Black Consultants Carve Their Niche In Urban Radio

**BY SEAN ROSS**

NEW YORK—Ten months ago, several prominent urban programers left their day jobs to launch full-time black-owned consultancies. Since then, one has taken a day-to-day PD job and another has joined forces with an existing consulting firm. Yet, the balance of power among urban consultants has changed enough so that the complaints about the consultant's role in urban radio that were so rampant a year ago have been virtually neutralized.

Former WKRS New York PD Tony Gray, who wanted 10 stations by the end of his first year, now has 11. That gives him as many black urban clients as his chief competitors, Don Kelly and J.C. Floyd, whose count of urban stations has been virtually (Continued on page 16)

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**Judge Pulls Plug On Isgro Payola Trial**

**BY CHRISS MORRIS**

LOS ANGELES—Independent record promoter Joe Isgro, whose own lawyer called him "the big fish in the eyes of the government" in its four-year payola investigation, has slipped off the Justice Department's hook.

In a stunning defeat for federal prosecutors and a sudden triumph for the defense, Judge James M. Iden of the U.S. District Court here declared a mistrial Sept. 4 and dismissed the entire di-count indictment against Isgro, former Columbia Records promotion VP Ray Anderson, and Isgro's associate, Jeffrey Monka, on grounds of "outrageous government misconduct."

The indictment was dismissed "with prejudice," meaning that, unless the prosecution succeeds in having Iden's ruling overturned on appeal, the three defendants will be free men.

Isgro, named in 51 counts, faced charges of racketeering, mail fraud, making undisclosed payments of cash and cocaine to radio programmers, obstruction of justice, filing false tax returns, conspiracy to distribute cocaine and commit payola, and fabricating money laundering and kickback schemes with Monka and Anderson. He could have received penalties of as much as 200 years in prison and $1.4 million in fines.

Until Iden threw out the case in a scathing 15-minute denunciation of the prosecution's tactics, the government appeared to have the upper hand. In the first four days of the trial, half a dozen witnesses offered damning testimony tying Isgro to payoffs of money and drugs, the flight of a subpoenaed grand jury witness, and payments to reputed Gambino crime family boss Joseph "Armone" Bill (September, 1990).

But in the end, the government's case went down in flames when it was revealed that prosecutors had concealed wildly contradictory prior testimony by a key witness from the grand jury that indicted Isgro and his co-defendants and from the defense attorneys.

On Aug. 29, defense lawyers filed (Continued on page 16)

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**Yetnikoff Flip-Flops, Leaves CBS Post**

**BY KEN TERRY**

NEW YORK—Only two weeks after announcing he had signed a new three-year employment contract, Walter Yetnikoff stepped down from his post as president and CEO of CBS Records Inc. on Sept. 4. In a statement, he said he was going to take a "sabbatical" for a few months and then work with CBS Records chairman and Sony president/CEO Norio Ohga on "long-term projects affecting the future growth of Sony."

Industry reaction to Yetnikoff's departure ranged from sadness to mockery, illustrating the contradictory passions generated by the man who led CBS for 15 years. Meanwhile, artist managers and attorneys fearfully wondered who would be named to succeed him and speculated about a power struggle among the likely candidates.

According to the company's statement, Tommy Motola, president of CBS Records' domestic division, Robert Sumner, president of CBS Records International, and Neil Keating, president of Columbia House, will continue to run the company's day-to-day operations, reporting directly to (Continued on page 108)

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**KPLX Tops '90 Radio Awards**

NEW YORK—KPLX Dallas is the big winner in the 1990 Billboard Radio Awards. KPLX was named major-market country station of the year and also snagged awards for best PD, MD, promotions director, and air personality.

KPLX's sweep—the first since 1987—was part of a good year for multiple winners overall. Thirty-nine stations divided the Billboard Radio Awards compared with 47 last year. Among the other big winners:

- AC WEBE Bridgeport, Conn., which picked up the same four awards it won last year: station, PD, MD, and air personality.
- Album KLOL Houston, which won every major-market rock award except for air personality. That award went to KLOS Los Angeles morning stars Mark & Brian.
- KISS-FM Los Angeles, which won two awards, including best major-market station of the year.
- WPZL Tampa, Fla., won two mid-market awards; WGCI-FM Chicago and WZAK Cleveland shared the urban lead with three awards each; and KOST Los Angeles won the major-market AC station for the fourth year in a row.

Full details start on page 25.
Come and Get It!

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Banks Lower The Volume On Radio Buys

BY DON JEFFREY

NEW YORK—Radio companies are adjusting to a new economic reality, with banks willing to put up money to acquire stations but reluctant to finance acquisitions of new stations.

During this summer, at least four companies that own radio stations have either refinanced or are negotiating to restructure their debt in order to reduce interest payments. They have avoided the fate of Olympia Broadcasting Corp., an eight-station operator based in Seattle, which recently filed for Chapter 11 creditor protection because of its heavy debt.

Banks are refusing to loan broadcasters capital for growth because companies that acquired stations in recent years became leveraged with debt and were unable to generate enough cash to meet interest payments.

In addition, the savings and loan crisis has caused federal regulators to increase pressure on banks, particularly in New England, to tighten their lending requirements.

New City Communications, a Bridgeport, Conn., owner of 13 radio stations, is the latest broadcaster to announce a refinancing. It has secured a $53 million package from a group of banks led by Canadian Imperial Bank of Commerce. Nearly $50 million of that amount will be used to replace existing bank debt. And $3 million will be used for working capital, says New City president Dick Ferguson.

Another sign of the times is the acquisition by Canadian Imperial of $750 million worth of broadcast loan packages from the Bank of New England, a once-prominent broadcasting-industry lender that suffered huge losses from underperforming loans.

Jack Koo, VP of the media group of Canadian Imperial, says his bank is giving an undetermined but substantial commitment to the media industry. We think the long-term fundamentals of broadcasting are sound.

But that view is not shared by many lenders. "In general, a lot of banks that were in the broadcasting business are not looking for new customers, but just taking care of old customers," says Ferguson.

Besides the bank financing, New City also has received a $20 million investment from a venture capital firm, Burr, Egan, Delage & Co., that will be used to buy back junk bonds. Ferguson says the deal "knocks down current interest by a significant $4 million."

Great American Communications Co., publisher of The Record of Bergen County, recently refinanced about $186 million of debt. Banks gave the company $150 million to buy back its outstanding bonds and reduce its debt payments.

Greg Thomas, chief financial officer of Great American, says, "The more stations you own and the more geographically diverse you are," the easier it is to get bank loans. This approach pays off for regional economic downturns.

Another broadcasting company that recently refinanced debt is Multimedia Inc., a Greenwich, Conn.-based operator of eight radio stations, whose restructuring amounted to $1.1 billion.

JAC Communications Inc., the Cincinnati-based owner of 13 stations, is negotiating with its lenders on restructuring about $140 million of cash worth of debt. Jon Berry, chief financial officer (Continued on page 97)

It's A Fourth-Quarter Jungle Out There! Top Rental & Sell-Thru Titles Vie For Trade Dollars

This story was prepared by Jim McCullough and Earl Paige in L.A. and Paul Sweeting in N.Y.

LOS ANGELES—While home video retailers and distributors alike are jubilant about an abundance of strong fourth-quarter releases, some are concerned that it could be too much of a good thing.

Among the concerns is a general feeling that, unlike a year ago, there is such a blending of rental and sell-through titles that buying decisions could become more complex and risky.

Concerns that the heavy release schedule will overtax retailers' credit lines with distributors are also voiced.

"The impact of two very rentable titles that are surprisingly sell-through priced—"Pretty Woman" and "Total Recall"—must be balanced with the reality that the heavy release slate will generate a collapse in sell-through entries. Studios are way out in front this year," he continues. "They've already announced into October and November because of what happened last year in the fourth quarter. Now they're trying to close some windows on the competition by committing to release dates earlier, rather than get jockeying for position with big titles.

The major rental titles for the September-November period that have already been announced, says dealers, are "Glory," "Bird On A Wire," "Back To The Future III," "Miami Blues," "The Cook, The Thief, His Wife & Her Lover," "Caddyman," "Cadillac Man," and "RoboCop II." December is still somewhat open, they add, with some studio jockeying about to take place with the expected formal announcements of such big titles as "Another 48 HRS." and "Gremlins 2."

