music.

Owner Of A Lonely Heart," Trevor Rabin, Jon Anderson, Trevor Horn, Chris Squire, Affirmative

"Prime Time," Alan Parsons, Eric Woolfson, Careers Music.

"P.Y.T.," James Ingram, Quincy Jones, Eiseman Music Co., Hen-Al Publishing Co., Kings Road Music.

"Read 'Em And Weep," Jim Steinman, E.B. Marks Music Corp., Peg Music Co.

'Running With The Night," Cynthia Weil, Lionel Richie, Dyad Mu-

sic.
"Safety Dance," Ivan Doroschuk, Off Backstreet Music.

"Save The Last Dance For Me," Doc Pomus, Mort Shuman, Trio Music Co., Unichappell Music. "Say It Isn't So," Daryl Hall, Hot

Cha Music, Unichappell Music. "Say Say Say," Michael Jackson,

Paul McCartney, Mijac Music.
"Sea Of Love," Philip Baptiste, George Khoury, Ft. Knox Music, Tek Publishing, Trio Music Co.

"Self Control," Giancarlo Bi-

gazzi, Stephen Piccolo, Raffaele Riefoli, Edition Sunrise Publishing.

"Sister Christian," Kelly Keagy, Kid Bird Music. "The Sound Of Goodbye," Hugh

Prestwood, Lawyer's Daughter Music, Parquet Music.
"Stand Back," Stevie Nicks,

Prince Nelson, White Witch Music.
"Telefone," Greg Mathieson, Tre-

vor Veitch, Mighty Mathieson Mu-

sic, Slapshot Music.

"This Woman," Albhy Galuten,
Barry Gibb, Gibb Brothers Music.

"Time After Time," Cyndi

Lauper, Rob Hyman, Rellla Music Corp.

Twist Of Fate," Peter Beckett, Steve Kipner, Big Stick Music, Careers Music.

"Wanna Be Startin' Something," Michael Jackson, Mijac Mu-

"What About Me," David Foster, Richard Marx, Kenny Rogers, Foster Frees Music.

What's Love Got To Do With It," Graham Lyle, Terry Britten, Irving Music.

"Wrapped Around Your Fin-Gordon Sumner, Illegal

Songs, Reggatta Music.

"Yah Mo B There," James Ingram, Quincy Jones, Michael Mc-Donald, Rod Temperton, Eiseman Music Co., Hen-Al Publishing Co., Kings Road Music.

# New York VSDA Chapter Told of Legislative Victories

BY FRED GOODMAN

NEW YORK The Video Software Dealers Assn. (VSDA) has become a force in defeating national, state and local legislation that would restrict or impede video retailers, according to Mickey Granberg, the association's executive vice president. Her remarks were made at a meeting of the organization's New York metropolitan area chapter last Monday (17), at which time the chapter also elected its first board of directors and heard a panel presentation on store security.

on store security.

Noting that the organization's strength now includes 29 regional chapters and more than 1,600 member companies representing as many as 10,000 video specialty retailers, Granberg said that if the First Sale Doctrine issue comes up again in Congress, "We have three times the strength of last time." She also said that regional VSDA chapters have been instrumental in blocking local and state bills that could have proven handicaps to video retailers.

Among those battles, Granberg pointed to a recent bill before the Los Angeles county supervisors that would have made video dealers responsible for crimes committed by viewers of titles they sold or rented. While Granberg said the activity of the area's VSDA chapter killed the bill, she added that it is also coming before the Los Angeles city council.

Other legislation successfully fought, Granberg said, included a proposal in Texas that would have pro-rated video rental rates; a Portland, Ore. attempt to tax video rentals and sales; and a Maryland proposal to bond video clubs. She noted that the sale and rental of adult product remains the hottest topic for video software dealers.

A panel discussion on store security focused on curtailing employee theft and how to get optimum pro-

# Sales, Income Rise for Handleman

NEW YORK Prerecorded music rackjobbing giant Handleman Co. of Clawson, Mich. has reported a 34% rise in sales leading to a 52% hike in net income for the fiscal year ending April 27.

