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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 nothing worked," Ertegun acknowledges. "George is the first artist to

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.

"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

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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

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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.

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

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.

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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 disappointing, noting that it represents a significant increase from 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.

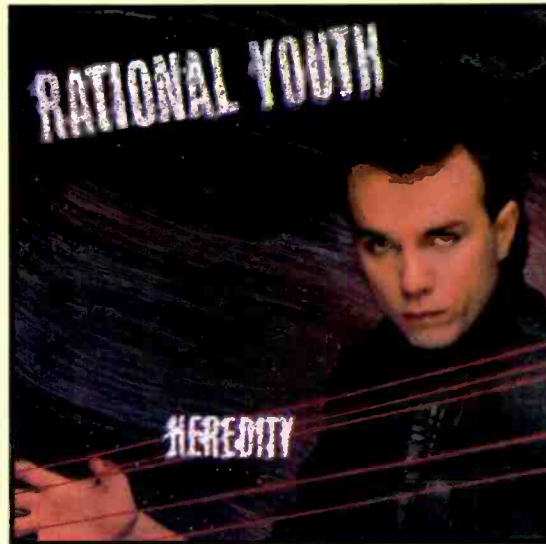
"I know that more stores are selling product now than they were a

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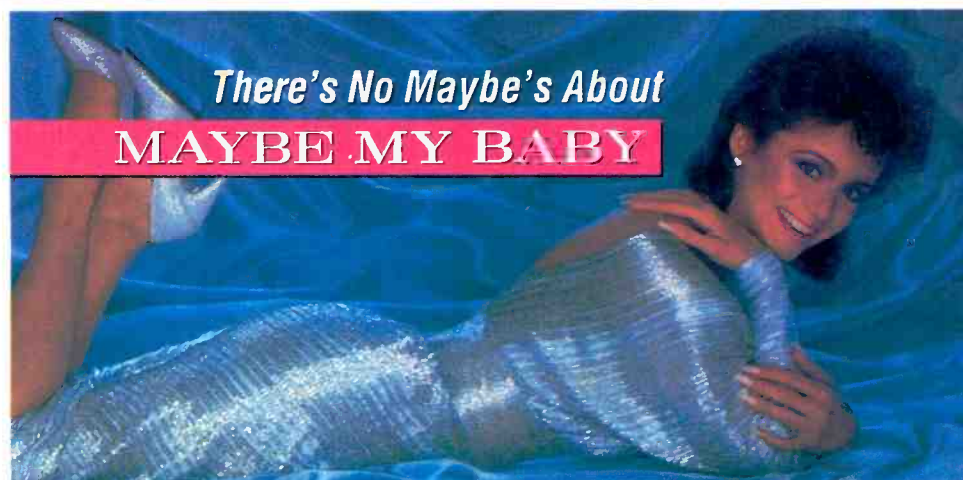
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DEALERS BRACE FOR LYRIC BATTLE

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 in-store airplay of controversial product.

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

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 15).

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

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 policies.

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 Warehouse Entertainment here.

"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

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Home Taping Bill Introduction Near

WASHINGTON The audio-only home taping bill, on which the recording industry has been working behind the scenes for the last six months, is taking shape, according to sources, and will soon be introduced in the Congress.

While it has been common knowledge that Sen. Charles Mathias (D-Md.) would eventually introduce 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 measure since a copyright omnibus bill

that included a similar proposal stalled at the subcommittee level last summer.

However, sources say that Rep. Bruce Morrison (D-Conn.), a second-term Congressman who represents New Haven and Connecticut's Third District, will soon introduce an audio-only bill, and that the sponsor of last year's more extensive video and audio home taping proposal, Rep. Don Edwards (D-Calif.) is willing to co-sponsor the bill.

No date has been mentioned for introduction of the Morrison bill, although a source said "it's going to have to be pretty soon."

BILL HOLLAND

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-a-year 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 itself.

"Without a compulsory license, certain uses of copyrighted works would cease because there is no

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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: California, 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 Spanish-language rock.

Tropical is the sound of the Spanish-speaking Caribbean—though 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.

Harry Fox Revenues Hit Record High

BY IRV LIGHTMAN

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 million.

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 tv.

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 proprietors."

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,

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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."

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From Final Technology & Innovation

New Laser Turntable Will Play Vinyl Disks

BY JIM McCULLAUGH

LOS ANGELES Final Technology & Innovation, an 18-month-old high-tech 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 6 1/2 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.

Final hosted a private suite at the recent Consumer Electronics Show in Chicago and discussed the product and technology with consumer electronics representatives and retailers.

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.

Final's marketing strategy is to address the "tens of billions" of vinyl 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

years.

May claims that the sound reproduction of the Final 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 vinyl records.

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Nielsen Axes Video Survey Market Study Called Too Costly

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 business decision."

"The recruitment cost on a per-store 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 unacceptable levels.

Nielsen would have needed a sample size of 200 to 250 retailers in or-

der 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 getting.

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 was.

TONY SEIDEMAN

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



BRODY



PALMER

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



DROSINS



CHAMBERLAIN



PETERSON



WALSH

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 executive.

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-

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"FLASH" WITH SUBSTANCE. ONLY FROM JEFF BECK.

After five years, Jeff Beck is ready.

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**"FLASH" THE NEW ALBUM
FROM JEFF BECK. ON EPIC
RECORDS, CASSETTES AND
COMPACT DISCS.**



Epic

'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 songs.

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 It").

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."

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 Music.

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

"All Through The Night," Jules Shear, Fonzalo 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, Deb-dave Music.

"Borderline," Reggie Lucas, Likasa 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. of America.

"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

by Paul Grein



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" — provocative, 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 **Daryl 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

"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 sound-

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

track is expected.

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 December.

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.

IN 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.

Eurythmics 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' "Sweet Away,"** which **Carly Simon's** first single for

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 Me)" 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 long-time 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. Efrén Besanilla is general

manager.

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 dance-oriented, 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.

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Amy Grant

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The Single:

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AM-2734

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Executive Producers: Michael Blanton,
Dan Harrell and Gary Chapman

The Tour:

June

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

July

- 1,2 Denver, CO
- 3 Las Vegas, NV
- 4 Phoenix, AZ
- 5 Costa Mesa, CA
- 6 Del Mar, CA
- 7 Santa Barbara, CA
- 9, 10 Hollywood, CA
- 11 Fresno, CA
- 12 Sacramento, CA
- 13 Concord, CA
- 27 San Jose, CA

August

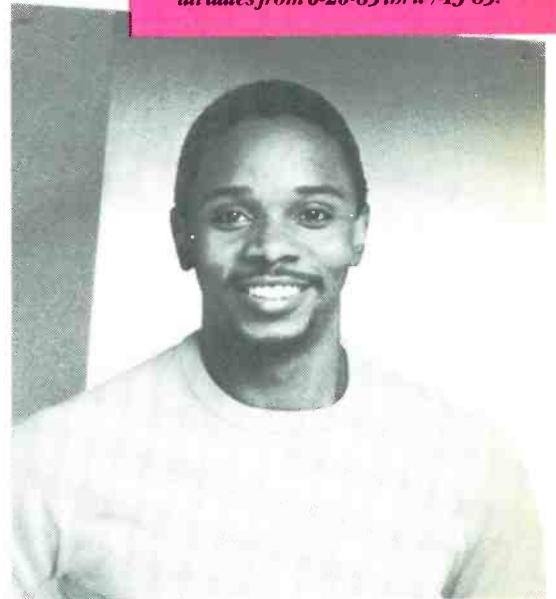
- 6 Columbus, OH
- 7 Detroit, MI
- 8 Cincinnati, OH
- 9 Hoffman Estates, IL
- 10 Indianapolis, IN
- 12 Cleveland, OH
- 13 Pittsburgh, PA
- 15 Norfolk, VA
- 16 Columbia, MD
- 17 New Haven, CT
- 18 Boston, MA
- 19 Saratoga Springs, NY
- 20 Wantagh, NY
- 22 Holmdel, NJ
- 23 Philadelphia, PA
- 24 Richmond, VA
- 25 Charlotte, NC
- 26 Augusta, GA
- 28 St. Louis, MO
- 30 Tulsa, OK
- 31 Lincoln, NB

September

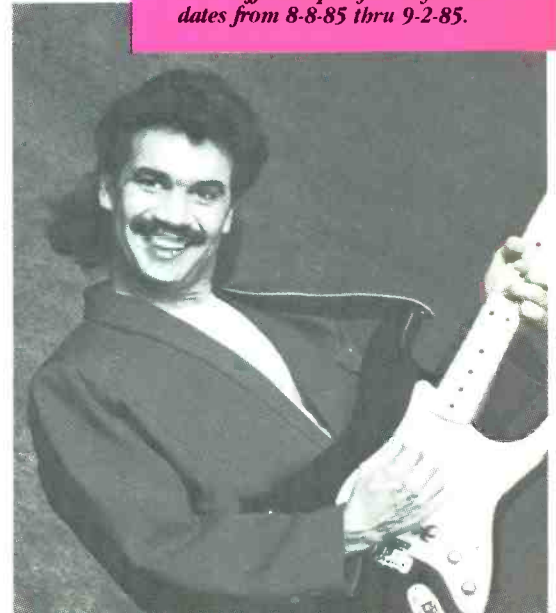
- 1 Minneapolis, MN
- 2 Seymour, WI



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



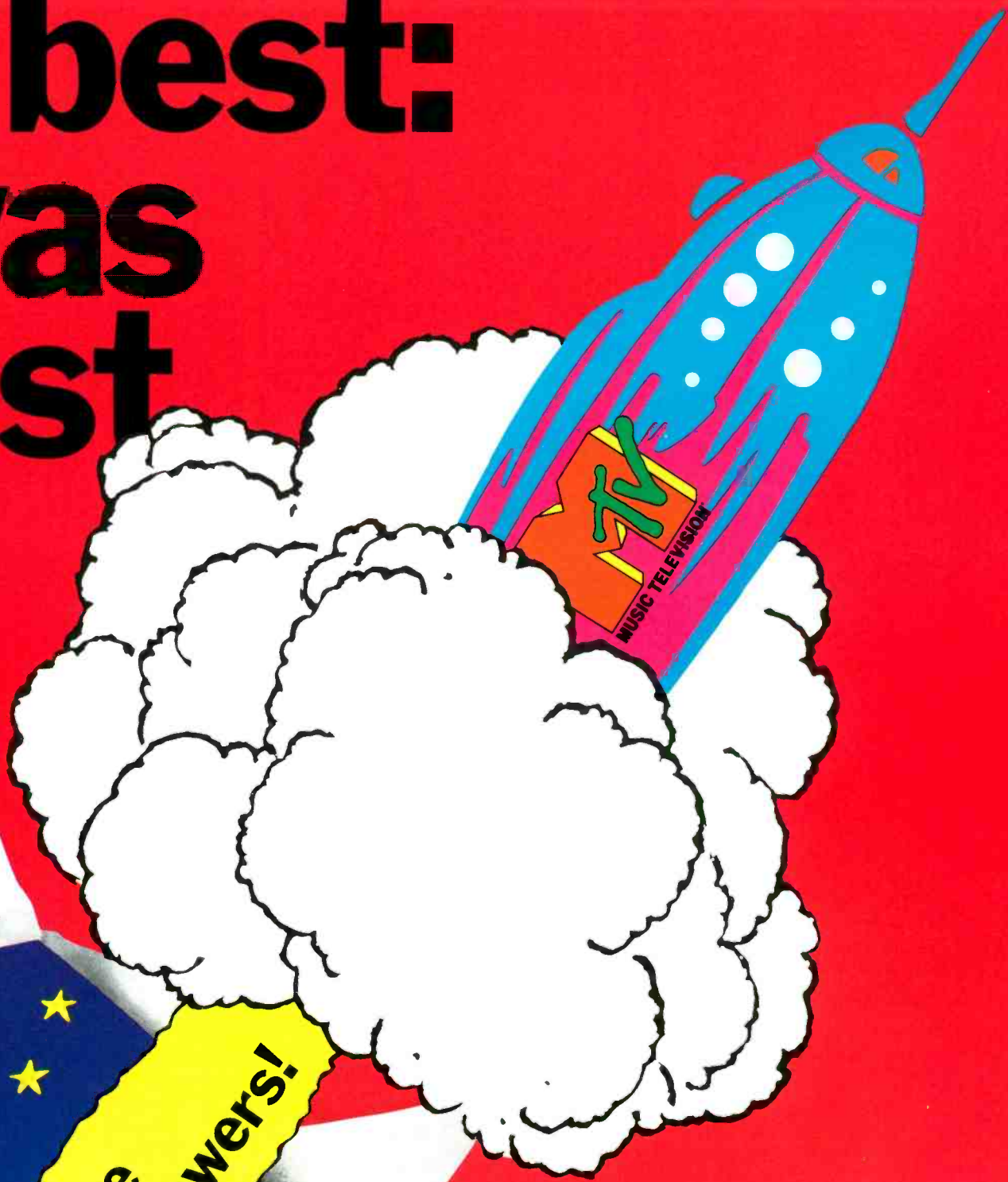
Russ Taff will open for Amy on all dates from 8-8-85 thru 9-2-85.



murrh.

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Nielsen said it best: This was our best year ever!



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**33% increase
in weekly viewers!**

Nielsen says it all!

SOURCES: Nielsen HomeVideo Index, Apr. 1983–Mar. 1984 average vs. Apr. 1984–Mar. 1985 average.
Nielsen Metered Household Weekly Cumulative x 12 + VPVH (MTV Networks Inc. estimate).
Subject to qualifications available upon request.

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 particular.

Peter Jamieson, managing director of EMI U.K., said at the committee 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 Market.