According to distributors,Para (Continued on page 97)

E. Germans Catch Vid Fever—And The Piracy Bug, As Well

BY WOLFGANG SPAHR

BERLIN—Video mania is taking hold in East Germany, according to members of the Society for the Protection of Video from the Viatical Infringements (GUV) following a recent visit to the German Democratic Republic.

In Leipzig, 400 video stores are due to open, and others are planned in Erfurt (150) and Ross- tock (300). Video outlets are sprouting like mushrooms in garages, kitchens, and cellars in addition to the existing stores. Many of the latter have links with West German counterparts to ensure a supply of new titles.

Even so, the waiting lists for new releases are lengthening. The GUV delegation also heard about the basic problems affecting the industry's ability to satisfy the video hunger. Many East Germans have bought videocassette players, for example, only to discover that their locally manufactured TV sets are not equipped for video screening. Also, East German video stores often offer nothing except old overflow titles, but the GUV representatives found most people well informed about current releases and not interested in older titles.

There is also a social cachet at (Continued on page 79)

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**N.W.A Disk Is A No-Go At WaxWorks Web**

BY PAUL Verna

NEW YORK—WaxWorks has pulled the EP "100 Miles And Runnin'," by rap group N.W.A., from its shelf after the fifth decree of a retail chain in its Music Express leased departments. The Ruthless Records title, which bears a standard warning sticker from the Recording Industry Assn. of America, contains explicit references to oral sex and gang violence.

Terry Woodward, president of Woodwards, Ky-based WaxWorks, says a store manager, upon listing to "100 Miles," suggested dropping the title. Subsequently, executives at the chain's headquarters decided to pull the EP from all stores.

Harold Gulfoil, major-label buyer, says WaxWorks operates.

**AVA's Message: Sell To Power Or Face Chap. 11**

BY PAUL SWEETING AND EARL PAIGE

NEW YORK—In a move that may signal further difficulties for the video specialty retail buying group American Video Assn., the group has for the first time announced to its members that it is near bankruptcy.

This and other revelations surfaced when AVA circulated a proxy statement announcing a meeting of stockholders (Tuesday) to consider a proposal that founder John Power reassure ownership of the company he sold to its members in April.

The proposal calls for a transfer of the group's assets to, and assumption of its liabilities by, Power. This proposal was favored by the AVA board of directors Aug. 3 but must still be approved by the members (Billboard, Aug. 18).

Little is known on the meeting's second proposal to dissolve AVA Plus, the entity which through which the members acquired the company from Power. The meeting is scheduled to take place at AVA's
P'Gram France Names 2 Presidents
Promotions Reflect Strength, Diversity

LONDON—PolyGram's money-spinning French operations, which outgrossed the company's U.S. sales last year, are gaining new leadership and a fresh corporate structure.

The changes bear the stamp of Alain Levy, who has advanced within two years from CEO of PolyGram France to the presidency of PolyGram Worldwide. Levy has been overseeing the French division since he became CEO of PolyGram U.S. last year.

In a new round of appointments, Gilles Paire is named president/CEO of PolyGram France, the holding company for all the multinational's interests there. Paul Rene Albertini is named president of PolyGram Disques, newly formed as a division overseeing the Polydor, Phonogram, and Barclay labels.

Both appointments (subject to board approval) take effect Jan. 1, which is also when Levy will officially become president/CEO of PolyGram International. Paire, 44, is currently president/CEO of PolyGram France's French-mail-order company. Albertini, 31, is GM of Phonogram France.

The French operation today is much more than a record company, which these moves recognize," says Levy. Its activities include records and music publishing, TV and movie production, music video, mail order, and a stake in a Paris radio station, Oui FM. Revenues in 1989 were close to 2 billion francs ($377 million at current exchange rates). Sales at PolyGram U.S. last year were approximately $300 million, according to outgoing PolyGram International president David Fine (Billboard, March 31).

Also affected by the changes are the managing directors of Polydor and Phonogram, respectively, Marc Lumbreras and Denis Boyer, who have been running PolyGram France on a day-to-day basis since Levy's promotion.

Lumbreras, highly regarded for his artist development skills, will leave the company at the end of the year. "Marc is setting up a label on a very ambitious scale," says Levy, "and we're backing him. It will be rather like London Records for continental Europe. He was a contender for the top job, but didn't feel it's what he needed.

(Continued on page 100)

EMI Goes Monoline With Its New Dutch CD Facility

UDEN, Netherlands—EMI Music Worldwide opened a CD-manufacturing facility equipped with state-of-the-art monoline technology here Aug. 29. It is EMI's fourth CD-manufacturing facility in the entire Europe.

The monoline system, also used by WEAs Corp.'s U.S. plants, Brinkmann's Sonopress plant in Europe, and a few independent presses, eliminates most of the need for clean rooms and combines all stages of CD production into one self-contained unit (Billboard, Sept. 30, 1989).

The new plant cost Thorn-EMI about $19.5 million, not counting the cost of the plant in which it was installed. The Uden plant will have an initial annual capacity of 16 million CDs, and there are plans to double that output within the next two to five years. According to Richard Burkett, managing director, operations, for EMI Music Worldwide, the increase in capacity could easily bring Thorn-EMI's investment up to $40 million at the plant. "Emphasis is on cap rate.

(Continued on page 100)

Morgan Creek To Branch Into Music
Mazza, Kershenbaum In Venture With Film Indie

LOS ANGELES—Morgan Creek Productions chairman/CEO James G. Robinson, noted producer of films "Cape Fear," "Double Indemnity," and "Terry and the Pirates," and former EMI and Capitol executive Jim Mazza have formed the Morgan Creek Music Group, a joint venture that will include a West Coast-based multilabel record company, a music publishing firm, a soundtrack division, and recording studio interests.

Morgan Creek Productions is a successful independent film production entity, responsible for the recent theatrical releases "The Exorcist III" and "Young Guns II." The latter film inspired the Jon Bon Jovi album and hit single "Blaze Of Glory," currently residing in the upper regions of the Hot 100 Singles and Top Pop Albums charts.

In a statement, Robinson said, "Our goal is to make music fit into the music industry reflects our earliest plans to diversify Morgan Creek's interests into all related entertainment areas.

Robinson will serve as chairman/CEO of the new entity, with Kershenbaum and Mazza serving as co-presidents.

According to Kershenbaum, the company will announce its labels and artist roster in January 1991, and it will issue its first release in February. A "major distribution deal" is currently being negotiated, he adds. Although Kershenbaum cannot say at this time how many people the company will employ, he hints that "it will be a fully-staffed label and a major stand-alone company.

In all, he says, there will be one main label and the possibility of other spin-off imprints that will be home to acquired catalog or significantly different artists.

Kershenbaum, who has produced Tracy Chapman and Joe Jackson, among others, is a former VP of A&R for EMI Records. Capitol president Mazza was also founding president and chairman of EMI America Records.

According to Kershenbaum, he and Mazza will be involved in all (Continued on page 101)

Kiis-FM, Tanqueray Sterling Link With Music Vid Awards

NEW YORK—Kiis-FM personalities Ellen K. and Magic Matt Alan have been named hosts of the Billboard Boom Box TV/AMC Book & Music Video Awards, Nov. 9 at the Palace in Hollywood, Calif.

The one-hour show featuring live performances for the first time, this year's awards ceremony is expanded to cover five different musical categories: rock, pop, rap, country, Latin, and dance. Top videoclip performances in each area will be honored in five categories: best clip, artist of the year, group, new artist, and director.

Kiis is the exclusive radio station of the event. Any proceeds from the ceremony will benefit the Los Angeles Regional Food Bank.

The Billboard Tanqueray Sterling Music Video Conference, held Nov. 7-9 at the Westwood Marquis Hotel and Gardens, feature a conference incorporates workshops and panels covering the entire spectrum of music video, from creation to distribution. The conference program is concurrently with the American Video Conference, which attracts professionals from the special-interest video field.

To register for either conference, or for further information, call Peggy Dold or Anita Daly at 212-473-4543 or 212-333-2702.

Executive Turntable

Record companies. Gilles Paire is appointed president/CEO of PolyGram France, effective Jan. 1. He is president of DIAL, the company's mail-order division. Concurrently, Paul Rene Albertini is named president of PolyGram Disques in France. He is GM of Phonogram there.

Michael Letchford is named GM of international marketing, classical repertoire, for WEAs International in London. He was director of the classical division of Decca U.K.