Net income was \$23.7 million, compared with \$15.6 million posted in the preceding fiscal year. Sales rose from \$300.7 million to \$401.4 million. Nearly 80% of the sales hike came from music sales.

Net sales for the fourth quarter were \$103.7 million, compared with \$86.7 million in the same quarter last year, an increase of 19%. Net income was \$6.8 million, compared with \$5.2 million in the comparable quarter last year, an increase of 29%.

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tection from the police. Moderated by Steve Savage of New Video, the panel featured Bobby Knutson of the New York Police Dept.'s anticrime unit and retailers Michael Becker of Video Room, Michael Pollock of New Video and Eric Wexler of Future Video.

Noting that his operation employs more than 20 people and has a high rate of turnover, Becker said employee theft can do more damage than shoplifting. While allowing that multi-store operations have a greater problem than a mom-and-pop store because "absentee ownership doesn't work in a cash business," Becker said there are ways to discourage employee theft.

He suggested calling references, devising inventory tracking systems, paying a fair wage, giving special employee purchase prices, allowing overnight use, and rewarding production and loyalty. Becker noted that he also uses surveillance cameras and polygraph tests.

Panelists also warned against various credit card and check scams, including bogus certified checks. All agreed that electronic credit card terminals that approve or reject charges have been a big help.

Explaining the police department's role, Knutson termed shoplifting "a problem." "Calling a cop is tough," he added, because of the relative insignificance of the crime.

He noted that shoplifing is a misdemeanor for anything less than \$250, which would only result in a bench appearance. He recommended filing criminal trespass forms to prevent known shoplifters from returning to a store, and also suggested getting to know the anti-crime officers in the local precinct as one of the more effective ways of assuring assistance.

The chapter also saw a presentation of forthcoming product from Vestron Video, and elected its first board of directors. The new directors are: Eric Wexler, Future Video; Jack Morris, Rare Bird; Fred Cains, American Video Express; Dee Rage, New York Video; Steve Savage, New Video; Mike Becker, Video Room; Richard Lorber, Fox/Lorber; Mike Dunn, Video '83; and James Fischer, Metro Video.

# LASER TURNTABLE

(Continued from page 4)

nyl records, which will still be priced lower than CDs.

The idea of a non-contact turntable for vinyl records has existed in engineering circles for some time, but until now no one has been able to implement it, May says. Other advanced consumer electronics products are also being blueprinted, according to May. Finial plans to manufacture domestically and will consider licensing its technology downstream to interested parties.

While the staff of Finial is heavily research and development-oriented, the privately held company has investors and consultants who have considerable track records in the consumer electronics industry. For example, Allan Evelyn, a former executive with such firms as dbx and JBL, is acting as a marketing consultant

# INSIDE TRACK

THE ADULT ENTERTAINMENT INDUSTRY won a limited victory in a Supreme Court decision handed down last week when the Court said a Washington state law could not ban something just because it "incites lust," but let the rest of the obscenity code involved stand. The lust incitement clause was part of a "moral nuisance" law, most of which the Supreme Court let stand, overruling an appeals court decision that said the entire statute was unconstitutional. The Supreme Court bounced the law back down to the Ninth Circut Court of Appeals with orders to keep any changes it made centered on the word "lust." The appeals court had claimed that the law was too broad, and that lust is "a healthy, wholesome, human reaction common to millions of well-adjusted persons in our society."

Time record/tape indie distributor, will open a videoonly "one-stop/distributorship" in Milwaukee soon. MS added video in Chicago about a year ago . . . Look for Record Bar/Licorice Pizza executive vice president Bill Golden to join the Video Software Dealers Assn. board of directors, replacing Jim Greenwood, whose Licorice stores in California were recently acquired by the Bergman clan

ORE AND MORE VIDEO: Schwartz Bros. Inc., the over-the-counter stock, held at 5 1/2 as the weekend neared. Stock more than doubled in the past 10 days after the Lanham, Md.-based wholesaler of video and recorded product reported that sales rose 47% and net income soared 300% in the first quarter of the fiscal year ended April 30. Sales rose to \$15,067,741 from \$10,244,375 in the same quarter last year. Net income was \$221,200 or 28 cents per share, compared to \$52,233 or six cents the year before.