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 territory.

The group's president, Guido Rignano, who is head of both the Milan-based 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 Federmusica 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 Librettisti Autori di Musica Po-

pulare (UNCLA), the union of pop composers and authors; and UNIVIDEO, 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 meeting. "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 royalties.

"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 million.

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 group.

After the Monday (17) completion meeting, Wright, joint founder of Chrysalis with Terry Ellis (who quit the company earlier this year),

said the bulk of the money to be raised for the new venture would be used in developing the "non-music" side of the enlarged group's wide-ranging 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 business."

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 listen to.

- 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 pregnancy.

We shouldn't adopt a head-in-the-sand 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 is rising so rapidly: porn-rock.

- *Where lyrics once used innu-*

sex scenes.

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

The public has no control over what is beamed into its homes. Pre-teens 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.

decides to intervene.

I submit that the only sensible 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.

I suspect there are many who disagree 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.

A powerful array of artists raised 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 Africa.

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

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

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

'There is enough violence . . . without glorifying it in music aimed at youngsters'



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 loveless 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

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"
Tel Aviv, Israel

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-

talgie 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 song.

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 work.

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 matter.

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 slumming 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
Nashville

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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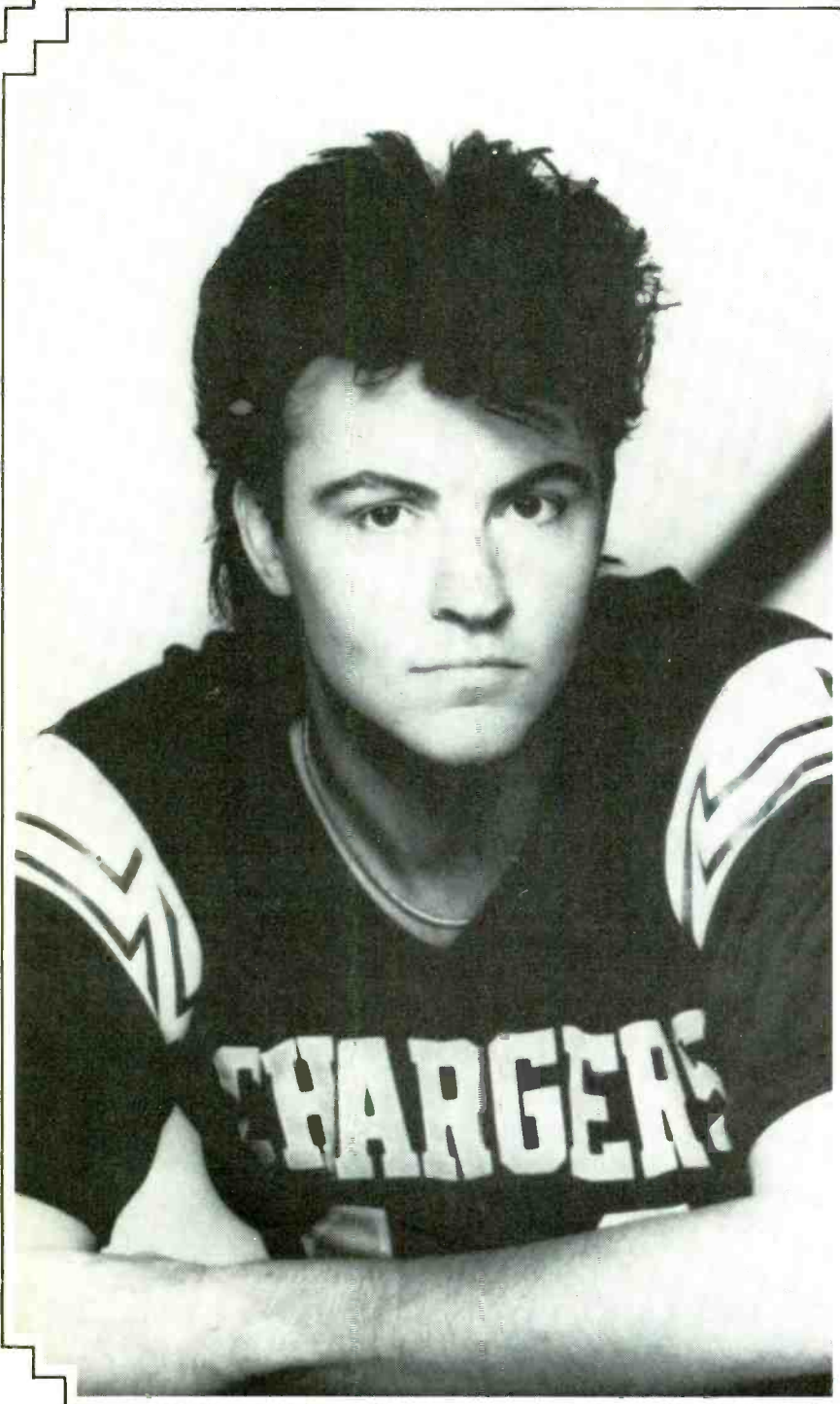
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PAUL YOUNG

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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



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disc
DIGITAL AUDIO



mercury



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

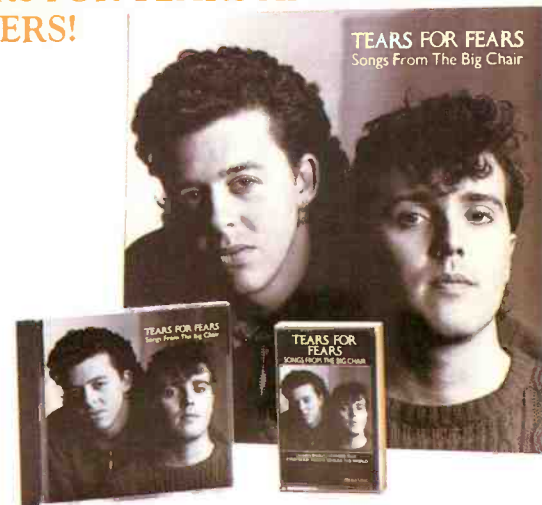
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ALBUM #824 400-1 *SINGLE 880 659-7 **SINGLE 880 294-7

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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.

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 constructive 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 pop radio 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 double-edged 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 Marketplace" 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 abruptly 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.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

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."

AOR

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

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 "long-form" 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.

GRUMBLINGS 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 below-market value to a minority party, often when the owner is in hot water at license renewal time).

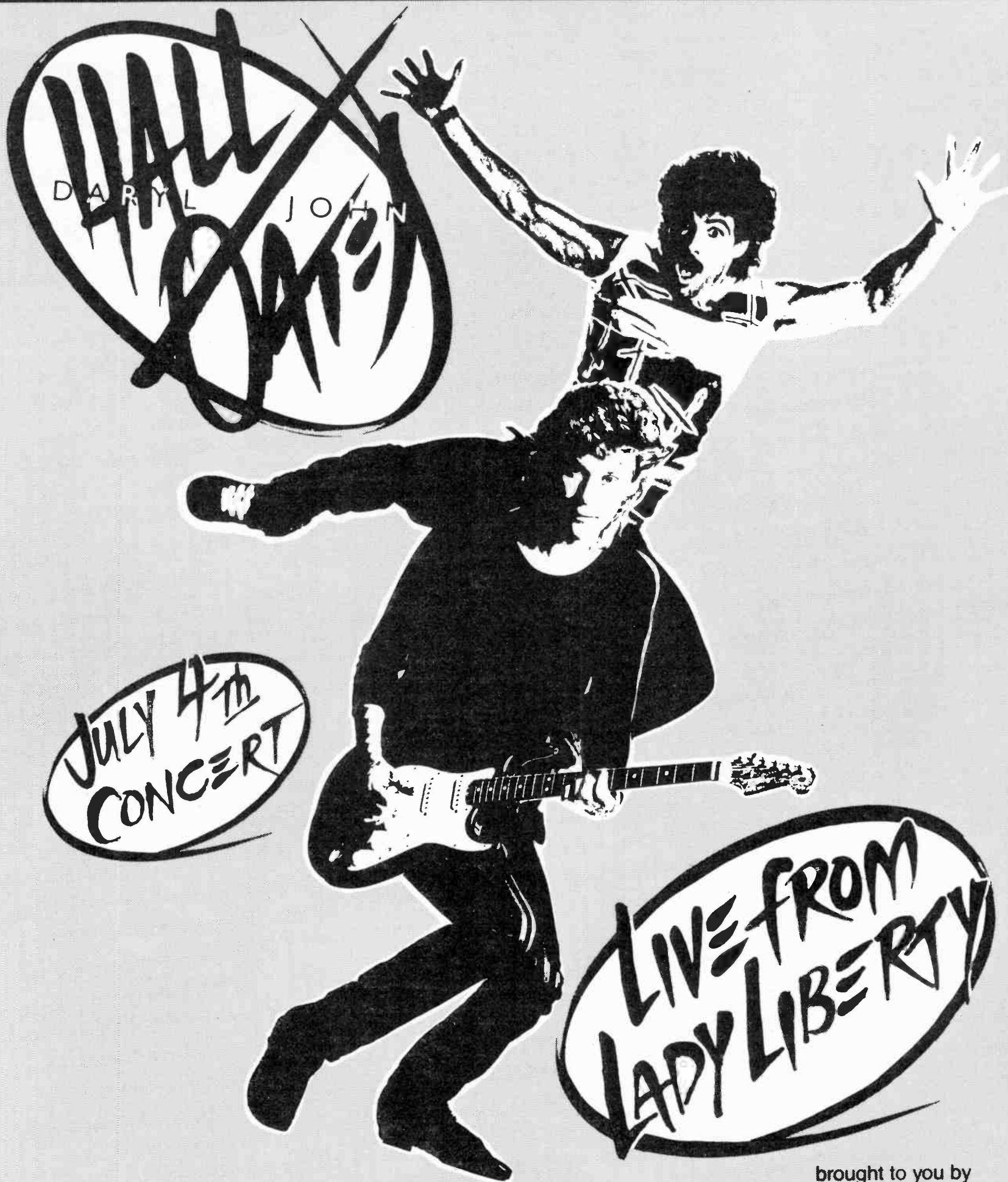
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Daryl Hall & John Oates' just-completed *Big Bam Boom* tour was the most successful in their 13-year career, and to cap it off in fine style, the Westwood One Radio Network will present their birthday present to America – Hall & Oates in a special 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.

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

WOX by Kim Freeman JIOX

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-FM.

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 Richards, a former WNEW-FM staffer, gets upped to music director at AOR outlet 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' whereabouts, 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, KKCX (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 displaced by the MOVE fire.

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 WBLN 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 later.

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 English-language 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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POP SINGLES

CHART RESEARCH PACKAGES

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Number One Pop Singles, 1941 through 1984. Lists Billboard issue date, title, artist and label of the number one record of each week. \$50.00.

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RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 187 REPORTERS

ARTIST	RECORD LABEL	NEW ADDS	TOTAL ON
HUEY LEWIS & THE NEWS	POWER OF LOVE CHRYSALIS	135	137
BRYAN ADAMS	SUMMER OF '69 A&M	96	99
ARETHA FRANKLIN	FREEWAY OF LOVE ARISTA	49	136
JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC	36	43
"WEIRD AL" YANKOVIC	LIKE A SURGEON ROCK 'N' ROLL	33	68

NATIONAL 183 REPORTERS

ARTIST	RECORD LABEL	NUMBER REPORTING
TEARS FOR FEARS	SHOUT MERCURY	40
TOM PETTY AND THE HEARTBREAKERS	MAKE IT BETTER (FORGET ABOUT ME) MCA	33
COREY HART	NEVER SURRENDER EMI-AMERICA	21
RICK SPRINGFIELD	STATE OF THE HEART RCA	21
JERMAINE JACKSON	(CLOSEST THING TO) PERFECT ARISTA	19

REGION 1

CT, MA, ME, NY State, RI, VT

WZON Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXXS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WVIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMIQ Rochester, NY
WPXY Rochester, NY
WGFY 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
WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WYSR 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
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WAVA Washington, DC
WRQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WHTF York, 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
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, 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
WNVZ Norfolk, VA
WBJV Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCJ-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCI-FM Chicago, IL
WKRR (K-102) Cincinnati, OH
WMMS Cleveland, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTJ Milwaukee, WI
WZUU Milwaukee, WI
WKZW (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
KJYO (KJ-103) OklaHoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KWK St. Louis, MO
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, 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
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMGJ (G-102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WITY Jackson, MS
KYYK 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
WKKX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITV San Antonio, TX
KTFM 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
KRYX-FM (Y-108) Denver, CO
KIIS Los Angeles, CA
KIQQ Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
KHITZ 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
KKRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP Sacramento, CA
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKD Salem, OR
KITS San Francisco, CA
KMEL San Francisco, CA
KSOL San Francisco, CA
KEZR San Jose, CA
KWSS San Jose, CA
KSLY San Luis Obispo, CA
KUBE Seattle, WA
KNBQ Tacoma, WA

REGION 1

CT, MA, ME, NY State, RI, VT

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
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

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
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richman Brothers Pennsauken, NJ
Sam Goody Baltimore, MD
Sam Goody Massapequa, NY
Seasons Four Records Hyattsville, MD
Shulman Records Cinnaminson, NJ
Tape King One Stop Hillside, NJ
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

REGION 3

FL, GA, NC, SC, East TN, VA

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 Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Oz Records Stone Mountain, GA
Peaches Clearwater, FL
Peaches Greensboro, NC
Peaches Richmond, VA
Peaches Ft. Lauderdale, FL
Q Records Miami, FL
RPM Associates Fairfax, VA
Record Bar Savannah, GA
Record Bar Durham, NC
Sounds Familiar Columbia, SC
Specs Records Miami, FL
Starship Records Savannah, GA
Tara Records Atlanta, GA
Tidewater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Angott 1-Stop Detroit, MI
Buzard's Nest Columbus, OH
Camelot N. Canton, OH
Central 1-Stop Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One-Stop Cleveland, OH
HarmonyHouseRecords&Tapes Troy, MI
Laury's Records Des Plaines, 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
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 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
Musicland 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 Metairie, LA

REGION 7

AZ, Southern CA, CO, HI, 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
Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musicland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Irvine, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Tower Anaheim, CA
Tower El Cajon, CA
Tower San Diego, CA
Tower Las Vegas, NV
Tower Panorama City, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

Budget Boise, ID
Dan-Jay Tuliwila, 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 Portland, OR
Tower Sacramento, CA
Tower San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot 100 chart. The stations 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 100 chart. The outlets in each region represent the entire panel in that region, not just those which are reporting 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. KKGQ 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.