Pat Drosias is named senior VP of marketing for Motown Records in Los Angeles. She was VP of advertising/merchandising/creative services at PolyGram Records.

Jerry Follis is named director of national sales for the Chameleon Music Group in Los Angeles. He was national sales manager for the label.

Rhino Records in Los Angeles promotes Keith Allamore to VP of sales and Tracy Mann Hill to VP of publicity. They were, respectively, national director of sales, and senior director of publicity at the label.

David A. Thompson is named executive VP of A&R for Justice Records in Houston. He was GM of Sugar Hill Recording Studios.

Siapa Records in Los Angeles names Gary Davis executive VP/chief operating officer, David Unso executive VP of promotion of Timbertale national coordinator of promotion and marketing. They were, respectively, VP of promotion and A&R of Siapa, VP of promotion at WTRG Records, and national coordinator of Siapa.

Distribution. Paul Newnam is named senior VP/controller of WEA Corp.

In Los Angeles. He was VP/controller of the company.

Related fields. Steve Leeds is named director of international talent for MTV Music Television in New York. He was director of talent and artist relations for the company.

Arnold W. Mears is named president of Columbia/TriStar International Releasing Corp., a division of Columbia Pictures Entertainment (CPE), in New York. He was executive VP of Columbia Pictures Entertainment.

Kenneth Wiedemann is named director of marketing of the professional tape division of Sony Magnetic Products Group of America in Park Ridge, N.J. He was director of marketing for Sony Magnetic Products Co.

Masayuki Nose is named president of the Sony Consumer Video Products Co., also in Park Ridge, N.J. He was senior VP of the personal video division of the company.

* Video People On The Move, See Page 58.
**Step By Step’ Climbs Platinum Ladder**  
**Eagles, Hammer, Carey Also Shine In Aug.**

**BY PAUL GREIN**

LOS ANGELES—New Kids On The Block’s “Step By Step” last month became the first album in two years to be certified gold, platinum, double platinum, and triple platinum simultaneously. “Step By Step,” the teen idols’ first pop album since the 8 million-unit selling “Hangin’ Tough,” is the first out-of-the-box platinum smasher since Bon Jovi’s “New Jersey” in 1988. Also, in August, three Eagles albums were certified platinum by the Recording Industry Assn. of America. “Their Greatest Hits: 1971-1975,” released in early 1976, was certified for U.S. sales of 12 million copies, a total matched by just three albums: Michael Jackson’s “Thriller” (21 million), Fleetwood Mac’s “Rumours” (13 million), and Bruce Springsteen’s “Born In The U.S.A.” (also 12 million). In addition, the Eagles’ landmark 1976 studio album, “Hotel California,” checked in at 9 million, and their 1978 follow-up, “The Long Run,” was clocked at 4 million. The Eagles thus become the only act in recording history with two albums certified at or above the 8 million sales plateau.

M.C. Hammer’s “Please Hammer Don’t Hurt Em’” last month became the first rap album to top the 5 million sales mark. The Beastie Boys’ 1987 blockbuster, “Licensed To Ill,” stopped at 4 million.

Marias Carey’s eponymous debut album was certified gold and platinum in August, and her No. 1 (Continued on page 101)

**Confiscation Order Served In Italian Suit Against Prince**

**BY DAVID STANSFIELD**

MILAN, Italy—A bailiff from the Civil Tribunal Court in Venice has served a confiscation order to SIAE, the Italian society of authors and publishers, with regard to the music publishing revenue of rock star Prince.

The action stems from an Aug. 4 court decision in Venice authorizing concert promoter Francesco Sanavio to garnish in compensation for a company, to confiscate up to 1.6 billion lire ($1.37 million) of Prince’s Italian earnings in a dispute over canceled concerts (Billboard, Aug. 25, Sept. 1).

The court stated that Sanavio is entitled “to proceed with the conservatory sequestration of all sums due in Italy to the artist, Roger Nelson, called Prince, and/or to the company PNN Production Inc. directly and/or through promoters and representatives for Italy or for Europe up to the sum of 1.6 billion lire.”

The court’s decision followed an application by Sanavio’s attorneys, Renzo Vitale and Claudio Campaner, for the confiscation of 2 billion lire of Prince’s earnings taken after Prince canceled concerts in Italy during July. Sanavio’s claims to SIAE that the order had been served to SIAE were confirmed by Della Valle of the society’s presi-

**New Kids Have Their Day(s) In & Out Of Court**

**BY TRUDI MILLER**

NEW YORK—Several lawsuits involving New Kids On The Block have been either settled or heard in court recently.

One case involves four lawsuits filed by New Kids attorneys against promoters of allegedly unauthorized New Kids “800” lines and magazines running ads for those lines (Billboard, March 31). Another suit was filed by Winterland Concessions, manufacturer of New Kids On The Block merchandise, against a comic-book company that used the New Kids trademark and logo in a comic book bio of the group. Lastly, New Kids were sued by Omni Marketing Systems, which ran the group’s fan club, for alleged nonpayment of fees. New Kids attorneys, in turn, sued Omni Marketing for the right to turn over its database and list of fan club members.

In the 900-line case, the lawsuit against the Investex company has been settled, according to New Kids attorney Philip Heilman; terms have not been disclosed. New Kids attorneys have asked for summary judgment in the other suits, which were filed in USA Today, a magazine, and Media Promotions Inc., along with Merry-Go-Round Enterprises. Media Promotions has since filed for bankruptcy, and a Motion for the court to dismiss the case was allowed.

**BMI Injunction Request Denied HBO, Manhattan Cables Fees At Issue**

**BY FRED KIRBY**

NEW YORK—BMI’s request for an injunction against HBO’s use of BMI music was denied by New York Federal Judge John E. Sullivan Sept. 5. Also denied was a similar injunction against Manhattan Cable, which services part of that New York borough.

A hearing was scheduled for Oct. 7 on the amount of an interim fee that HBO will have to pay the performing rights organization. The jury also reserved decision on a separate fee for Manhattan Cable, leaving the central issue of split licensing up in the air.

Spriozo explained that, if he set a high fee for HBO, the question of split licensing would have to be tried, because even if the entire matter is resolved at trial. But Robert J. Sisk of Hughes, Hubbard & Reed, the law firm representing the BMI, said that a settlement was possible. The BMI presents programs of other suppliers while not paying for them—a situation that would not be resolved by the judge’s proposed solution.

Robert D. Joffe of Cravath, Swain & Moore, attorneys for HBO and Manhattan Cable, said that problem was created when BMI allowed all of its cable licenses to expire last Dec. 31.

Spriozo and Joffe both referred to (Continued on page 101)

**Wilson Phillips’ Release Captures No. 1 Slot; Jane’s Addiction Leads Pack Of High-Jumpers**

WILSON PHILLIPS, virtually unknown six months ago, this week becomes the first act to land two No. 1 hits in the ’80s. The trio achieves the feat with “Release Me,” which debuts at No. 1 on the Hot 100. In addition, the act’s eponymous debut album hits No. 2 on the Top Pop Albums chart for the sixth week in a row.

John Oates has the first act to land two No. 1 hits in the ’80s. The first act to top the chart twice in the ’70s was the Jackson 5. In the ’60s, it was Elvis Presley; in the ’50s, the Ames Brothers; in the ’40s, Glenn Miller.

JANE’S ADDICTION’S “Ritual de lo Habitual” vaults from No. 36 to No. 19 in its second week on the pop albums chart, suggesting that the critically lauded alternative band is about to crash the top 10. That’s the most striking development in a week of eye-popping jumps.

Among other standout moves: Prince’s “Graffiti Bridge” vaults from No. 21 to No. 10 in its second week. It’s Prince’s fifth album to reach the top 10 in just two weeks. In addition, the Purple One lands his 15th top 10 hit on the Hot 100 as “Thieves In The Temple” jumps to No. 7. That’s an impressive tally, especially considering that pop radio shunned Prince throughout the early ’80s. But those days are long gone.

Prince has landed at least one top 10 single in each of the last eight years.

Anthrax’s “Persistence Of Time” jumps from No. 54 to No. 26 in its second week. It’s already the band’s highest-charting album, surpassing “State Of Ephoria,” which reached No. 30 in 1988.

N.W.A.’s “100 Miles And Runnin’” leaps from No. 56 to No. 32 in its third week. The five-song EP has already surpassed the No. 37 peak of the rap group’s 1989 debut album, “Straight Outta Compton.”