DONNY RUBIN, who's been mentoring Charlie Daniels and lazing in Malibu since leaving Koppelman & Rubin, returns to that association soon, Track hears...

Former Pickwick executives Duane Halter (accessories) and Randy Rose (rackjobbing), who head the Minneapolis-based computer software firm Springboard Software, have a hit in "Newsroom"... When will Miles Copeland of IRS Records announce that he's turned over administration of his publishing catalogs to Criterion Music?... The legendary Al Jefferson, a fixture at WOL in the nation's capital for three decades, gets his comeuppance July 19 at a testimonial at the Hyatt Regency Capitol Hill. Reservations can be obtained by calling Vida Smith at (202) 338-5600. Skipworth & Turner head the entertainment for the gala.

WATCH FOR SPARKS at WEA's Burbank home base. United Way Productions president Mario Pellegrini was observed sequestered with PR chief Skid

Weiss for hours, while Paul Newman's daughter Kendall powwowed with Weiss and WEA chief Henry Droz. La Newman is director of the Scott Newman Center for the treatment of drug abuse . . . Devo owns a piece of the new Beverly Hills Chinese dim sum eatery Bao Wow . . . Paul Williams does the National Assn. of Songwriters' Songtalk July 16 at 7 p.m. at At My Place in Santa Monica. For information, call (213) 463-7178 . . . Record Factory general manager Bob Tolifson and his wife Suzette expect their second child in February . . . Look for Camelot's Paul Davis in Sports Illustrated soon. He's a key figure in the Massillon (Ohio) Washington furor over the firing of a high school football coach.

FIRST STRING ARTISTS MANAGEMENT nabob Carl Maduri, along with Florida radio veteran Tony Lupo and Maduri's son Bruce, has acquired WLQY-AM Hollywood, Fla., which they'll format to block programming of ethnic and religious nature ... John Doremus' Music In The Air, the nation's premier music programmer for airlines, is now doing the Phillipines Airlines channels . . . Manny Sanchez has left his post as Southeastern regional sales boss for Motown . . . Eric Paulson's Navarre Distributing of Crystal, Minn. is now racking computer software for more than 200 B. Dalton bookstores . . . Lenny Silver has turned over Canadian rights to his Amherst Records' Melanie to Jerry LaCoursiere of A&M there ... Watch for Motown to announce the signing of Val Young, a Rick James protege . . . Track accolades Licorice Pizza for its innovative album advertising, utilizing original, succinct and clever descriptive copy on each new release.

HE NARM RETAIL ADVISORY GROUP'S annual huddle with manufacturers has been scheduled for Oct. 1-3 at the Hyatt Islandia in San Diego, with a formative meeting of the committee only in Chicago Aug. 1 ... Track wishes Evelyn Dalrymple well in retirement after 33 years of one-stop greatness with Lieberman Enterprises in Omaha . . . Track stands corrected. McCoy Tyner is not signed to Manhattan Records. He's just making his next album for the label ... Yet another famine fund recording venture, this one set for Wednesday (26) at a "Cry Of The Poor Fund" concert in Cincinnati. Performers will include Grayson Warren Brown, Tom Conroy, Daniel Consiglio, Rory Cooney, the Dameans, Fr. Lucian Deiss, Bob Dufford, Robert Fabing & John Foley S.J., Ed Gutfreund, Michael Joncas, Tom Kendzia, Carol Jean Kinghorn, Carey Landry, Tim Manion, Jack Miffleton, Miller, Smith & Valentine, Paul Quinlan, Msgr. Donald Reagan, Erich Sylvester and Gloria Weyman. The double-LP set and 90-minute cassette will be available in stores and from the fund, P.O. Box 26929, Phoenix, Ariz. 85068, for a \$10 donation. Edited by JOHN SIPPEL

# **NAB Warns Stations on 'Paper Adds'**

Says 'Misreporting' Could Lead to Federal Lawsuits

BY BILL HOLLAND

WASHINGTON Lawyers for the National Assn. of Broadcasters (NAB) warned radio members in the June issue of the association's legal bulletin that so-called "paper adds," reports to record trade charts that misrepresent or overstate airplay, may violate federal statutes on wire fraud, and could open the way for civil lawsuits for fraud.