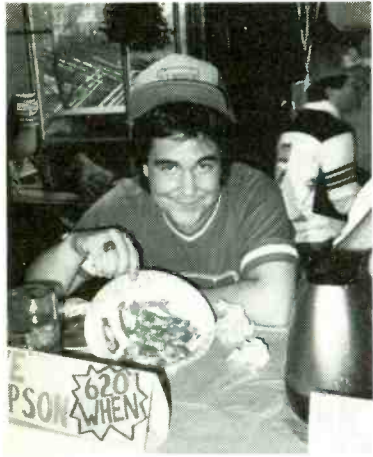
By posting his playlists on the electronic bulletin board based at Topeka's Thoroughbred Computers, Gibb has eliminated the time-consuming process of reading song sheets to the many label promotion

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."



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.

Heavy Metal Returns to Chicago Airwaves WVX-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 WVX-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 Army Granat handling sales and promotion. Not surprisingly, air duties are in the hands of Scott Loftus, a former WMET Chicago staffer who led the much-publicized 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 receive 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."

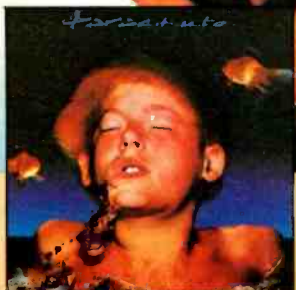
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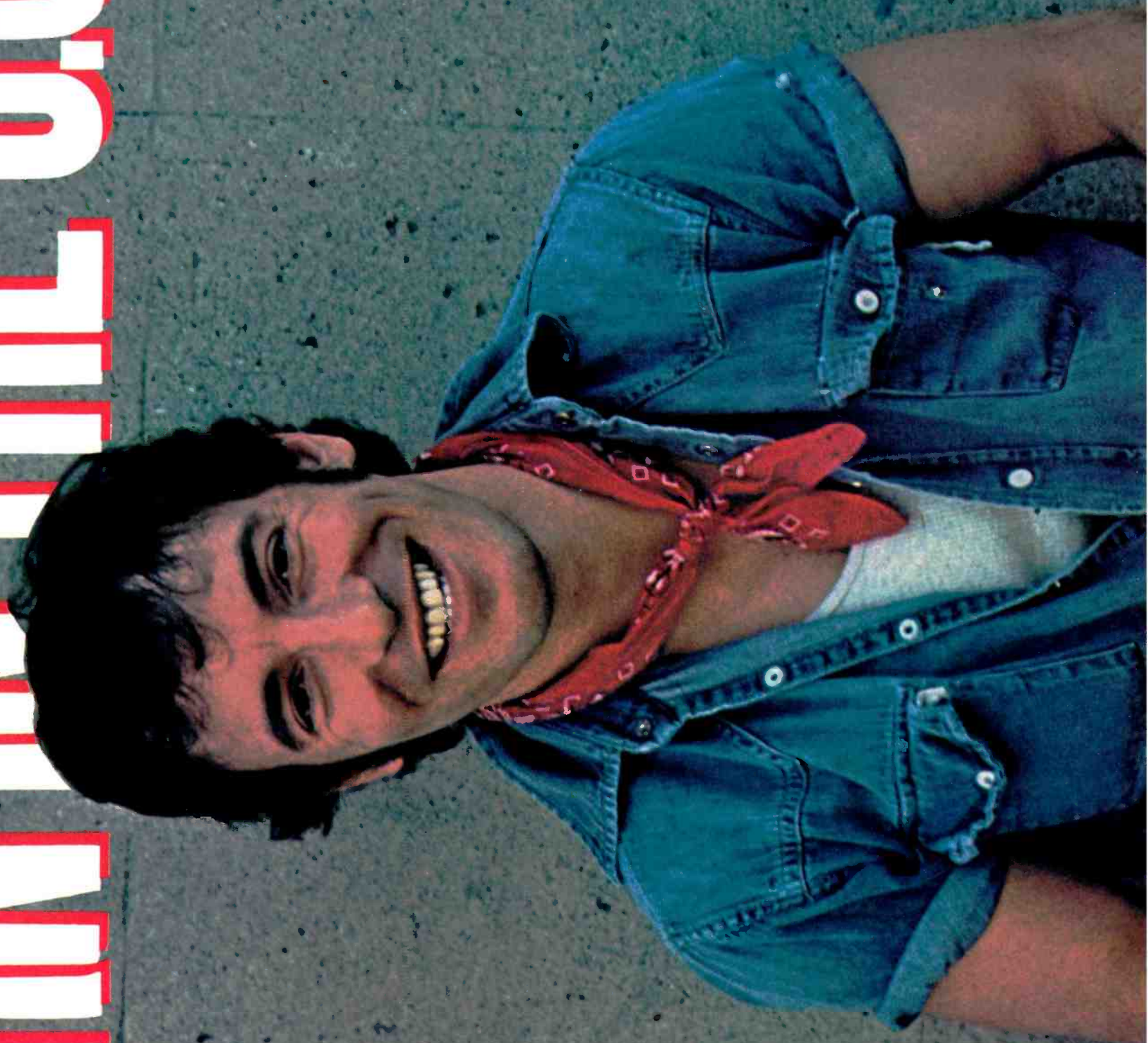


"AT THE FEET OF THE MOON"

Produced by Michael Beinhorn

Album AFLI-5337, 7" PB-14144, 12" PD-14145, Video (Hot Video Action)

RCA
Records and Cassettes



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THE FIRST YEAR

BRUCE SPRINGSTEEN BORN IN THE U.S.A.



CC 38653

ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

Produced by Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt.

Recorded by Toby Scott. Mixed by Bob Clearmountain. "Columbia," "C" are trademarks of CBS Inc. © 1985 CBS Inc.



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TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

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

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Will Keep Us Together, The Captain & Tennille, A&M
2. When Will I Be Loved, Linda Ronstadt, CAPITOL
3. Wildfire, Michael Murphey, EPIC
4. I'm Not Lisa, Jessi Colter, CAPITOL
5. Love Won't Let Me Wait, Major Harris, ATLANTIC
6. 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, COLUMBIA
2. I Can't Help Myself, Four Tops, MOTOWN
3. Woolly 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, IMPERIAL

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. Mary Poppins, Soundtrack, VISTA
2. My Name Is Barbra, Barbra Streisand, COLUMBIA
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Dear Heart, Andy Williams, COLUMBIA
5. The Beach Boys Today!, CAPITOL
6. Introducing Herman's Hermits, MGM
7. Goldfinger, Soundtrack, UNITED ARTISTS
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

1. Tryin' To Beat The Morning Home, T.G. Sheppard, MELODYLAND
2. Lizzie & The Rainman, Tanya Tucker, MCA
3. Reconsider Me, Narvel Felts, ABC/DOT
4. You're My Best Friend, Don Williams, ABC/DOT
5. Little Band Of Gold, Sonny James, COLUMBIA
6. Movin' On, Merle Haggard, CAPITOL
7. Touch The Hand, Conway Twitty, MCA
8. There I Said It, Margo Smith, 20TH CENTURY
9. When Will I Be Loved, Linda Ronstadt, CAPITOL
10. Word Games, Billy Walker, RCA

SOUL SINGLES—10 Years Ago

1. Look At Me (I'm In Love), Moments, STANG
2. Give The People What They Want, O'Jays, PHILADELPHIA INTL.
3. 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, EPIC
9. Take Me To The River, Syl Johnson, HI
10. Sooner Or Later, Impressions, CURTOM

Radio



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 receiving 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 Cemetery," "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 Guinness Book of World Records, Barker is shown here re-learning the radio ropes with KTTS program manager Don Paul.




Priscilla Wright

"SAY YOU'LL STAY FOREVER"
Produced by Jack Richardson
A/C MARKET—U.S. and CANADA
promoted by
Denise Mott—Marsha Puhl—Anya Leblanc

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Featured Programming

IN 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 Britain 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 Philadelphia and KMET and KLOS Los Angeles.

Speaking of female producers, Westwood One in Culver City, Calif., names Susanela 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 Kinoshian to director of syndicated services. Formerly the firm's national programming consultant, Kinoshian 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 and dates.

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 28-30, **Motley Crue**, Metalshop, MJI Broadcasting, one hour.

June 28-30, **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	NEW ADDS	TOTAL ON				
			THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
SADE	21	30				
YOUR LOVE IS KING PORTRAIT						
PAUL YOUNG	12	60				
EVERYTIME YOU GO AWAY COLUMBIA						
DARYL HALL & JOHN OATES	10	39				
POSSESSION OBSESSION RCA						
DEBARGE	10	65				
WHO'S HOLDING DONNA NOW GORDY						
SISTER SLEDGE	9	31				
FRANKIE ATLANTIC						

WSKY Asheville, NC
 WRMM Atlanta, GA
 WSB-AM Atlanta, GA
 KEYI Austin, TX
 WBAL Baltimore, MD
 WFBR Baltimore, MD
 WJBC Bloomington, IL
 KBOI Boise, ID
 WBEN-AM Buffalo, NY
 WGR Buffalo, NY
 KTWO Casper, WY
 WVAF Charleston, WV
 WBT Charlotte, NC
 WCFL Chicago, IL
 WYEN Chicago, IL
 WKRC Cincinnati, OH
 WLTL Cincinnati, OH
 WLTF Cleveland, OH
 WMJI Cleveland, OH
 WIS Columbia, SC
 WTVN Columbus, OH
 KMGC Dallas, TX
 WLAD Danbury, CT
 WHIO-AM Dayton, OH
 KHOW Denver, CO
 KRNT Des Moines, IA
 WEIM Fitchburg, MA
 WENS Indianapolis, IN
 WSLI Jackson, MS
 WIVY Jacksonville, FL
 KLSI Kansas City, MO
 KUDL Kansas City, KS
 KMJJ Las Vegas, NV
 KMGG Los Angeles, CA
 KOST Los Angeles, CA
 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
 WPXI New York, NY
 WWDE Norfolk, VA
 KLTE Oklahoma City, OK
 KOIL Omaha, NE
 WIP Philadelphia, PA
 KKLT Phoenix, AZ
 KOY Phoenix, AZ
 WTAE Pittsburgh, PA
 WWSW Pittsburgh, PA
 KGW Portland, OR
 WPJB Providence, RI
 WPRO-AM Providence, RI
 WRVA Richmond, VA
 KQSW Rock Springs, WY
 WSGW Saginaw, MI
 KSL Salt Lake City, UT
 KFMB-AM San Diego, CA
 KFMB-FM San Diego, CA
 K-101 San Francisco, CA
 WGY Schenectady, NY
 KKPL Spokane, WA
 KSD St. Louis, MO
 KKJO St. Joseph, MO
 WIQI Tampa, FL
 WWWW Toledo, OH
 KRAV Tulsa, OK
 WLTT Washington, DC
 WMAL Washington D.C.,

FOR WEEK ENDING JUNE 29, 1985

Billboard

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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	9	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC	2 weeks at No. One ◆ SURVIVOR
2	3	3	11	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
3	5	11	6	GETCHA BACK	CARIBOU 4-04913/EPIC	◆ 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	◆ WHAM!
19	21	24	5	FIND A WAY	A&M 2734	AMY GRANT
20	13	5	16	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆ SADE
21	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
24	26	31	4	WALKING ON SUNSHINE	CAPITOL 5466	◆ KATRINA AND THE WAVES
25	22	16	9	THROUGH THE FIRE	WARNER BROS. 7-29025	◆ CHAKA KHAN
26	30	33	3	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY
27	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.	◆ MADONNA
30	NEW ▶			YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC	◆ SADE
31	33	36	3	SUSSUDIO	ATLANTIC 7-89560	◆ PHIL COLLINS
32	24	23	18	RHYTHM OF THE NIGHT	GORDY 1770/MOTOWN	◆ DEBARGE
33	39	—	2	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	◆ DAN FOGELBERG
35	29	29	20	ONE MORE NIGHT	ATLANTIC 7-89588	◆ PHIL COLLINS
36	32	26	17	I'M ON FIRE	COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
37	34	27	15	I JUST WANNA HANG AROUND YOU	WARNER BROS. 7-29042	GEORGE BENSON
38	36	30	23	NIGHTSHIFT	MOTOWN 1773	◆ COMMODORES
39	38	38	4	THINGS CAN ONLY GET BETTER	ELEKTRA 7-69651	◆ HOWARD JONES
40	37	37	15	WE ARE THE WORLD ▲	COLUMBIA US7-04839	◆ 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 seminar. 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 old."

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 new album, "Bad Attitude." Pictured at Elroy are, from left: Bob Rifci, 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 Lervalva. 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 user.

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 high- and 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 include video cleaner, vinyl dust cover and two blank cassettes, one high-grade 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 calculations.