Kari’s “Detonator” surges from No. 64 to No. 33 in its second week. It should become the band’s second straight top 20 album, following “Reach For The Sky” in 1988.

Zappy’s “Against The Law” vaults from No. 59 to No. 29 in its second week. It’s almost certain to become the band’s first top 30 album. “To Hell With The Devil” and “In God We Trust” both stalled at No. 32.

Facts: M.C. Hammer’s “Please Hammer Don’t Hurt Em’” logs its 14th week at No. 1 on the pop albums chart. It’s the longest-running No. 1 album by a black artist since Whitney Houston spent 14 weeks on top in 1988.

Living Colour’s second Epic album, “Time’s Up,” is the top new entry on the pop albums chart at No. 82. The band’s 1988 Epic album, “Vivid,” reached No. 31 and sold two top 40 singles: “Cult Of Personality” — which won a Grammy for best hard rock performance — and “Glamour Boys.”

Remakes of two classic Chit-Lit hits are scaling the top 15 on the Hot 100. M.C. Hammer’s “Have You Seen Her” inches up to No. 4; Paul Young’s “Oh Gi” jumps to No. 15. Pete Wingfield produced Young’s single, which this week matches the peak position of Wingfield’s own 1975 hit, “18 With A Bullet.”

Janet Jackson’s “Black Cat” blasts onto the Hot 100 at No. 37. It’s likely to become the sixth top five hit from her smash album, “Rhythm Nation 1814.” Only one album in pop his- tory—George Michael’s “Faith”—has yielded six top five singles.

En Vogue lands its second straight No. 1 hit on the Hot Black Singles chart with “Lies,” which also ad- vances to No. 58 on the Hot 100. The group’s previous release, “Hold On,” topped the black chart for two weeks and reached No. 2 on the Hot 100.

Marias Carey’s second single, “Love Takes Time,” enters the Hot 100 at No. 73. Carey’s debut single, “Vi- sion Of Love,” has appeared in the top 15 on the pop chart for 10 straight weeks.

We get Letters: William Simpson of Los Angeles observes: “Billboard has been called the Bible of the music business and this week’s Hot 100 certainly supports that view. Check out the song titles in the top 40. ‘Something Happened On The Way To Heaven,’ ‘The Last Time, ’ ‘Praying For Time,’ and ‘Say A Prayer.’ And the artists: Maxi Priest, Faith No More, the Righ- teous Brothers, Billy Idol, and Luke (featuring the 2 Live Crew).’ Simpson’s inevitable closing thought: ‘You might say I follow the charts religiously.’

Jeff Cameron of Billboard in New York notes that Madonna’s ‘Vogue’ remains on the Hot 100 even though its follow-up, ‘Hanky Panky,’ drops off the chart this week. The same thing happened earlier this year to Young M.C., whose ‘Bust A Move’ outlasted its appearance in Billboard’s Office.”

Steve Piegar of North Port, Fla., notes that New Kids On The Block have tied the Supremes and Crede- nce Clearwater Revival for the most consecutive top 10 singles (nine) by an American group in the rock era.
COMMENTARY

Boot It Before Public Grows Outrated
Let's Get Out Front Before the Longbox Gone

■ BY GREGG STEBBEN

I am just a short-haired, music-industry business type, gray. When the Entertainment Packaging Council tells me that the CD longbox is good for America, I believe it. I want to believe it. How do you argue against recycling and reforestation?

You, on the other hand, may be a long-haired musician or creative type. When you hear the RIAA’s Box coalition say that the CD longbox is destroying the planet, you better believe it. In truth, this article has nothing to do with what you and I believe. I don’t think that you and I believe—our statistics, our facts, our expert opinions—matters in the least.

What are crucially important are the effects of the music industry’s marketing upsets or angers its end users, then it is hard to imagine a greater cause of harmful marketing dollars.

Are music consumers upset about the CD longbox? Maybe yes, maybe no. But the CD longbox will not be now upset, they soon will be.

In the near future, I predict, some of our artists will become outraged about the longbox. An environmentally conscious performer like Sting or a group like U2 or the Grateful Dead will appear in, say, People magazine or on Arsenio Hall’s TV show. They will denounce the longbox and the world’s attention on the harm it is purportedly doing to the planet.

At that moment, it won’t matter whether the effects of the longbox on the environment are negative or not. Problems live in the eye of the beholder. When the consumer becomes that beholder, we will have a problem much larger than the longbox on our hands. The music-buying public, in this environmentally conscious age, will become outraged and we, members of the music industry, will be vilified.

It won’t take much to feed the fire. For instance, the practice by some of selling cassettes in disposable, one-use plastic security boxes suggests a further transgression of the industry against society. This and other environmental wrongdoings will overshadow any defense that can be made for the “ecological friendly” longbox made of blasted and recycled cardboard. The environmental public will have burned a stake in the eyes of the public instead of villains. Because the problem really has little to do with the actual negative impact of the longbox, and everything to do with the consumers’ perception of such.

■ “If consumers aren’t upset, they soon will be”

Gregg Stebben is president of Great Tape!, a distributor based in Pacific Grove, Calif., and inventor of “an eco-friendly, theft-proof display system for CDs and cassettes.”

RARE VIEW

I read Jeffrey Abelson’s Commentary about k.d. lang’s rights game, the copyright issue, and the environmental issue (Billboard, Aug. 18) and I must say it was an excellent piece of work.

As a “vegan,” I’m also highly concerned about the environment. And I can’t imagine who is in line to blame the d.d. or anyone else because of their stand on issues like meat-eating are way beyond the times. For me, people like Jeffrey and k.d. are great. Keep up the great work, Jeffrey, and hang in there! —Casey Kasem

Los Angeles

TIRED GAMES

Three bullet points to Sheri Mills, who wrote that she recorded M.C. Hammer off the radio for Capitol’s decision to experiment with the consumer dollar (Billboard, Sept. 1). I’ve certainly got my tape deck set to the Righteous Brothers’ “Unchained Melody.”

The games are weary. In less than a year, record companies have flexed their repulsive muscle by eradicating the 45 single in favor of the substandard-quality cassette single, while further manipulating consumers by pulling singles off the shelves right as they peak to boost album sales. They have also slapped A sides only on some cassette singles (MCA is the worst), and now, they are selectively not releasing a single to support a hit.

For their next trick, why don’t the record companies make CDs unavailable, so the only access we’ll have to music is a $25 or $50 ticket to see an artist in concert? Isn’t that where the real money is? —Chuck Taylor

WHERE’S THE QUALITY?

I am writing to voice my full support of Robert E. Ruane’s recent letter (Billboard, Aug. 18) about the lack of diversity on top 40 radio today. What happened to the new rock and roll?

In the 60s and even as recently as the mid-70s, there was quite a variation of trends to follow. Whether it was disco or rock, it was not as defined as it once was. Now it is disco, rap, or R&B-oriented, a song seems to have to struggle up the chart. Even mainstream rock and heavy metal have had a tough time on the charts recently, being fueled more by sales than airplay. Many pop radio programmers have seemingly turned deaf ear to many quality, thoughtful records in exchange for a multitude of soundalike, mechanical, ear-candy recordings.

I see nothing inherently wrong with dance/top 40 as a radio format, but it seems that in one city in a world where all three pop stations have gone to this format in the past few months, one begins to see the utter lack of variety these stations offer. I see the amount of quality music going unheard, and subsequently underbought, increasing all the time. —Jim Sanches

Saratoga, Calif.
PREJUDICE

THE NEW GEORGE MICHAEL ALBUM.
Bill Richards, who twice programmed Gannett’s top 40 KBQK (89Q) Houston, has been named PD of its KIIS Los Angeles, replacing Jerry Lee as Gannett’s West Coast consultant. The move will start in a few weeks.

John Jost, PD of alternate KDIA Dallas, is out, and has not been replaced. And at press time, Gannett was not aware of this.

Bob American were still working out the last-minute details so WJLB PD James Alexander could become PD of WJLB Chicago, something that has been considered a fait accompli for the last few weeks.

**PROGRAMMING:** back two Gold

Gold-based AC WMJT-Cleveland finished its transition to oldies over Labor Day weekend—Z99's Norm N. Nite is now doing a weekend show from WMJT that may be the basis of a real venture. Similarly, AC KMFK Houston is retaining its oldies. PD Bob Wood is out. GM Carl Hamilton will program for John Goey

Norm Gregory is acting PD.