The bulletin also cautioned station licensees to review with their employees federal anti-payola laws, saying the Federal Communications Commission (FCC) "is likely to treat any proven cases of 'payola' harshly," and suggested that member stations send for the new NAB Legal Guide, which includes sample affidavits for station personnel.

NAB says that the mailing was part of a larger package sent to members monthly and should be viewed as "informational only."

"While 'paper adds' don't appear to break any specific FCC rule," the article in the bulletin explained, "the misreporting of such information by phone may violate the federal wire fraud statute, 18 U.S.C. Sec. 1343. Additionally, those engaged in fraudulent practices could be opening themselves to civil suits for fraud."

The bulletin also suggested to station owners that "a finding of a court that a station had engaged in fraudulent practices might well be considered by the FCC as bearing on the licensee's character qualifications. Thus," it concluded, "paper adds' not only hurt the industry; they could put a station's license in jeopardy."

In another NAB development, the broadcast group's president, Edward O. Fritts, addressing the Mississippi Broadcasters Assn. on June 14, again alerted broadcasters to the growing concern of some groups over some rock lyrics.

Fritts told the broadcasters: "I am not against rock music. I am not setting myself up to be the arbiter of good taste. And I certainly have no intent to censor—to tell you what to play, or who to play or when to play it. It is up to you to determine how to fulfill your public interest responsibility to your audience. It is up to you to determine what is appropriate for airplay in your community."

Fritts reported to the broadcasters that he had written to record companies about the problem of lyrics and related music videos (Billboard, June 15) in order to help station management and programmers make "reasoned programming choices."

NAB says it has received only one letter of reply from a major label to Fritts' May 31 letter to 45 record company chiefs.

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ARTITANT ow she's made an album that, to put it bluntly, is amazing! An album that ranks with <u>Lady Soul</u> and <u>Spirit In The Dark</u> as an example of sheer overwhelming musical emotion.

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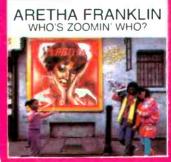
# REEWAY OF LOVE THE 1ST SINGLE.

Produced and written by Narada Michael Walden. Featuring The E Street Band's Clarence Clemons on saxophone.



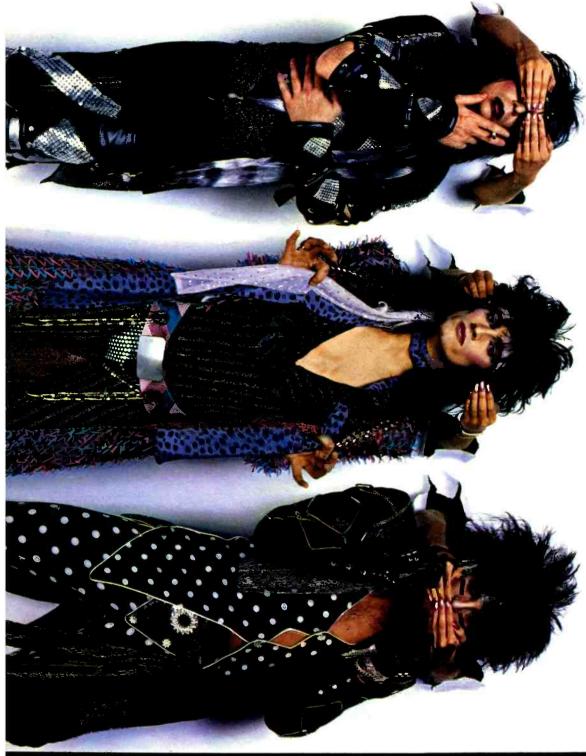






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# THEATHER OF PAIN