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 here.

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 store.

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 music," 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."

EARL PAIGE

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|--|---|
| <input type="checkbox"/> 01. Retailers of records, tapes, video/computer software, communications hardware | <input type="checkbox"/> 05. Artist, managers, agents, attorneys |
| <input type="checkbox"/> 02. Distributors of records and software including rack jobbers, one stops | <input type="checkbox"/> 06. Concert promoters, concert facilities |
| <input type="checkbox"/> 03. Radio, discos, TV/Cable personnel | <input type="checkbox"/> 07. Music fans |
| <input type="checkbox"/> 04. Manufacturers of records and software, including | <input type="checkbox"/> 09. Music publishers, unions, industry associations. |
| | <input type="checkbox"/> 11. Other (please be specific) _____ |

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Charge my credit card as follows:

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 Visa
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Card Expires _____

Master Card Bank# _____

U.S. & Possessions

- | | |
|--|-------|
| <input type="checkbox"/> 1 year (51 issues) | \$148 |
| <input type="checkbox"/> 6 months (26 issues) | 88 |
| <input type="checkbox"/> 2 years (102 issues) | 240 |
| <input type="checkbox"/> 1 year via First Class | 215 |
| <input type="checkbox"/> Alaska (First Class only) | 215 |

Canada

- | | |
|---|------------|
| <input type="checkbox"/> 1 year | \$158 U.S. |
| <input type="checkbox"/> 1 year via First Class | 225 U.S. |

Overseas

- | | |
|--|---------|
| <input type="checkbox"/> Australia & New Zealand (via air jet) | \$250 |
| <input type="checkbox"/> Central American & Caribbean (via air mail) | 230 |
| <input type="checkbox"/> Mexico (via air mail, Billed in Pesos) | 225 |
| <input type="checkbox"/> South America (via air mail) | 285 |
| <input type="checkbox"/> Continental Europe (via Air mail)** | £140 |
| <input type="checkbox"/> Asia, Africa, all others (via air mail) | 350 |
| <input type="checkbox"/> Japan (via air jet) | ¥80,000 |

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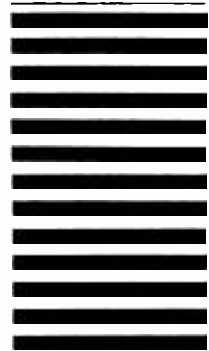
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On the Beam

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.

JEWELLED 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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POP™					Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE				
				LABEL & NUMBER/DISTRIBUTING LABEL					
1	2	2	5	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	2 weeks at 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	CHRYSLIS 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 ▶			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 ▶			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			

CLASSICAL™					Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST				
				LABEL & NUMBER/DISTRIBUTING LABEL					
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 DFO-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	CINCINNATI POPS (KUNZEL)			
11	11	9	5	AVE MARIA	PHILIPS 412-629	KIRI TE KANAWA			
12	15	17	5	TELARC SAMPLER #2	TELARC 80102	VARIOUS ARTISTS			
13	10	11	5	BACH: GOLDBERG VARIATIONS	CBS MK-37779	GLENY GOULD			
14	12	14	5	WITH A SONG IN MY HEART	PHILIPS 412-625	JESSIE NORMAN, BOSTON POPS (WILLIAMS)			
15	14	13	5	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932	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	NEW ▶			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	VARIOUS ARTISTS			
27	27	27	3	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 411-123	DICHTER (MARRINER)			
28	24	22	5	THE ART OF BEVERLY SILLS	ANGEL AV-34017	BEVERLY SILLS			
29	28	25	5	VIVALDI: FOUR SEASONS	ARCHIV 400-045	THE ENGLISH CONCERT (PINNOCK)			
30	30	—	2	COPLAND: APPALACHIAN SPRING	PRO ARTE CDD-140	ST. PAUL CHAMBER ORCHESTRA (DAVIES)			

New Age Distributor Going Mainstream Narada Shifts Its Emphasis to Record/Tape Stores

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 sections.

"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 store base.

"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 number, 1-800-8NARADA, to encourage retailers further.

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 part of its business in cassettes.

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 large part of the market."

Adds Broadie: "If the majors understood it, the chains wouldn't be calling us. Of course, that doesn't mean they're not trying."

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 feature 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 full-pager. "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

New Releases

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
Flash
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

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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 Pain
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
Spoiled Girl
LP Epic FE 39970/CBS/no list
CA FET 39970/no list

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

220 VOLT
Electric Messengers
LP Epic BFE 40099/CBS/no list
CA BET 40099/no list

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

VARIOUS ARTISTS
Love Sixties
LP JCI JCI-3102/\$5.98

VARIOUS ARTISTS
Mellow Sixties
LP JCI JCI-3104/\$5.98

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

VARIOUS ARTISTS
Soul Sixties
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
LP Epic BFE 40060/CBS/no list
CA BET 40060/no list

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 long-player 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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TOP MIDLINE ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)			
1	2	88	AEROSMITH	COLUMBIA PC-36865 (1980)	4 weeks at No. One AEROSMITH'S GREATEST HITS	
2	1	96	ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS	
3	3	96	THE WHO	MCA 37217 (1971)	WHO'S NEXT	
4	4	94	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II	
5	5	152	BILLY JOEL	COLUMBIA PC-32544 (1974)	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	NEW	▶	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	

(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.

ACCESSORY FIRMS

(Continued from page 24)

minutes of "Jane Fonda's Workout," according to Allsop's Lervalva. "It's a \$30 value for free," he notes.

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 Lervalva, 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.

Compiled from a national sample of retail store and rack sales reports.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other		
ENTERTAINMENT	1	1	76	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	2	2	16	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	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	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•		•	•		
	8	6	5	SUMMER GAMES II	Epyx	Arcade Style Sports Game	•	•	•	•						
	9	10	2	SUPER HUEY	Cosmi	Helicopter Simulation			•							
	10	19	3	BEACHHEAD II	Access	Strategy Arcade Game			•							
	11	13	89	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						
	12	8	17	BRUCE LEE	Datasoft	Adventure Game	•	•	•							
	13	16	30	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•							
	14	14	9	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.			•							
	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			•							

EDUCATION	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.	•	♦♦	♦♦	•	•						
	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.	•	♦★	♦★	•		•★					
	5	10	4	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•		•	•							
	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.	•	•	•								
	7	6	2	MUSIC SHOP	Broderbund	Allows you to create, edit and store your compositions. 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.	•		•	•							
	10	7	2	HAYDEN SAT PACK	Hayden	Combined Sat programs.	•	•	•	•							

HOME MANAGEMENT	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.	•		•								
	3	3	91	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•							
	4	8	10	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•							
	5	6	10	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•							
	6	4	15	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System				•							
	7	7	83	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•						
	8	5	25	PAPERCLIP	Batteries Included	Word Processing Package		•	•★								
	9	9	17	PFS: WRITE	Software Publishing	Word Processing Package	•			•						•	
	10	10	3	LETTER WIZARD	Datasoft	Word Processing Program	•	•	•								

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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 video-cassette 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 Encounters 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 party 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 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 multi-speaker 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, Apex 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.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of 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 ▲	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	NEW ▶		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 ▲	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 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.

SADE

DIAMOND LIFE VIDEO

Sparkling videos from the
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◆ **When Am I Going To
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The International Newsweekly of Music and Home Entertainment

 **Home video**

...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 hostilities, rather than public facilities such as hospitals and army bases. PortaVideo will be stressing home video's high degree of choice and convenience 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 "Brightly 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 appears 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 Quackenbush 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 involved 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. Platinum 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

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	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 ▲	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 1660	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	NEW ▶		THE RIVER	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
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 SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
18	16	11	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
19	20	9	SUPERGIRL ▲	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
20	17	7	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
21	15	17	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
22	18	4	HEAVEN HELP US	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
23	23	11	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
24	38	2	CHOOSE ME	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
25	34	20	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
26	25	6	NINJA III- THE DOMINATION ●	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
27	22	19	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
28	24	15	CRIMES OF PASSION ▲	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
29	28	15	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
30	26	4	NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R
31	21	6	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
32	32	3	THE BROTHER FROM ANOTHER PLANET	Cinecom Intl. Films Key Video 6831	Joe Morton	1984	R
33	NEW ▶		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

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 western-centered 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."

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 line.

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.

● 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 1,000,000 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.

TOP VIDEOCASSETTES SALES

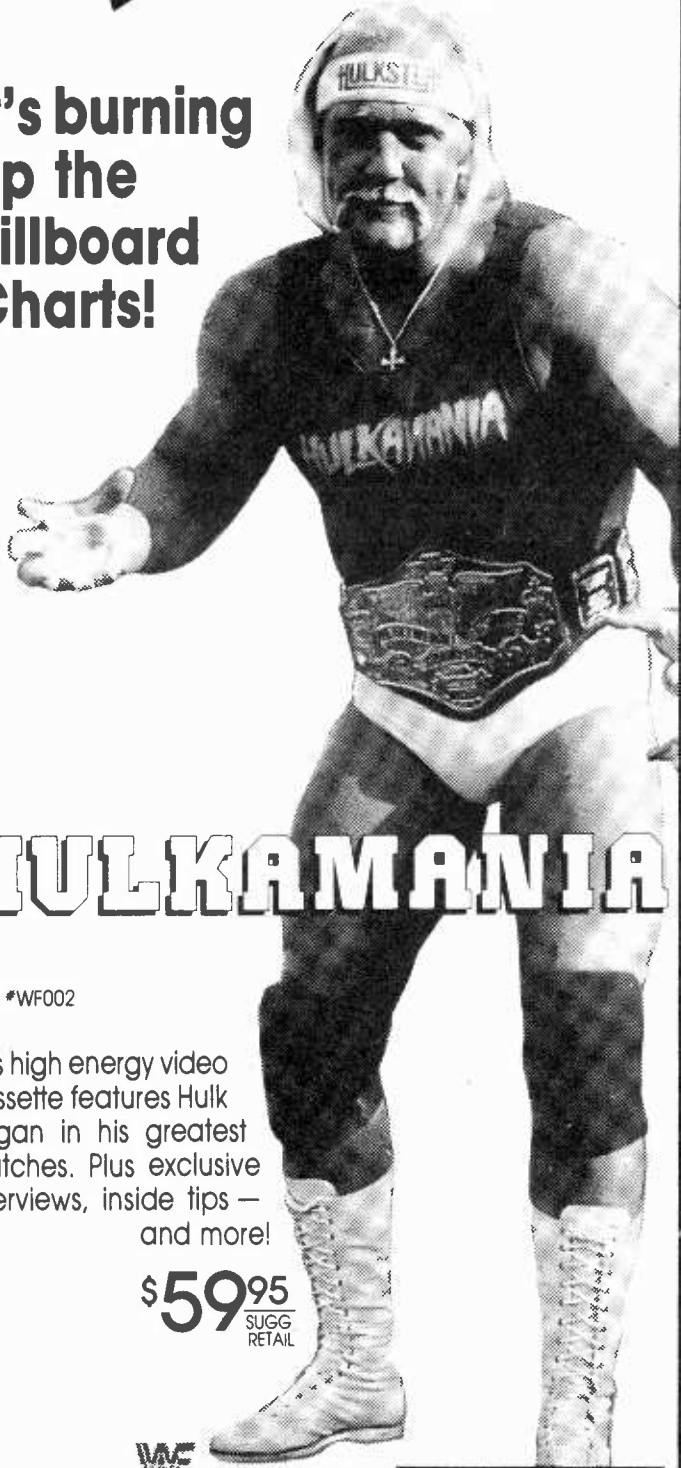
Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	163	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	17	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
3	4	15	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	3	30	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	7	9	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
6	5	4	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
7	6	10	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
8	9	17	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
9	12	17	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
10	10	65	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
11	8	30	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
12	11	32	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
13	15	9	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
14	21	3	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95
15	17	7	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
16	13	73	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
17	23	3	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
18	16	80	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
19	24	5	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
20	31	2	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
21	14	4	DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
22	27	8	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
23	NEW▶		SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
24	NEW▶		PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	79.98
25	28	12	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
26	22	30	FIRST BLOOD ▲	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95
27	19	54	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	39.95
28	NEW▶		HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
29	NEW▶		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
30	NEW▶		DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95
31	18	121	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	39.95
32	NEW▶		THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
33	NEW▶		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
34	NEW▶		THE RIVER	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	79.95
35	NEW▶		CLOSE ENCOUNTERS OF THE THIRD KIND	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
36	NEW▶		THE DISNEY DREAM FACTORY: 1933-1938	Walt Disney Home Video 257	Animated	1985	NR	29.95
37	25	3	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	79.95
38	36	9	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
39	NEW▶		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
40	37	3	RAINBOW BRITE & THE MIGHTY MONSTOMURK MENACE	Children's Video Library Vestron 1510	Animated	1985	NR	29.95

● 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.