Four days after becoming “Country 106” in what seemed to be an unsuccess, WKMG-Cleveland has returned to its old format, C&W-urban format change at crosstown WGH-FM, WCZL Norfolk, Va., changed again, becoming “COUNTRY 104” that will move to PD of AC KOMO Seattle. Norm Gregory is acting PD.

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**newsline...**

Corinne Balsam has been named VP/programming of the ABC Radio Networks. Previously the director of the ABC Radio Entertainment Network, she replaces Tom Cuddy, now PD of WFLP New York.

Bob Land has been named radio group manager for Capitol Broadcasting, replacing Jon Coleman. He will remain GM at WWMX Baltimore.

Steve Godfrey, executive producer of group Metrocom Communications, has been upped to radio group president.

Peter Aunayka is the new GM for AC WALK Long Island, N.Y., replacing Ron Gold. He was GM at WAGMD Rehobeth Beach, Del.

Charlie Ohls has been named VP/GM of WMZQ Washington, D.C. He previously held those duties at WQTK Tampa, Fla.

Dan Maxwell is now PD/GM at WCMS Norfolk, Va.; Marjorie Crump remains president. He was VP/GM at WTRW/WLNY Norfolk.

**other appointments:** Tom Duran is upped from director of special projects to PD/station manager at KDGE Dallas. WRKA Louisville, Ky., GM Reggie Bates is the new station manager at WNOE New Orleans.

Kratz Radio has announced plans to disband its Radio Rep firm quietly. Most of Republic’s 75-person staff and 280 clients will be divided between KAB and its other subsidiaries, Eastman, Banner, and Christal Radio.

Las Vegas gets a new country FM this week, as KWNR flips from AC to keeps its drive staff intact. The new station, from oldies WHEEL, W.G., is the new PD at top 40 WCKW (1049) Erie, Pa.

Bill Love, PD/morning man of country WBRR-Owensboro, Ky., is the new PD at country WDOD Chattanoog, Tenn., replacing Gene Reynolds. When WBRR changed from top 40 to “Lite Rock 93,” two stations took its place. Churc-

newsline...

KKBQ’s Richards Is New KIS L.A. PD: ACs WMJII, KFMK Go For Gold Again

by Sean Ross with Craig Rosen & Phyllis Stark

Eric The Bear goes to overnights. Steve Edwards exits. At WJZJ’s sister station, Chris-

newsline...

UKGI-FM Chicago holds its lead (8.7-7.9). Top 40/dance WBBM-FM (896) is up 4.3-5.2 for third place behind N/T WGNN (7.5-

people killed Sept. 3 in a 3-in-1 plane accident between Tijuana and Hermosillo, Mexico. Also killed were engineers John and Donna Sterner. Rivas is survived by a wife and four children.

Former WFXC Raleigh, N.C., PD Frank Richardson returns to Norfolk for put in place for drive at urban WILD.

Elsewhere in Boston, longtime WBCN production director Tom Stagg also moves from WPBS to WPBS. And Avi Neilon from WEEI is the new weekend host at N/T WRKO.

Top 40 WZFL Indianapolis snaggs promotions director Kay Fenn from WILD. Also, Laura Steele joins the airstaff from non-commercial WCRX Chicago.

At country WQTR Winston-Salem, N.C., evening jock Jim Kelly swaps with Christy Christopher for midnights. Late-nighter Don Tuttle is out...Butch Pickell, better known as TV character Eddie Munster, has been picked up by Doug Eddy to continue his mornings at top 40 KWXT Waco, Texas.

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"You gotta remember I'm forever your girl"

—Paula Abdul
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New York — When radio people talk about the troubles of top 40 — specifically to neophytes in major markets who now have only dance-leaning top 40, only adult-leaning top 40, or, in a few cases, no top 40 at all, the conversations often take aU the form of someone saying, “So maybe it’s time for Mike Joseph to come back and do Hot Hits again.”

Joseph is the veteran consultant whose high-energy, all-current version of top 40 WCAU-FM Philadelphia had the station's perennials virtually considered the first step in top 40's early-'80s renaissance. And although radio people frequently mention WCAU-FM without reservation as one that anything can again galvanize the industry in quite the same way, Joseph is, in fact, seeking to become active again, after 18 months away from broadcasting.

Joseph's last full-fledged client was WGY-AM (Radio Albany, N.Y., in late 1988. Shortly thereafter, he began working with the station that eventually became KHTK (Hot 97) St. Louis, but that assignment ended well before the station actually hit the air.

Since then, Joseph has stayed at his suburban Connecticut home with his new wife and out of the public eye. “I had traveled for 34 years straight. It was a time that I took time out to stop and smell the roses. After having been married for 38 years, and going through a divorce, it was time to have a different look at the world.”

When KHTK fell through, Joseph seemed discouraged about the state of radio in general, specifically the switch in radio group ownership from the major networks and industrial companies who used to be the great megalomaniac intellectuals. “You don’t know who’s going to own a station from one decade to another. Stations like WABC New York had a five-year plan. They had there, today there’s a one-week plan, much less a one-book plan.”

With increased financial pressures on everybody, Joseph says, “broadcasters expected that during the first book I was going to want some balance. The second book would be held on by doing that over the years, and it’s not that way all the time. [Winning immediately] gets tougher with each succeeding book because everybody is waiting for you.”

Joseph also says he had a hard time getting owners to commit the promotional dollars he needed to launch stations. “Usually on my deals going in, I ask for full promotion and out of what I want and 90 percent I want, then it stations renege at the last minute, so I’m left with a new sound, a new format and money to tell the audience know about it.”

“More and more people were telling me that I didn’t need promotion because they’d talked to CBS and ABC and heard that I’d been successful, but I needed promotion. I told them yes, but the times are different. Everybody else caught on. We’re not the first ones in.”

The lack of mainstream pop, Joseph believes, has its diehard following, is only a dayparting. Through or the use of al- lolomu, something he began experimenting with at WGT-FM. At that station, Joseph also modified the station's stance on oldies. WCAU-FM and its successors had not played any WGT-FM — because it tracked album sales and not singles — was willing to play gold, as long as it came from artists who had current greatest-hits albums on the charts and current singles airing on the radio. They’re still doing the same format and maybe that’s why they’re both still there. Their last playlist was 70s Angelo music.

As for mornings, a shift that was as tight as the format at WCAU-FM or WGT-FM as all the others, says Joseph now, “I would do a high-profile, strong-personality morning show now, but I wouldn’t de-emphasize the people who really tune in to morning.

Until recently, all the great personalities had music as part of their show and that includes John Gambling, Bob Steele, Wally Philips, and J. MCarthy. I’ve programmed 12 of the top 15 personalities in America and most of their morning men were among the great jocks of all time. Obviously, they got time to express themselves and communicate to the audience.”

One of the 50,000-watt AMs Joseph worked with was WCAU’s AM, which shocked the industry recently by dropping its longtime N/T format to become oldies WGOL-AM. Joseph says he found it difficult when the local press began calling for his reaction. Joseph traces WCAU's problems back to a decision during the '80s, later reversed, to go from all-talk to all-news. WCAU was well-established as a talk station and the idea of knowing the market or the competition, decided to take it all news, and that was not at all talk audience. In subsequent years, it was never allowed to function as an all-talk station. It was not meant to be a sports station, it was talking. And the station was supposed to be an all-talk station.

“I just hope that the broadcasters, the station managers, will take it seriously and do it right. They need to learn to talk to the audience. [In subsequent years], it was never allowed, but I think it’s the secretarial mindset, that is that we get the faxes from working the morning show.

At KZZU (The Zoo) Spokane, Wash., the fax machine is not used for requests, but for a listeners phone-in “If we’re running a contest, we take the fax machine and add the phone number, and we get them all. It’s a non-

Smarter Than The Average Bear? New KHAK Cedar Rapids, Iowa, morning man Scott Bear made a marathon in which listeners were invited to fax in dedications to American servicemen and women, being sent to the Middle East. “We went through a case of fax paper,” Kelly says. The Women’s division began by faxing in a letter requesting a song for her lover. They had just broken up, then before they could get something patched up, they had been sent to the Middle East.

Kelly maintains that the fax machine offers a unique way for list- eners to communicate with the radio station. “Sometimes they say ‘I love you’ and communicate with the radio station. ‘Sometimes they say the same kind of thing they say on the phone,’” Kelly says. “But there aren’t any.”

According to Kelly, KNJR receives fax messages from “every line of business you can imagine, from mom-and-pop stores to agen- cies to the Marine Corps.”