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Disney Channel Study Examines Viewer Habits

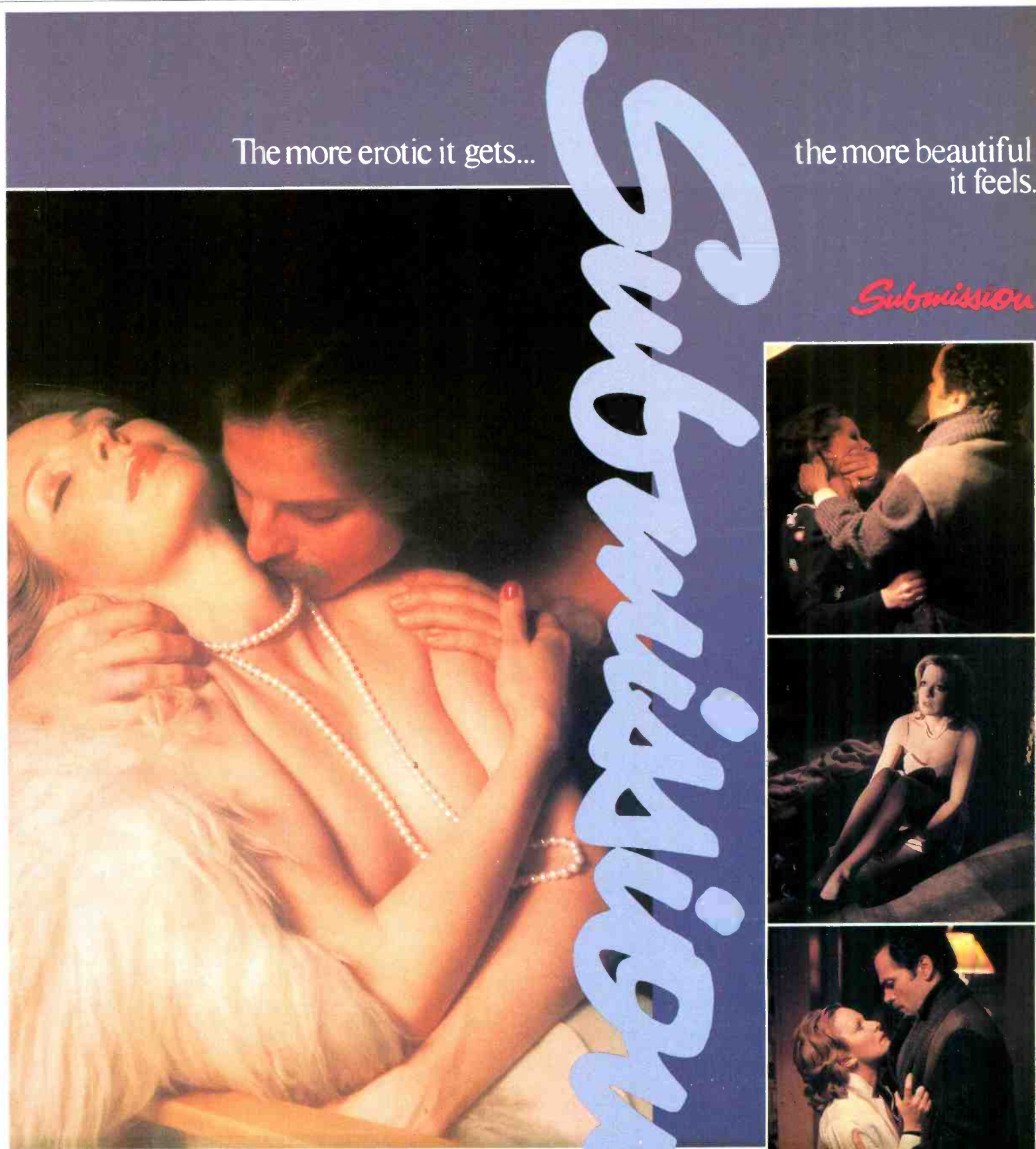
LOS ANGELES Prerecorded videocassette sales or rentals do not have a negative impact on subscriber satisfaction with The Disney Channel, Walt Disney's pay cable service, according to the results of a survey sponsored by the channel.

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:

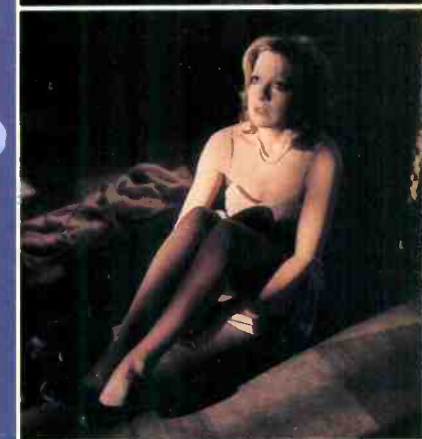
- The vast majority of VCR owners report that the VCR is used to watch rental material and to tape programming from regular television. The VCR is used more for these two purposes than for taping from cable channels or watching material that has been purchased.
- A greater proportion of current Disney 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 subscribers (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%).



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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.

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 pro-

vide 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, Ohlmyer 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 Herb 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.

...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 Komanecki's perfect-rated performances and other events at a price of \$150 for one hour of video.

TONY SEIDEMAN

'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 Kaja-googoo); 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 mini-feature 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 videos.

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 combination 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 profile."

Shapiro adds that music and entertainment news and information will be delivered in between clips, as well as comedy bits from John Kasir, 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 vid-

eo-cassette, 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 "high-tech, modern looking" set using four video monitors, a computer, a VCR and a video jukebox. ATI video chief Jeff Franklin is executive pro-

ducer, 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 "Visions."

JIM BESSMAN

New Video Clips

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 Sorokin Productions/Don Sorokin
George Bloom III

SANDRA BERNHARD

Everybody's Young
I'm Your Woman/Mercury
Working Pictures Productions
Jonathan Demme

CAMEO

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

THE FIRM

Satisfaction Guaranteed
The Firm/Atlantic
Martin Kahan Productions/Bob Jason
Martin Kahan

GARY O'

Call Of The Wild
Strange Behavior/RCA
Michael Rosen/Derek Sewell
David Buder

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

Little By Little
Shaken 'n Stirred/Es Paranza/Atlantic
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

Barriers
Simon Townshend's Moving Target/21/PolyGram
MGMM/Jacqui Byford
Nick Morris

SUZANNE VEGA

Marlene On The Wall
Suzanne Vega/A&M
Francie Moore/Design Art
Leslie Leibman

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		AS OF JUNE 19, 1985		
		PROGRAMMING		
		This report does not include videos in recurrent or oldie rotation.		
		WEEKS ON PLAYLIST		
VIDEOS ADDED THIS WEEK	JULIE BROWN	HOMECOMING QUEEN'S GOT A GUN	Sire	LIGHT
	JOHN FOGERTY	CENTERFIELD	Warner Bros.	LIGHT
	ARETHA FRANKLIN	FREEWAY OF LOVE	Arista	BREAKOUT
	JERMAINE JACKSON	PERFECT	Arista	LIGHT
	ELTON JOHN/MICHAEL JACKSON	ACT OF WAR	Geffen	LIGHT
	PRINCE & THE REVOLUTION	RASPBERRY BERET	Paisley Park/Warner Bros.	POWER
	RATT	LAY IT DOWN	Atlantic	POWER
	SADE	YOUR LOVE IS KING	Portrait	LIGHT
	BJORN SKIFS	THE ARBITER	RCA	NEW
	STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M	POWER
STYLE COUNCIL	WALLS COME TUMBLIN' DOWN	Geffen	LIGHT	
TALKING HEADS	ROAD TO NOWHERE	Sire	POWER	
POWER ROTATION <small>Sneak Preview Videos</small>	BRYAN ADAMS	SUMMER OF '69	A&M	3
	JEFF BECK & ROD STEWART	PEOPLE GET READY	Epic	4
	PAT BENATAR	INVINCIBLE	Chrysalis	2
	BOB DYLAN	TIGHT CONNECTION TO MY HEART	Columbia	5
	THE FIRM	SATISFACTION GUARANTEED	Atlantic	4
	GODLEY & CREME	CRY	Polydor	2
	DON HENLEY	NOT ENOUGH LOVE IN THE WORLD	Geffen	5
	CYNDI LAUPER	THE GOONIES 'R' GOOD ENOUGH	Epic	7
	NIGHT RANGER	SENTIMENTAL STREET	MCA	4
	TOM PETTY & THE HEARTBREAKERS	MAKE IT BETTER (FORGET ABOUT ME)	MCA	3
THE POWER STATION	BANG A GONG	Capitol	5	
BRUCE SPRINGSTEEN	GLORY DAYS	Columbia	2	
TEARS FOR FEARS	SHOUT	Mercury	4	
HEAVY ROTATION	PHIL COLLINS	SUSSUDIO	Atlantic	13
	*EURYTHMICS	WOULD I LIE TO YOU?	RCA	8
	HOWARD JONES	THINGS CAN ONLY GET BETTER	Elektra	16
	KATRINA & THE WAVES	WALKING ON SUNSHINE	Capitol	10
	HUEY LEWIS & THE NEWS	BAD IS BAD	Chrysalis	17
	*MADONNA	INTO THE GROOVE	Warner Bros.	14
	*TIL TUESDAY	VOICES CARRY	Epic	17
	*WHAM!	EVERYTHING SHE WANTS	Columbia	12
	PAUL YOUNG	EVERY TIME YOU GO AWAY	Columbia	9
	ACTIVE ROTATION	THE BEACH BOYS	GETCHA BACK	Caribou/CBS
JOHN CAFFERTY & THE BEAVER BROWN BAND		TOUGH ALL OVER	Scotti Bros.	10
*DURAN DURAN		A VIEW TO A KILL	Capitol	6
*DARYL HALL & JOHN OATES		POSSESSION/OBSESSION	RCA	7
COREY HART		NEVER SURRENDER	EMI America	6
MEN AT WORK		EVERYTHING I NEED	Columbia	3
*ROBERT PLANT		LITTLE BY LITTLE	Es Paranza	8
SUPERTRAMP		CANNONBALL	A&M	6
****WEIRD AL* YANKOVIC		LIKE A SURGEON	Rock'n'Roll/CBS	3
MEDIUM ROTATION		DEAD OR ALIVE	YOU SPIN ME AROUND	Epic
	DEPECHE MODE	PEOPLE ARE PEOPLE	Sire	14
	**THE DOORS	ROAD HOUSE BLUES	MCA Home Video/Elektra	5
	PAUL HURDCASTLE	19	Chrysalis	6
	HEART	WHAT ABOUT LOVE	Capitol	4
	THE HOOTERS	ALL YOU ZOMBIES	Columbia	7
	GRAHAM PARKER & THE SHOT	WAKE UP	Elektra	11
	RED SPEEDWAGON	LIVE EVERY MOMENT	Epic	2
	GINO VANNELLI	BLACK CARS	HME/CBS	10
	VITAMIN Z	BURNING FLAME	Geffen	12
BREAKOUT ROTATION	A-HA	TAKE ON ME	Warner Bros.	5
	DAVID BOWIE	LOVIN' THE ALIEN	EMI America	7
	DIRE STRAITS	WALK OF LIFE	Warner Bros.	2
	GO WEST	CALL ME	Chrysalis	9
	KING	LOVE AND PRIDE	Epic	9
	KENNY LOGGINS	FOREVER	Columbia	3
	JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION)	Atlantic	2
	RICK SPRINGFIELD	STATE OF THE HEART	RCA	2
	GEORGE THOROGOOD	HAND JIVE	EMI America	4
	JOE WALSH	THE CONFESSOR	Warner Bros.	6
LIGHT ROTATION	ANIMATION	LET HIM GO	Mercury	6
	RUSS BALLARD	FIRE STILL BURNS	EMI America	4
	KIM CARNES	CRAZY IN THE NIGHT	EMI America	5
	COCK ROBIN	WHEN YOUR HEART IS WEAK	Columbia	6
	DOPPELGANGER	COMMUNICATION BREAKDOWN	Manhattan	6
	BRYAN FERRY	SLAVE TO LOVE	Warner Bros.	6
	DAN HARTMAN	GET OUTTA TOWN	MCA	7
	HELIX	DEEP CUTS THE KNIFE	Capitol	3
	PAUL HYDE & THE PAYOLAS	YOU'RE THE ONLY LOVE	A&M	3
	LIFE BY NIGHT	PHONE TO PHONE	Manhattan	4
NEW ORDER	PERFECT KISS	Qwest	3	
PARACHUTE CLUB	AT THE FEET OF THE MOON	RCA	3	
SANTANA	I'M THE ONE WHO LOVES YOU	Columbia	2	
THE THOUGHT	EIGHT MILES HIGH	MCA	6	
THREE O'CLOCK	HER HEAD'S REVOLVING	IRS	2	
TRANSLATOR	COME WITH ME	415/Columbia	5	
NEW ROTATION	FISHBONE	MODERN INDUSTRY	Columbia	1
	JOE LAMONT	SECRETS YOU KEEP	Private I/CBS	4
	LONG RYDERS	I HAD A DREAM	Frontier	5
	NUMAN & SHARPE	CHANGE YOUR MIND	Mercury	3
	NILE RODGERS	LET'S GO OUT TONIGHT	Warner Bros.	3
	ULI JOHN ROTH	THE NIGHT THE MASTER COMES	Capitol	6

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

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Pushing The Buttons. Ramsa marketing manager Tom Bensen (foreground) and product manager Gene Juall stand at the controls of the WR-8616 post-production 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. First-time 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 for.

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)

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 down-to-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 specialized 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 repertoire," 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 non-classical 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 plants.

"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-

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(Continued on page 38)

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**

Soyfer at the controls.

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

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 **PolyGram**.

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-

Video Track

LOS ANGELES

STONE WALL PRODUCTIONS is finishing up a long-form video documentary 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 syncing."

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 rolescope animation effects, which took two months to complete.

According to **Warner Bros.**, there

should be at least three videos forthcoming for the new **Talking Heads** album "Little Creatures." 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 Of Summer"** video.

NEW YORK

FREE 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-O**, **Delite**, **Fruquan**, the "DBC," **Prince Paul** and **Wise**, the **Human Mix Machine**. The clip was co-produced 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**.

Edited by STEVEN DUPLER

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.**

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 pro-

cessors, 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 Worsey: "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.

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 Britannia 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 in 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

possibly form a credit union.

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. Soundcraft'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.

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 industry-wide 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.

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 present 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.

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 Vicari.

NASHVILLE

RECENT 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 Records.

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

Aerage 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.

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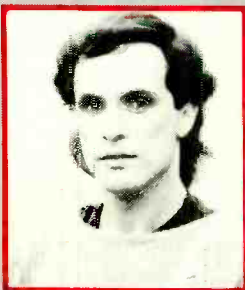
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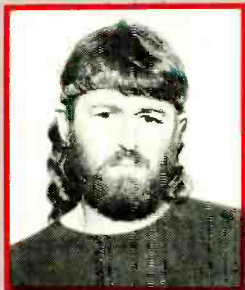
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ALPHAVILLE

Changing Designs OF Music AND Media

WEST GERMANY • AUSTRIA • SWITZERLAND

By JIM SAMPSON

It'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-cooperation.

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. plummeted 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 1982.

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 state-controlled 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 protection.

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 Siggie 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			LONGPLAYS		
ALPHAVILLE Forever Young	THE HONEYDRIPPERS Sea Of Love	MATT BIANCO More Than I Can Bear	ALPHAVILLE Forever Young	FOREIGNER Agent Provocateur	CHAKA KHAN I Feel For You
ALPHAVILLE Jet Set	HOWARD JONES Look Mama	PASO DOBLE Computertiebe	GEORGE BENSON 20/20	THE HONEYDRIPPERS Volume One	MADONNA Like A Virgin
THE CARS Hello Again	NIK KERSHAW The Riddle	PRINCE Purple Rain	BEVERLY HILLS COP Original Soundtrack	HOT AND NEW '85 THE HITS-ALBUM 2 Compilabons	MATT BIANCO Whose Side Are You On
PHIL COLLINS Sussudio	NIK KERSHAW Wide Boy	PETER SCHILLING Hitze der Nacht	THE CARS Heartbeat City	HUMPE-HUMPE Humpe-Humpe	MARIUS MÜLLER-WESTERNHAGEN Die Sonne so rot
PHIL COLLINS One More Night	CHAKA KHAN I Feel For You	SISTER SLEDGE Lost In Music	ERIC CLAPTON Forever Man	AL JARREAU High Crime	PRINCE Purple Rain
FOREIGNER I Want To Know What Love Is	CHAKA KHAN This Is My Night	JULIANE WERDING Drei Jahre lang	PHIL COLLINS No Jacket Required	HOWARD JONES 12" Album	PRINCE Around The World In A Day
FOREIGNER That Was Yesterday	MADONNA Like A Virgin	KIM WILDE The Second Time	EAGLES The Best Of Eagles	HOWARD JONES Dream Into Action	SISTERS OF MERCY First And Last And Always
GLENN FREY The Heat Is On	MADONNA Material Girl	KIM WILDE The Touch	EVERYTHING BUT THE GIRL Love Not Money	NIK KERSHAW The Riddle	KIM WILDE Teases And Dares
DAN HARTMAN We Are The Young	MATT BIANCO Half A Minute	KIM WILDE Rage To Love			

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AUSTRIA: CD, VIDEO, CABLE BRIGHTEN MUSICAL PROSPECTS

By MANFRED SCHREIBER

The 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 111.6% on 1983.

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-



FALCO

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 classical sector."

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 Austro-Video.

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

The 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 turn-

over and in the classical sector it's up to some 42%. But taking 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 figures along the same lines. Our marketing strategy and priority, certainly for the next few months, remains the CD catalog."

Through to May this year, the Swiss record industry has been in a position 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

INDUSTRY IN FOCUS: MARKET LEADER REPORTS

WEST GERMANY
AUSTRIA
SWITZERLAND '85

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 Gesellschaft/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 Ireland 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.



MARIUS MULLER-WESTERNHAGEN

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.

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



TRUCK STOP

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

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 position 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 '85
SWITZERLAND

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 "Draconian" 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 them 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 Spector 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 MAAHT

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

WOLFGANG RÖTTER

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 Ariola-signed recording artist Udo Jürgens.

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 major 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

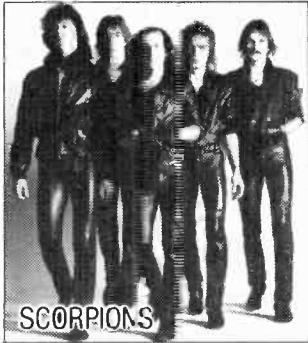
A record company seeking to thrive in today's climate should not depend entirely on hit material but should actively cultivate back catalog material, insists Thomas Stein, managing director of Teldec. "Our strength," he goes on, "lies in optimum exploitation of repertoire. This is particularly true for national product, a sector where Teldec has an undisputedly 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)



SCORPIONS



KRAFTWERK

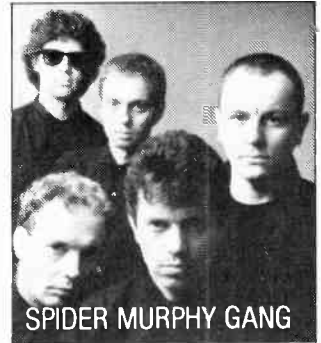


HOWARD CAF PENDALE

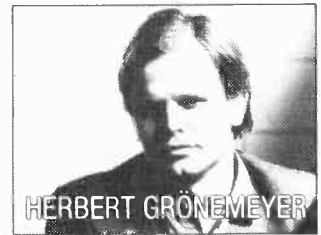


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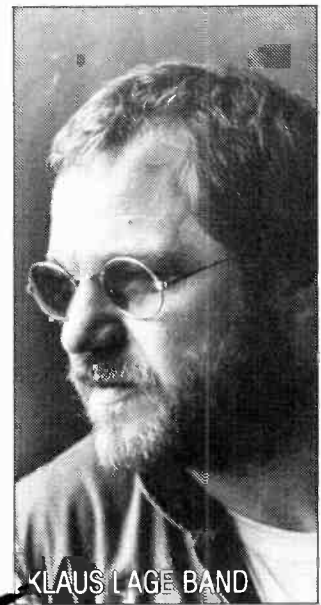
WE'RE BREAKING THE RECORD(S)



SPIDER MURPHY GANG



HERBERT GRÖNEMEYER



KLAUS LAGE BAND



WOLF MAAHN

Again



BAP



PURPLE SCHULZ



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 territories.

Siegel's Search For New Artist

There is consistent chart representation for the Munich-based 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 Termina," 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."

'Red' Goes Gold

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.

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 Klauslage 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

**WEST GERMANY
AUSTRIA
SWITZERLAND '85**

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)



LAID BACK



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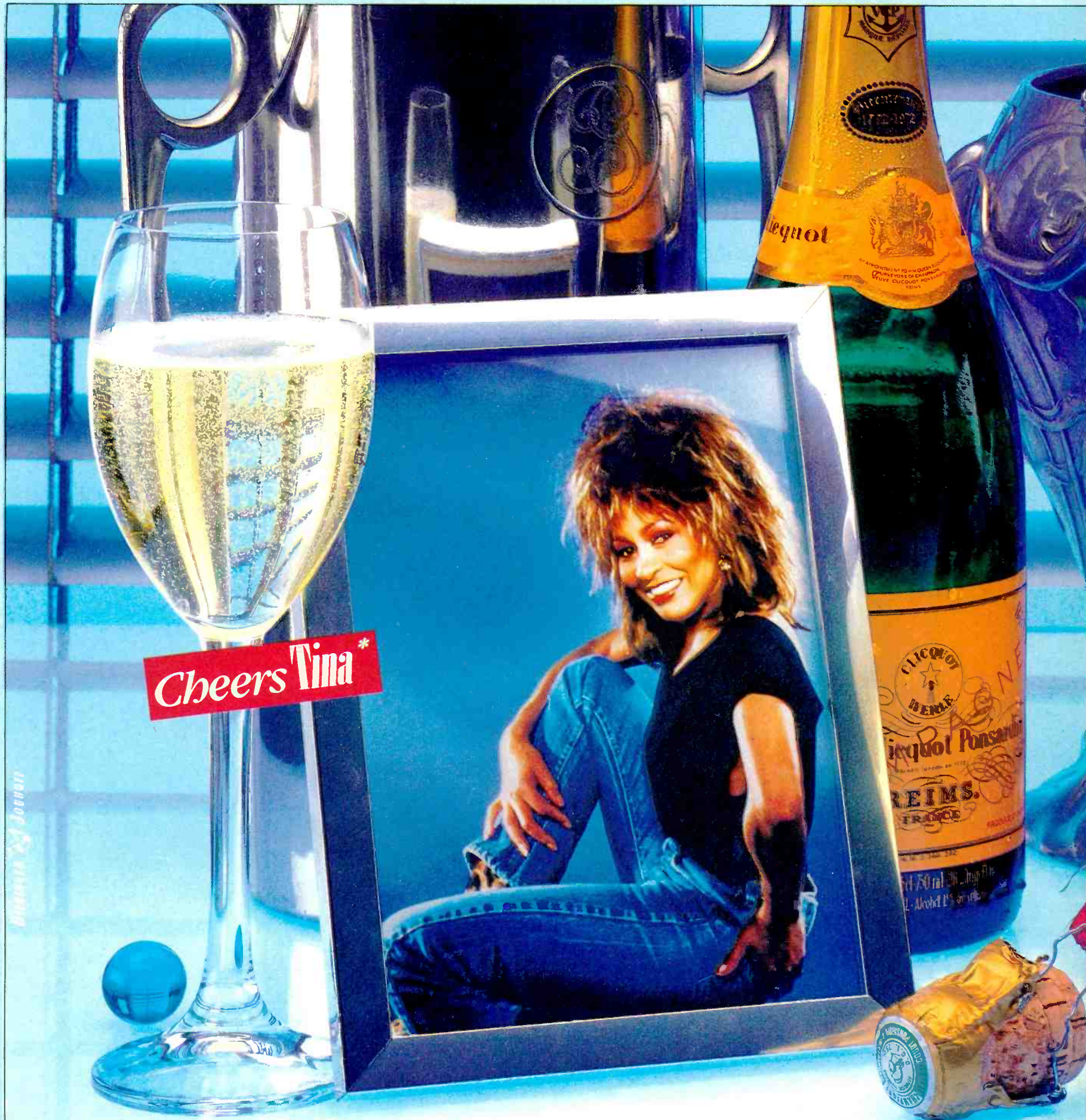


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INDUSTRY IN FOCUS

(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.

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."

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Globe Award For Taco

The remarkable international success of Taco was masterminded 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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ria, 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.

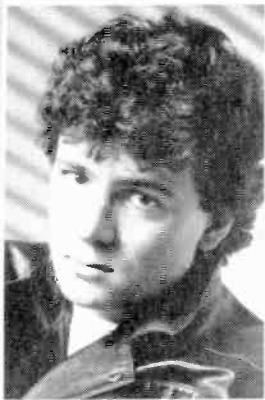
More than 90% of all prerecorded videocassettes are in the rental sector, but video companies hope that adventurous pricing systems will build fast development of the sales side. Austria has some 250 videotheques nationwide but video software is also rented or sold in some electrical supplier outlets. 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 anti-piracy 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



MINO 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 für Bild und Ton) was set up, and it's still growing. Membership comprises all IFPI members and some additional copyright holders.

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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 be 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 single.

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 Nuremberg 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 Intercord 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 best-known singer/songwriter, pop group Hubert Kah and the duo Two Of Us.

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Gold for
"Weihnachten mit Roger Whittaker"



DEPECHE MODE

Gold for "Construction Time Again"
Gold for "Some Great Reward"

CHANGING DESIGNS

(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 exciting 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 politicians 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

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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.

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, PolyGram 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 others.

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.

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... HOW ABOUT YOURS?



No Freeze. Four-time Grammy-winner David Foster gazes at a group of heart-shaped 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.

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 post-punk 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, period.

"We don't have contracts with Factory," says bassist Peter Hook 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-

tribution and minimal marketing, 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 "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-

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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 co-manages 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 successful 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 movies."

"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 was.

"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)

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 debut.

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 Daniels (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 me."

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 London-based 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 September; "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 "Alf," 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 Schreiberman, a WAMMIES production committee member and a veteran promoter here.

Schreiberman 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 Washington-area musicians currently working here. "It's very important that the

industry know what talent is here," Schreiberman 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-be-in'."

"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 albums."

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

GLADYS KNIGHT & THE PIPS
GEORGE HOWARD
Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15

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 fans, 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 light-hearted 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 arrogance. "Does anyone here know 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 ticket-holders had, indeed, learned how to clap.

ETHLIE ANN VARE

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 two-night 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 up-tempo 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 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 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 saxophonist 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 hollow.