Kelly says the popularity of fax communication in radio continues to rise. “It seems to be taking off,” he says. “We don’t go out our fax number that often, but it stays pretty damn busy.”

Instead of using the fax machine to pay tribute to servicemen, Waldron has used the fax to support the downtown NHL team, the Utah Jazz, whose games are broadcast on KJNS-AM. “One year we, listeners fax messages to [the team’s hotel],” says Waldron. This year, however, listeners faxed their messages to the sta- tion and the station and the station aggregated a large mountain of faxes to them to show support,” he says.

It’s a Fax, Not Fiction: Machines Have Become Integral At Radio

Los Angeles — The novelty of fax machines at radio stations has cooled off somewhat, but says, the machines have become an integral part of every- day life.

Stations around the country continue to use fax machines as another pipeline for listener requests and contests entries. Top AM stations associated with Green Bay, Wis., uses the machine for “Fax Tracks Fridays,” when it plays five fax requests from 10-11 p.m. PD Wayne Don-Waldron says the machine, which he describes as “an unofficial weekend kickoff,” remains one of the most unpredictable programming. “Friday morning is a fun thing,” he says. “I have no qualms whatso- ever about playing ‘Back In Black’ by AC/DC at 10 a.m.”

During the one hour, WIXX re- ceives more than 100 faxes and it can get on the air, and the remainder end up on file for the next week’s show. Nonetheless, Cox says fax machines have cooled off, but again, when every station in America seemed to be on the hunt for a “new place to go,” it’s pretty much levelled off,” he says. “It’s not a big novel thing anymore. It’s just another way to communica-

Q95 (KS104) Denver PD Dave Stone concurs. “It’s almost as accepted as the telephone, but people have nearly that type of access to it.”

Says KISN Salt Lake City PD Gary Waldron: “Originally it was kind of a toy thing. Now it’s just another part of business life.”

Several weeks ago, Columbia’s Bert Baumgartner suggested that the fax machine had been instrumen- tial in the success of “Oh Girl” and that by speeding up, and adult-special appeal record that did not get the spot, the station asked for requests, but did so via fax. While PD had a story of a re- porter who broke down in tears when it was realized that the requests are significantly different than what comes in over the phone.

The New York Times reports that the fax machine for things that we would never in a million years play,” says Radio PD Ken Hopkins. For adult-leaning top 40 KNJR

Billboard September 15, 1990
halved over the last year. It also gives him rough parity with Dean Landsman, who claims 12 urban stations, and puts him ahead of Jerry Clifton’s eight urban stations; all three of his rivals, however, have substantial business in other formats, especially top 40/dance, in Kelly’s and Clifton’s case.

Gray—who has been allowed to move up to 19 clients, has the opportunity to work for KBLX San Francisco, Consultant to seven clients, remains Rules, and the controversial deal of Kermit and Lyles, who claims to his current 14.5 years, the consultancy issue was bare:

"There is still some furor about consultants, but it isn't as much in the forefront as it used to be," says Floyd. "Since there are more consultants, people are used to talking about it.

Landsman attributes the new climate to "the caliber of PDs who are consulted." When big-name PDs work with a consultant, he says, "it's clear that these people are not just order takers." But he admits that racial politics did help fuel the controversy.

"Now that there are some black consultants out there, it takes away the issue of no blacks consulting black radio," he says.

The problem over the past couple of years is that it appeared to the industry that blacks were no longer in control of a medium that was targeted to black consumers," says Gray.

"Many people thought I wasn't serious about pursuing this as a full-time career, and I think they would accept the right PD offer if it surfaced," he says. "I have had a number of major-market offers, but after programming for two years in New York, I didn't excite me.

Black consultants do not feel they have encountered any racial prejudice from station owners. "I can't really say I've had a real problem," says Gray. "Initially, my target was black owners. Over the last several months, some of the major broadcast groups have considered the value of our services."

Similarly, Lyles says, "I've had zero racial resistance. My problem has been from record people who feel I'm too conservative for them."

But there have been challenges. Lyles’ first months "have been harder than I expected. A lot of owners don't realize that it's a new day...and that if you don't spend money, you're not going to get any return on your investment."

"The biggest frustration is [not] getting paid for your work," Michaels says. "Even if you have an agreement with a station, the consultant is the last person to get paid. That's very frustrating for anybody, black or otherwise."

Is that why Michaels was willing to take another PD job? "Yes and no. I've poured over $250,000 into this company over the last year and a half. I have not made a profit, and I haven't...to expect. When you're an entrepreneur starting a new business, you don't expect to make any money right away."

The B/D&A Agreement

Several other consultants speculate that the problem of getting paid may have something to do with Gray's willingness to affiliate himself with Burkhart/Douglas & Associates, a firm that has not had a high profile in black radio since the late 70s heyday of disco. And several question Gray's link to a white firm, especially since his initial sales pitch included the content that it took a black consultant to understand black listeners.

That sits especially badly with Don Kelly, who hired associate J.C. Floyd as the full-time black consultant 3½ years ago. "Tony's initial pitch, which I thought was amazing, was that J.C. wasn't a black consultant because he worked for [a white consultant]." He was also consulted for his marketing strategies against J.C., saying a black station should hire a black-owned consultancy and really negotiate with J.C. And when he didn't sign too many clients that way, he sold out.

There was no necessity [behind] the deal," contends Gray, who says he launched his business with enough money set aside to last two years.

Gray does not draw a salary from B/D&A. Rather, he keeps the proceeds from any clients obtained before the deal and can still solicit new clients that are entirely his. B/ D&A gets a commission only on stations it lines up. To date, he says, only one client, Skip Finley, who helped arrange the deal, comes through B/D&A.

Gray does not think there has been any backlash against B/D&A on the deal. "Once people understand that they're involved to a certain level, but my firm is still an entity unto itself, their concern seems to disappear," he says.

The point is that Gray Communications still exists," says station owner Barry Mayo, another former WKYS PD (and GM) who consulted in the early '70s but never did so full time. "This is a joint venture on future projects, and I don't see anything wrong with that. What makes a good business marriage is the fact that both parties bring something different to the table."

"Tony Gray brings something to B/D&A that they could never have—a black man who has helped shape what urban radio is today. On the other hand, they bring a network and a business knowledge that it would take Tony years to acquire on his own. Because of that, I think it's fine."

CD-Existence

Having surpassed his first goal, Gray is now shooting for 15-20 total clients and may add an associate to work with medium-market stations. "Gray, whose operating style has been to spend two to three days in a market (most consultants spend one or two), still wants to add several clients, despite being an in-house PD again.

Not that much of the new consultant's business has actually come at existing consultants' expense. Only two Gray clients, KMQJ and WYLD-FM New Orleans, and one Michaels station, WMKY Norfolk, Va., were Kelly outlets. "I don't think the stations we collectively [added] have caused any hardship to the other guys," says Michaels. "There was a need for more help than these guys could provide, so we can all co-exist."

Kelley says the reason for his firm's reduced urban roster—which includes major outlets like WUSL Philadelphia, WVEE Atlanta, and WXYY Baltimore—is that he and Floyd are now "going for quality rather than quantity." Says Floyd, "I put in a lot of time to sign stations and it didn't matter who. Now I'm trying to sign a certain caliber of station. I've also been spending a lot of time with WCIF-FM Chicago, [where he has been interim PD in recent months], because I felt I had something to prove there.

In the past two years, Kelly and Floyd have been along with Jerry Clifton in the target of much Envy from black radio and record people. Some of that, Floyd says, has dissipated now: "A lot of people blow the
Billboard Revises Radio Panels

NEW YORK—Beginning with this week’s issue, Billboard is making revisions in the radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released spring 1990 Arbitron ratings.

Changes in all panels take effect this week, except for Hot 100 reporters, which will change next week. For a full listing of any Billboard chart panel, send a stamped, pre-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

TOP 40

Ten stations were added to the Hot 100 singles panel, bringing the current total to 251 stations. Reporters are divided into five weighted categories based on a station’s weekly cume audience in Arbitron’s total survey area. Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

KYHY (Y105) Dallas rejoins the panel as a gold reporter. Added as bronze reporters are KSTZ St. Louis, KXKT Omaha, Neb., and WZBQ Tuscaloosa/Birmingham, Ala. New secondary reporters are WQGN (Q105) New London, Conn.; WIKZ Hagerstown, Md., and rival WKMZ Martinsburg, W.Va.; WPBR Myrtle Beach, S.C.; WQFX Tallahassee, Fla.; and KTXY Jefferson City, Mo.

ADULT CONTEMPORARY

The AC panel increases from 89 stations to 99 this time. Weights for this category are the same as for the Hot 100, except that secondary-station eligibility begins with 35,000 cume. New adds are WKQX (Q101) Chicago (gold); WROR Boston and WMYI Greenville, S.C. (silver); WQMX Akron, Ohio, and KMJK Portland, Ore. (bronze); and KLUV Salt Lake City, KHTH Fresno, Calif., KMZQ Las Vegas, WKWK Wheeling, W.Va., WQSB Williamsport, Pa., WKTK Gainesville, Fla., and WQHL Green Bay, Wis. (secondary).

URBAN

Billboard now has its largest-ever R&B radio panel of 110 urban stations. Weighting here is as follows: platinum—500,000 weekly listeners; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.


ALBUM/MODERN ROCK

Three stations are added to the 90-station Album Rock Tracks chart panel: WRLQ Grand Rapids, Mich.; KTTC Minneapolis; and WZRR Birmingham, Ala. All are bronze reporters. Secondary reporter KTOW Tulsa, Okla., is the only Modern Rock Tracks add.

No theft. Retailers experience an annual loss of 12% to 14% of their inventory. Even with an electronic security system, retailers still experience a 6% to 8% loss. With the Lift System you will experience NO THEFT. The CD is not in the jewel box... it is in our specially designed storage cabinet at your cash counter. This gives you and only you, control over your inventory. Lift Retail Display Systems for CD’s, Cassettes, CDV and Video. Leasing available.
KISS VS. WZOU: A BOSTON TOP 40 BATTLE; WLUM STAGES IN-LABOR DAY

BOston—"We're at war with Kiss. There is no doubt about it," says top 40 WZOU Boston marketing director Gordon O'Hara of his rivalry with crosstown top 40 WXKS-FM (Kiss 108). "But it is more of a tweaking-the-nose type of war than a battle. It's a fun war.

But WZOU's idea of fun and Kiss' idea differ greatly. Several months ago, WZOU flew a plane over the annual Kiss concert throwing a banner that read "Bored yet? Tune to WZOU on the way home." O'Hara calls the banner stunt an example of WZOU's "guerilla tactics"—quick in and out tactics.

But Kiss PD Sunny Joe White says, "Name me a 30-year-old woman that is going to change her station because of a plane...I thought it was cheap. When you're trying to get the audience away from the giant you've got to either be smart or do cheap stunts." WZOU PD Steve Rivers is not smart.

Actually, both Rivers and White look pretty smart these days. In the spring book, WZOU took the market lead from N/T WRKO, going 7.1-7.4. Kiss 108, after a slow period when White was away from the station, was back up 5.9-7.2. And that was with the market's major rocker WBZC back up 4.6-7.1.

When Rivers came to WZOU last fall, both WZOU and Kiss 108 wanted to be upper-deck top 40s with a wide variety of gold. Since then, WZOU has become a tighter, more mainstream top 40. While, meanwhile, has made Kiss even more of what it was before, remaining active on new music, continuing to drop in odd oldies (i.e., "Happy" by the Rolling Stones), and adding a nightly music magazine show.

Promotionally, the two top 40s have also had different market profiles. Kiss 108 has traditionally had multiple on-air promotions at any given time. Rivers says WZOU "limits things to one major and one minor promotion at any given time. We keep things clean.

In the winter and spring, as Rivers adjusted WZOU's programing, WZOU had few billboards, and little print and TV. Now that he is happy with the product, the station plans a major advertising campaign for the fall. In an unusu- al promotion, it is also planning to tie in with top 40 WPRO-FM Providence, R.I., for a joint anti-child-abuse concert at the Worcester Centrum in late October.

Where WZOU and Kiss seem to agree is on the importance of street marketing. White says, "Our jocks are out in the clubs every night." During the National Assn. of Broadcasters convention, they will be doing a track act night at a local club for listeners that some broadcasters will also at-

WZOU, which has fewer market-veteran jocks than Kiss, spends a lot of time and effort introducing them through public appearances. WZOU does a lot of "supersticker patrol" promotions as well as "supersticker installation parties." With the Mideast crisis, WZOU's

Promotions & Marketing

by Phyllis Stark

Morning Zoo did a live version of its daily "The Suck Wall" bit. Listeners, who usually get to call in about what they think "sucks," got to write it instead on a portable wall parked in various public places.

White says Kiss 108's promotional philosophy centers around the idea that, "If we're going to do it, we want to do it big." This phi- losophy manifests itself in fre- quent "things that money can't buy" promotions. Recent give-aways, for example, have included lunch with Kevin Costner, and Cher's leather jacket.

Richie Balsbaugh, CEO of par- ent company Pyramid Broadcast- ing, says there has been no change in that promotional strategy in re- cent months; the ratings improve- ment, he says, stems largely from having White back in the building. Similarly, WBCN promotion di- rector Larry "Cha-Cha" Loprete, affectionately known around the Rock of Boston and on-air as the "vice president of prizes," says his station's stunning spring come- back more reflected changes in programming—tighter jocks, tighter music, etc.—than a change in promotional strategy. In fact, "While other stations were giving away cars and thousands in cash, we had a mystery-riff contest during the entire book. For the first two weeks, it qualified you for a trip to see the Rolling Stones in Moscow. For the rest of the time, you won a WBZC T-shirt."

Asked about his promotional philosophy, Loprete says, "Any [promotion] that puts money in people's hands is worthwhile." But that same philosophy extends to putting money in the station's hands through a heavy emphasis on sales promotions. While Lo- prete does not necessarily like sales promotions, he considers them "something I've learned to live with because that's how business is these days," and something he can be creative with.

Although WBCN has a substia- tional budget for merchandising, print, TV, and outdoor advertising, the station has gotten its best press this year from "something I've learned to live with"—the "droppings." In a series of events, the station dropped a 400-pound pumpkin from a giant crane for Halloween, paper turkeys for Thanksgiving, the station van (just for the spectacle), Santa from a heli- copter for Christmas, and money from a cherry picker. Thousands of people turned out at each event. 

"We have more for some interest- ing sponsorship opportunities. When a TV station wanted to promote its "ALF" reruns, "which isn't necessarily a show that our listeners watch," a skydiver dressed as ALF became the latest "dropping." WBCN will also give away 100 mini-TVs to tie in with its frequency and 38 color sets for Channel 38. The cash dropping was used to liven up a NAPA Father's Day Car Care Carnival.

IDEA MILL: BABIES WINNING PRIZES

WLUM (Hot 102) Milwaukee cele- brated Labor Day with an In-Lab- or Day Weekend. Expectant cou- ples, or their nurses, were encour- aged to call in and win cigars for dad, flowers for mom, and a $50 savings bond. And they qualified for the grand prize—a $500 gift certificate and lunch for the nurses on their floor.

The $10,000 grand prize in WPWL Indianapolis' Show Us Your Z Music contest went to an entrant with a 25-foot working telephone dubbed the "tellenapper," after the one WPWL's morning team uses to make prank calls to listeners. KSHE St. Louis has lined up Crois- by, Still & Nash for its annual birthday concert. Listeners can win tickets by dropping off an SASE at any area Pizza Hut.

Oldies KJR Seattle is giving away 50 trips to San Francisco for a 49ers/Seahawks football game and a tailgate party "in the 49ers' backyard"...Music Awareness Pro- grams is again the official radio promotions company for the American Music Awards. For in- formation on its trip and preshow party, call Howard Schloss at 503-644-5043.

In response to a spate of mur- ders around the Univ. of Florida, WKTK Gainesville, Fla., has es- tablished a telephone command center to keep parents in touch with their kids—many of whom don't have phones yet. WKTK is setting up an incoming WATS line, where parents can call and leave messages, and a phone bank for free calls home.

This column was compiled by Phyllis Stark & Sean Ross.

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---

Love House, N/T WRKO Boston is giving away this three-bedroom house to raise money for the homeless. The twist is that the house is on display downtown in City Hall Plaza and listeners pay $1 to tour it. A different homeless shelter will serve as host each day. Mayor Raymond Flynn will help pick the winner.

---
Shadoe Stevens hosts the longest running, most listened-to countdown show in the world (heard in 67 countries).