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 remembering. ETHLIE ANN VARE

THE SISTERS OF MERCY

The Ritz, New York
Tickets: \$10

ONE 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 spotlight there was all to himself. KATHY GILLIS

JVC JAZZ FESTIVAL

Fox Theatre, Atlanta
Tickets: \$9

WHEN ONSTAGE exuberance enhances polished musical chops—rather 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)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUNE JAM	Fort Payne (Ala.) High School	June 15	\$820,305 \$15	54,687 unlimited	Keith Fowler Promotions
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	Avalon 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
LATA MANGESHKAR	Rosemont Ill. Horizon	June 15	\$196,000 \$25/\$20/\$17.50	18,000 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 & HIS HOT TUB CLUB	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 Associates
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.
TRIUMPH MOUNTAIN	Kiel Auditorium St. Louis	May 23	\$114,678 \$13.50/\$12.50	8,829 10,532	Contemporary Prods.
BRYAN ADAMS SURVIVOR	Freedom Hall Johnson City, Tenn.	June 8	\$114,350 \$12.50	9,148 sellout	Sunshine Promotions
DAN FOGELBERG CHRIS HILLMAN BAND	Chastain Park Atlanta	June 8	\$111,474 \$20/\$18.50/\$14.50	6,351 sellout	Alex Cooley/Southern Promotions
HOWARD JONES ANIMATION	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 4	\$106,218 \$15/\$10	8,369 15,000	Avalon Attractions
JOHN DENVER	Meadowbrook Music Festival Rochester, Mich.	June 14	\$105,246 \$18.50/\$13.50	7,315 sellout	Brass Ring Prods.
NEW EDITION UFO SHANNON	Thomas & Mack Center Las Vegas	June 16	\$103,666 \$16.50/\$15.50/\$14.50	6,530 10,000	Concerts Ltd.
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 Concerts
MARSHALL TUCKER BAND GREGG ALLMAN BAND	Mulcahy Stadium Anchorage	June 11	\$83,808 \$18	5,362 7,800	Ralph Streato
JOHN DENVER	Centennial Hall Toledo	June 11	\$79,350 \$15	5,290 6,000	Brass Ring Prods.
JOHN DENVER	Wendler Arena Saginaw, Mich.	June 12	\$74,885 \$15	4,939 5,200	Brass Ring Prods.
JOHN DENVER	Lansing (Mich.) Civic Center	June 13	\$70,735 \$16.50	4,287 5,000	Brass Ring Prods.
DAN FOGELBERG CHRIS HILLMAN BAND	Mud Island Amphitheatre Memphis	June 9	\$70,680 \$15	4,712 5,000	Mid-South Concerts
AIR SUPPLY	Pensacola (Fla.) Civic Center	June 10	\$69,571 \$13.50	4,798 10,174	Alex Cooley/Southern Promotions
HOWARD JONES ANIMATION	San Diego State Univ.	June 5	\$62,355 \$14.75/\$12.75	4,443 sellout	Avalon Attractions
KENNY LOGGINS MARK McCOLLUM	Starlight Theater Kansas City, Mo.	June 1	\$60,509 \$14.50	4,627 7,500	Contemporary Prods./New West Presentations
DON WILLIAMS JERRY CLOWER	Lanierland Cumming, Ga.	June 15	\$60,200 \$10	6,620 6,332	In-House
IRON MAIDEN ACCEPT	Wendler Arena Saginaw, Mich.	June 1	\$60,169 \$13.50	4,457 5,200	Brass Ring Prods.
SANTANA	Starlight Theater Kansas City, Mo.	June 6	\$48,505 \$13.50/\$12.50	3,983 7,000 two shows	Contemporary Prods./New West Presentations
HAPPY TOGETHER TOUR	Celebrity Theater Phoenix	June 15	\$47,587 \$13.50	3,525 4,401	Evening Star Prods.
TOM PETTY & THE HEARTBREAKERS	Kiel Auditorium St. Louis	June 6	\$45,415 \$15.50	3,202 3,557	Contemporary Prods.
KENNY LOGGINS MARK McCOLLUM	Roy Thompson Hall Toronto	June 11	\$39,684 (\$49,606 Canadian) \$22.50	2,283 2,500	Concert Prods. International

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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 in-stores 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-

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 displays.

"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 catalog.

"We'd backed off country inventory in the last couple of years because 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 up-

front 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 important—that 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 hour—include 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 April, 1982.

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.

A "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)

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.



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.

NASHVILLE SCENE

by Kip Kirby



This week's column was written by Edward Morris.

"IT 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 in-

dependent 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 know.

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 had it."

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.

PARTNERS, BROTHERS AND FRIENDS

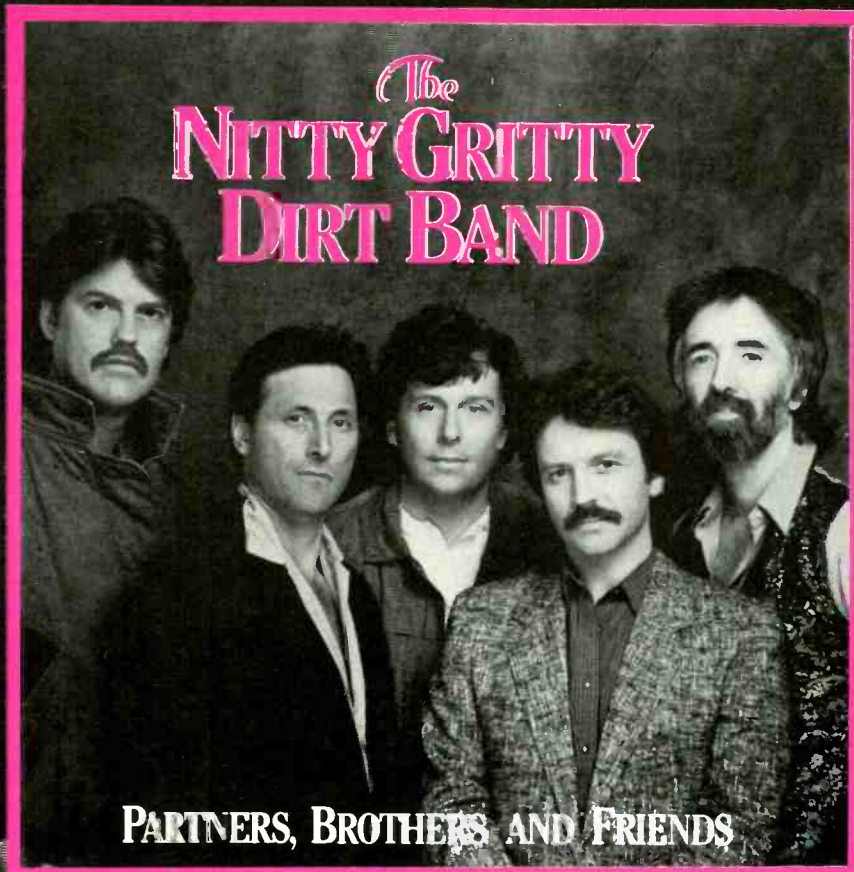
*They've had
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this year has been
their greatest...*

Charted:

- #1 Long Hard Road
- #2 High Horse
- #3 I Love Only You

**Nominated Instrumental Group of the
Year by the Country Music Association**

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PARTNERS, BROTHERS AND FRIENDS

AMERICAN MUSIC FROM AN AMERICAN INSTITUTION

The Nitty Gritty Dirt Band:
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The single
"Modern Day Romance"

The album
"Partners, Brothers and Friends"

On Warner Bros. Records & Cassettes
Producers: Paul Allen, Morgan and Paul Worley

Personal Management and Direction:
Chuck Morris for Feyline Presents



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Main chart table for Hot Country Singles. Columns include rank, week on chart, title, artist, and label. It lists songs like 'SHE KEEPS THE HOME FIRES BURNING' by Ronnie Millsap and 'SHE'S A MIRACLE' by B.Killen.

Continuation of the Hot Country Singles chart. Columns include rank, week on chart, title, artist, and label. It lists songs like 'PRETTY LADY' by Keith Stegall and 'TO BE LOVERS' by B.Arledge.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

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 WXYL); 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, ad-

vertising 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 sale-priced 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 non-country 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."

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 131 REPORTERS

NEW ADDS	TOTAL ON
55	58
35	36
35	37
31	76
30	64

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

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

WGNA Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

REGION 2

DE, D.C., MD, NJ, NY 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
WPLD Atlanta, GA
WGUS Augusta, GA
WBQV Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEZ Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN 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
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUK Corpus Christi, TX
WTVY Dothan, AL
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLMV Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KXYX San Antonio, TX
KRMD Shreveport, LA
KWKH 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
KBRO-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KQIL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt 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
KUGN Eugene, OR
KMAK Fresno, CA
KNIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot Country Singles chart. The stations 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 Country Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

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 laid-back 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 busi-

ness 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 You."

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 Mississippi, 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.

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 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."

THE RHYTHM & THE BLUES

by Nelson George



THE 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 suppress 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 songs—apparently 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** "Fast 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**.

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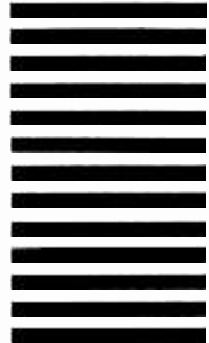
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L ECTERN

GOSPEL
by Bob Darden

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 & Lullabies" 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 Saporoff," 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 Saporoff—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 Myrrh Records, "Dave Edwards" and "Get The Picture." Without David Edwards there could hardly be a Steve Taylor.

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 & Lullabies." 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 & Lullabies" 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 & Lullabies' are very old. 'When Morning Comes' is from 1977, while 'Diamond's Lullaby' and 'When He Comes' are both from '82. Even though I was still doing the new wave music at the time, they all sounded pretty 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.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



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.

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 achievements 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.

FOR WEEK ENDING JUNE 29, 1985

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER DISTRIBUTING LABEL	TITLE
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
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
6	NEW		AMY GRANT MYRRH 7016806065/A&M	UNGAUDED
7	5	154	AMY GRANT MYRRH MSB 6697/WORD (CD)	AGE TO AGE
8	11	5	RUSS TAFF MYRRH 7-01-679206-4/WORD	MEDALS
9	8	25	CARMAN MYRRH 7016807061/WORD	COMING ON STRONG
10	7	13	DEBBY BOONE LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
11	9	9	DAVID MEECE MYRRH 7016812065/WORD	SEVEN
12	21	5	A.D. KERYGMA KRR5401/SPARROW	ART OF THE STATE
13	31	5	STEVE TAYLOR SPARROW SPR-1105	ON THE FRITZ
14	10	33	STRYPHER ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
15	13	9	WHITEHEART HOME SWEET HOME 7010001391/WORD	HOTLINE
16	14	65	MICHAEL W. SMITH REUNION 7010004129/WORD	MICHAEL W. SMITH 2
17	18	57	TWILA PARIS MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
18	19	113	MICHAEL W. SMITH REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
19	15	17	PHILIP BAILEY MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
20	12	65	LEON PATILLO MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
21	23	5	SILVERWIND SPARROW SPR-1096	BY HIS SPIRIT
22	20	69	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
23	17	13	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
24	16	33	DEGARMO AND KEY POWER DISC PWR 01073/BENSON	COMMUNICATION
25	25	5	STEVE CAMP SPARROW SPR-1103	SHAKE ME TO WAKE ME
26	26	61	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
27	22	13	MICHAEL CARD SPARROW SPR-1097	KNOWN BY THE SCARS
28	24	76	PETRA STAR SONG 7102050860/WORD	NOT OF THIS WORLD
29	NEW		BRYAN DUNCAN LIGHT LS5871/LEXICON	HAVE YOURSELF COMMITTED
30	NEW		MYLON LEFVRE & BROKEN HEART MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
31	33	9	ALLIES LIGHT LS 5864/LEXICON	ALLIES
32	32	9	THE MARANATHA KIDS MARANATHA 7100068827/WORD	KIDS PRAISE
33	34	49	KERRY LIVGREN CBS ASSOCIATED BFZ 39368	TIME LINE
34	28	36	KEITH GREEN PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
35	35	29	MICHELE PILLAR SPARROW SPR-1095	LOOK WHO LOVES YOU NOW
36	37	33	NEW GAITHER VOCAL BAND DAYSRING 7014127012/WORD	NEW POINT OF VIEW
37	36	29	THE MARANATHA SINGERS MARANATHA 7-100-12382-8/WORD	PRAISE 7
38	27	21	SERVANT MYRRH 7016799062/WORD	LIGHT MANEUVERS
39	29	21	LESLIE PHILLIPS MYRRH 701680206-X/WORD	DANCING WITH DANGER
40	30	41	KATHY TROCCOLI REUNION 7-01-000512-5/WORD	HEART AND SOUL

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HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	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	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
5	3	1	11	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203 LISA LISA AND CULT JAM WITH FULL FORCE	LISA LISA AND CULT JAM WITH FULL FORCE
6	7	10	7	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	DEAD OR ALIVE
7	8	11	6	WOULD I LIE TO YOU? RCA PW14079	EURYTHMICS
8	9	13	9	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
9	10	17	6	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
10	6	8	8	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
11	11	19	5	ANIMAL INSTINCT/LIGHTIN' UP THE NIGHT MOTOWN 4535MG	COMMODORES
12	22	41	3	GLOW GORDY 4539GG/MOTOWN	RICK JAMES
13	13	23	5	KING TUT PROFILE PRO-7070	PAUL HARDCASTLE
14	20	27	5	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
15	17	22	6	BLACK CARS HME 4W9-05205	GINO VANNELLI
16	27	42	3	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	NEW ORDER
17	28	39	3	TOO TURNED ON VANGUARD SPV-82	ALISHA
18	24	26	5	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
19	16	21	8	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
20	23	28	4	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
21	25	34	4	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
22	29	29	6	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
23	39	47	3	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	MICK JAGGER
24	12	12	9	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
25	35	44	3	BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
26	37	—	2	HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
27	42	—	2	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	DARYL HALL & JOHN OATES
28	46	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)	KATRINA 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) GEFEN 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 INTERNATIONAL	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
42	NEW	▶	▶	CHANGE YOUR MIND POLYDOR 883 061-1	SHARPE AND NUMAN
43	38	32	5	DOES ANYBODY KNOW ME?/HIT THE DECK WIDE ANGLE TTW 8545/TWIN TONE	LIPPS INC.
44	NEW	▶	▶	UNEXPECTED LOVERS TSR TSR 837	LIME
45	50	—	2	UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
46	21	16	10	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	WHAM!
47	NEW	▶	▶	CALL ME CHRYSALIS 4V9-42871	GO WEST
48	19	14	12	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
49	NEW	▶	▶	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
50	NEW	▶	▶	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	STEVE ARRINGTON

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. CANNONBALL SUPERTRAMP A&M
2. WAITING ON MY ANGEL JAMIE PRINCIPLE PERSONA
3. SWING LOW R.J.'S LATEST ARRIVAL ATLANTIC
4. ROCK ME DOWN MONA LISA YOUNG SPRING
5. LEADER OF THE PACK UTFO SELECT
6. DIG WE MUST LIQUID LIQUID 99
7. CRY GODLEY & CREME POLYDOR

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	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	5	4	19 CHRYSALIS 4V9-42875	PAUL HARDCASTLE
3	3	2	13	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203 LISA LISA AND CULT JAM WITH FULL FORCE	LISA LISA AND CULT JAM WITH FULL FORCE
4	4	3	10	EVERYTHING SHE WANTS COLUMBIA 44-05180	WHAM!
5	7	7	16	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	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 VANNELLI
9	22	27	5	UNEXPECTED LOVERS TSR TSR 837	LIME
10	9	8	10	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
11	8	6	11	EVERYBODY WANTS TO RULE THE WORLD 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	JESSE 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	MANTRONIX WITH M.C. TEE
26	25	24	4	ALL HUNG UP SUTRA SUD-030	ANGELA
27	26	19	16	NEW ATTITUDE/AXEL F MCA 23534	PATTI LABELLE/HAROLD FALTERMEYER
28	33	43	10	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
29	32	33	14	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
30	45	—	2	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
31	42	42	6	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
32	24	18	16	IN MY HOUSE MOTOWN 4529MG	THE MARY JANE GIRLS
33	39	41	4	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 RCA PW-14099	DARYL 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	NARADA MICHAEL WALDEN
42	35	38	8	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
43	NEW	▶	▶	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	VITAMIN Z
44	NEW	▶	▶	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	FREDDIE MERCURY
45	46	26	11	NEVER ENDING STORY EMI-AMERICA V-7854	LIMAH
46	43	40	6	WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
47	NEW	▶	▶	PADLOCK (EP) GARAGE ITG-2001/ISLAND	GWEN GUTHRIE
48	44	47	3	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
49	NEW	▶	▶	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
50	NEW	▶	▶	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	NILE RODGERS

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

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 CAPITOL

○ 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.

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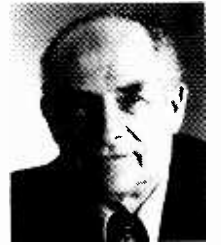
TOP LATIN ALBUMS

		Compiled from a national sample of retail store and one-stop sales reports.		
		THIS WEEK	2 WKS. AGO	WKS. ON CHART
	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
POP	1	JOSE JOSE REFLEXIONES	ARIOLA 6051	
	2	EMMANUEL EMMANUEL	RCA 7337	
	3	ROCIO DURCAL CANTA A JUAN GABRIEL	ARIOLA 6043	
	4	ROBERTO CARLOS ROBERTO CARLOS 85	CBS 12324	
	5	LUCIA MENDEZ SOLO UNA MUJER	ARIOLA 6053	
	6	RAPHAEL SIGO SIENDO AQUEL	CBS 80393	
	7	MIGUEL GALLARDO TU AMANTE O TU ENEMIGO	RCA 7308	
	8	PIMPINELA CONVIVENCIAS	CBS 11323	
	9	CARLOS MATA PORQUE TE QUIERO	SONOTONE 65108	
	10	BEATRIZ ADRIANA ARREPENTIDA Y SOLA	PROFONO 90410	
	11	NELSON NED A MI NUEVO AMOR	TH 9041	
	12	JOSE FELICIANO COMO TU QUIERES	RCA 7338	
	13	LISSETTE CARICATURA	CBS 10358	
	14	ANTONIO CORTES CHIQUITETE ERES MIA	ZAFIRO 620	
	15	DANNY RIVERA ASI CANTABA CHEITO GONZALEZ VOL. 2	ARTT 3.141	
	16	MARISELA SIN EL	CBS 90305	
	17	DYANGO AL FIN SOLOS	ODEON 9024	
	18	JUAN GABRIEL RECUERDOS 2	ARIOLA 6035	
	19	JOSE LUIS RODRIGUEZ VOY A CONQUISTARTE	CBS 30307	
	20	JOSE LUIS PERALES AMANECIENDO EN TI	CBS 80382	
	21	JOAN SEBASTIAN RUMORES	MUSART 6005	
	22	CHEO FELICIANO 25 ANOS DE SENTIMIENTO	COCHE 350	
	23	JOSE JOSE SECRETOS	ARIOLA 6000	
	24	NAPOLEON CONTRA VIENTO Y MAREA	RCA 7045	
	25	MENUDO MENUDO	RCA 5420	
TROPICAL SALSA	1	EL GRAN COMBO INNOVATION	COMBO 2042	
	2	WILLIE ROSARIO AFINCANDO	BRONCO 134	
	3	ANDY MONTANEZ ANDY MONTANEZ	TH 2345	
	4	LUIS RAMIREZ Y SU ORQUESTA ALEGRES Y ROMANTICOS	CAYMAN 9011	
	5	WILFRIDO VARGAS EL JARDINERO	KAREN 87	
	6	LUIS "PERICO" ORTIZ LA VIDA EN BROMA	PERICO 350	
	7	ROBERTO TORRES CORAZON DE PUEBLO	SAR 1038	
	8	HECTOR LAVOE REVENTO	FANIA 634	
	9	TOMMY OLIVENCIA CELEBRANDO OTRO ANIVERSARIO	TH 2296	
	10	RAY BARRETTO TODO SE VA A PODER	FANIA 633	
	11	HANSEL Y RAUL HANSEL Y RAUL	TH 2317	
	12	BELKIS CONCEPCION/CHICAS DEL CAN	BELKIS CONCEPCION KAREN 82	
	13	RUBEN BLADES MUCHO MEJOR	ELEKTRA 630	
	14	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX KAREN 89	
	15	LA PATRULLA 15 EL MUCHACHITO	TTH 1900	
	16	BOBY VALENTIN ALGO EXCEPCIONAL	BRONCO 135	
	17	EL GRAN COMBO EN ALASKA	COMBO 2039	
	18	DIONI FERNANDEZ Y EL EQUIPO LOS DISENADORES	ALGAR 48	
	19	ORQUESTA LA SOLUCION UNA CANITA MAS	TH 2333	
	20	RAY RAMOS SALSA TRACKS	KIM 742	
	21	CONJUNTO CLASICO EL PANADERO	LO MEJOR 813	
	22	EDDIE PALMIERI SOLITO	MUSICA LATINA 59	
	23	OSCAR D'LEON YO SOY	TH 2350	
	24	LA GRAN MANZANA PODER DE NEW YORK	MANZANA 01	
	25	FREDDIE KENTON A LA CABEZA	TH 2314	
REGIONAL MEXICAN	1	LOS TIGRES DEL NORTE LA JAULA DE ORO	PROFONO 90408	
	2	LOS BUKIS ADONDE VAS	PROFONO 90425	
	3	VIKKI CARR CON MARIACHI	CBS 20744	
	4	LOS YONICS 15 SUPER EXITOS	PROFONO 90412	
	5	RAMON AYALA UN RINCONCITO EN EL CIELO	FREDDIE 1312	
	6	LOS CAMINANTES 15 EXITOS	LUNA 1110	
	7	LOS CADETES DE LINARES DESPEDIDA CON MARIACHI	RAMEX 1113	
	8	LOS BUKIS 12 EXITOS NORTENOS	PROFONO 90406	
	9	LOS HUMILDES 13 ANIVERSARIO	PROFONO 90428	
	10	LOS INVASORES DE NUEVO LEON AMOR A LA LIGERA	TH 2267	
	11	LOS HURACANES DEL NORTE LOS HURACANES DEL NORTE		
	12	LOS BUKIS CUMBIAS AL ESTILO LOS BUKIS	PROFONO 90418	
	13	VICENTE FERNANDEZ 15 NUEVOS EXITOS	CBS 20704	
	14	LA MAFIA NEON STATIC	CARA 066	
	15	LOS INVASORES DE NUEVO LEON LOS INVASORES	TH 2315	
	16	GRUPO PEGASO GRUPO PEGASO	REMO 55	
	17	VARIOS ARTISTAS LA LEY EN LA MEXICANO NORTENA	SONO-RODVEN 2008	
	18	LOS HERMANOS BARRON EL VIBORON Y LA CANALLA	FREDDIE 1309	
	19	MANUEL ASCANIO DOS AMORES	MUSART 70843	
	20	GRUPO INDIO ADIOS	MERCURIO 59139	
	21	LOS PLEBEYOS EL PIPIRIPAO	DMY 013	
	22	CHELO AMOR POR GOTITAS	BALBOA 10949	
	23	RAMON AYALA VIDRIOS ROTOS	FREDDIE 1305	
	24	LA MIGRA SUS MAS GRANDES EXITOS	MAR INT'L 035	
	25	CARLOS Y JOSE 15 HITS	TH 2335	

(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.

CLASSICAL KEEPING SCORE

by Is Horowitz



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 Francais**, 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.

THEMES: 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 Victor** cassettes . . . **Philippe Entremont** has been named principal conductor of the Denver Symphony . . . **WCLV** Cleveland will air the complete "Ring" cycle as performed 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 Television.

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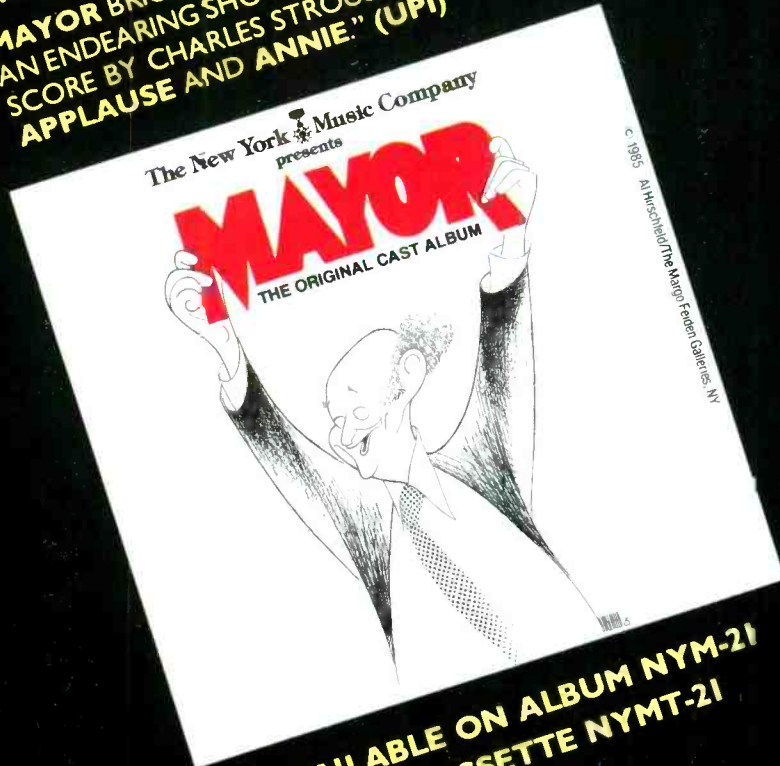
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AND CASSETTE NYMT-21

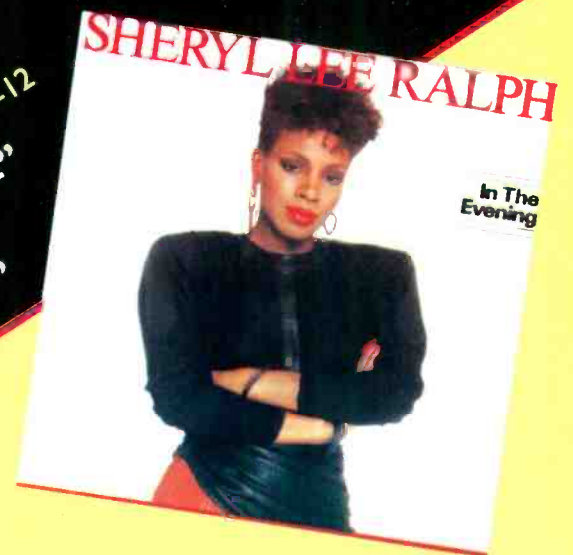
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MUSIC CRAFT OF HAWAII
Honolulu, Hawaii

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% sell-through 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 2.9%.

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.

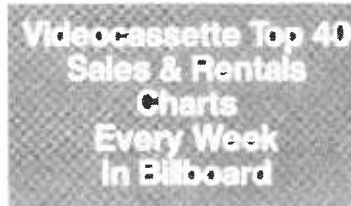
Of the mainstream film-oriented genres, action/adventure titles have the leading market share, accounting for 25.2% of dollar volume. Science fiction is a relatively close second, with 19.6%, followed by comedy at 8.8% and horror at 8.0%.

Adult video sales still lead children's product, according to the survey. Respondents report that adult product did 13% of business and children'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 market share of 0.8%.

VHS's dominance in the video 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 committed."

"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.

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 precedential 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 stations.

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 million.

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 "Shenandoah" 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 "at 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 says.



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 royalties 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 income."

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 year.'"

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're paid, they'll be paid."

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 high-speed, 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."

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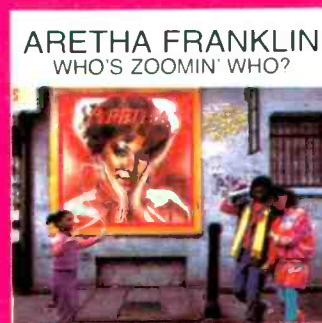
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