AT40 is the only weekly countdown show available to your station on either compact disc or vinyl.

AT40 provides your listeners with the best researched music facts and trivia available on radio...all based on AT40’s exclusive use of the Billboard® HOT 100® Charts.


RADIO NETWORKS
**ALBUM ROCK TRACKS**

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**TOP 20**

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<td>37</td>
<td>GARY MORE</td>
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</table>
| 47  | 38   | STEVE VAL
| 48  | 49   | DAVE BAERWALD |
| 49  | 51   | MICHAEL P.C. |

**BLACK CONSULTANTS**

black/white thing out of proportion and maybe use it as its advantage, but business is business. People that may have felt that way before they worked with us don't feel that way now."

Kelly sees the issue as generational, too. "You have PDs who are living in the '60s and '70s and are afraid that if they take on a consultant, they'll lose their autonomy. I don't think the color of a consultant is going to change things for them."
LOS ANGELES—The Westwood One Radio Networks are once again the big winners of Billboard’s Radio Awards, taking two of the five categories in the network-and-syndicated-programming division. Global Satellite Network and ABC Radio Networks continue their dominance in the rock and country categories, respectively, while CBS Radio Networks picks up its first award in the urban category.

WW1’s deuce coup in the adult and top 40 category are especially sweet, since it is the third consecutive victory for “Dick Bartley’s Original Rock & Roll Oldies Show” and second consecutive win for “Casey’s Top 40.” Both shows, ironically, are hosted by personalities that joined WW1 after leaving other networks.

Bartley’s WW1 show has been running since February 1988. WW1 VP programming Gary Landis says “Bartley is to oldies what Casey is to top 40, and what Larry King is to talk: a bona fide franchise.”

According to Landis, in recent months the Bartley show has been enhanced by the addition of customized elements. The new local identifiers are dropped “inside program elements of the show, rather than liners at commercial breaks.” He says this is part of a growing emphasis on localization that WW1 is employing on a number of shows.

Kasem’s countdown at WW1 has been running since January 1989. According to Kasem, the show has been successful, because WW1 has done little tampering with the successful formula. The success of “Casey,” he says, is not because of what we have done differently, but a testimony to identifying what works and executing it consistently week in and week out.”

GSN president Howard Gillman credits the phone communication system, production staff, and host Bob Coburn for the fourth consecutive award for “Rockline.” The heavily imitated, 90-minute, live call-in show, which has been airing since May 1981, recently celebrated its 500th show Sept. 3 with guests the Black Crowes and Colin James.

“The show has gotten a little tighter, but for the most part, the concept has endured,” says Gillman. “It was a great show to begin with, and it remains the best show in rock radio.”

ABC’s “American Country Countdown With Bob Kingsley” also picks up its fourth consecutive award. “ACC” is the longest-running show of the winners. It made its debut in October 1973. Back then, Kingsley was producing the show. It wasn’t until five years later that he became the show’s host as well.

“It’s a constant challenge to keep something that has been on the air this long new, fresh, exciting,” says Kingsley. “People hear these songs all week long on most stations, so we have to present the show every week like it’s a special.”

According to Kingsley, new jingles are added every few years, but like the other successful countdowns, the show remains basically the same.

CBS’ “On The Move” picks up its first billboard award this year. The show, hosted by Tom Joyner, is the major-market-black-radio-airpersonality winner for his work at WGCI-FM Chicago and KKDA-FM Dallas—and produced by billboard-based Cutler Productions, was launched in January 1987, and a half a year after Joyner became a “flyjock,” doing mornings in Dallas and afternoons in Chicago.

Cutler credits Joyner, writer Brad Sanders, engine to San Houston, on-2-line producer Ken Cauthern, and a cast of comedy performers for the show. While the star, but unlike most radio shows, we’ve got 12 different people on the show,” Cutler says. Over the years, the show has grown up to keep up with urban radio by incorporating more “topical comedy.” Cutler also points out that the addition of Dee to the show, a little over half a year ago, has helped it sound more contemporary.

ABCD’s “American Top 40” is taking its “Long Distance Dedication” to new lengths. During the Midwest crisis, the show will dedicate one song every week to U.S. military personnel stationed overseas. “AT40” has been broadcasting as Armed Forces Radio since 1971, but is not available in Saudi Arabia. So that servicemen can listen to the dedications, “AT40” will be provided on tape so that ships stationed in the Persian Gulf can air the show over their FA systems. Those wishing to make the special dedications should address them Mideast Long Distance Dedication, c/o ABC Radio Networks, Suite 555, 3575 California Blvd. West, Los Angeles, Calif. 90068.

Global will present “Crosby, Stills & Nash Live In Concert And More” Thursday (13). The 90-minute show, which will be broadcast live from San Francisco, will feature a performance and a call-in interview. About a dozen Global affiliates will send listeners to San Francisco to watch the show live.

Satellite Music Networks’ Z-Rock was scheduled to simulcast the debut of the Queenarchy single “Emperor” with MTV’s “Headbanger’s Ball.” Z-Rock air personality Tyler Mason was responsible for setting up the deal. To mark the 20th anniversary of the legendary guitarist’s death, Unistar Radio Networks’ will present “The Jimi Hendrix Story” during the weekend of Friday (14)-Sept. 16. The three-hour tribute is hosted by WYSP Philadelphia air personality Ed Scissky.

Who was first on the rare band Of Joy recording “Adriatic Sea View,” featuring Robert Plant and John Bonham in their pre-Lez Zep- pellins days? Radio Today Entertain-ment’s “Rarities” shortform ran the rare track on Aug. 31, but the producers of “Rock Over Lon- don” claim they were first. ROL’s Paul Sexton says his show ran the (Continued on next page)
rare track during the weekend of June 23-24. Meanwhile, Asia's John Wetton is set to co-host the weekly album rock version of "ROL," the weekend of Sept. 28-30.

Dyana Williams will join WLIR New York personality Gary Byrd as the new co-host of MJI Broadcasting's "Star Beat." Williams is formerly of WDAS-FM Philadelphia and WHUR Washington, D.C. Veteran KATZ St. Louis OM/PD Rod "Dr. Jockenstein" King has set up a company called Midnight Media to syndicate the Saturday night party show he does from a local club, now known as the "Saturday Night Soul Serenade." In its current form, the show has a heavy R&B oldies/blues content. King can be reached at 314-241-6000.

HELTON & HOLLYWOOD

Lon Helton has left Emerald Entertainment Network's three-year-old "Newsville Live," which is syndicated via satellite to more than 180 stations in the U.S. and more than 30 stations in Canada. Gerry House will host the program in the interim, while the search is on for a new permanent host.

Meanwhile "Hangin' With Hollywood," the live satellite party show hosted by KIIS Los Angeles jock Hollywood Hamilton, has left the Unistar fold. The show is now syndicated by James Paul Brown Entertainment, which also syndicates the top 40 "Hitline USA." "Hangin'" will continue to originate from Unistar's custom-made Hollywood studio, and Carl Goldman will continue to produce the show.

Goldman, one-time Unistar VP/syndication, who plans to buy the network. Besides producing "Hangin,'" he is consulting KBET Santa Clarita, Calif., which he plans to buy. KBET was the station involved in a squabble with KBBT Los Angeles over the use of the slogan "the Beatles in the Backyard," because of Goldman's guidance, the station has dropped AC in favor of Unistar's oldies format.

SWITCHBOARD SOUSA. Classical WQRS Detroit's Sousa Kazooza promotion drew 15 contestants to a local comedy club to compete for the vintage Sousaphone pictured here. Contestants played Sousa marches on a music stand while Sousa cornet and, in the case of winners Martha Corbin, Martha Gregory, and Elizabeth Pamerleau, by blowing on their forearms. Seen here are Pamerleau, WQRS' Paul Russell, Corbin, Gregory, and WQRS' Dave Wagner.

They All Laughed When He Visited Piano. Singer Tony Bennett, right, visits New York's Penny Lane Studios to record a guest appearance on Marian McPartland's National Public Radio show, "Piano Jazz." Also pictured, from left, are Penny Lane's Ed Trebanco, Alan Warner, Nancy Laybourn, and Marie Merren. McPartland is seated at the piano.

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 440 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable: 41 1/4 x 21 1/2 x 21 3/4.

It can't be easy to reimage KQRS Minneapolis as a heavy metal station. In the mid-'80s, when other mainstream rockers were only beginning to see classic rock as a threat to their upper demos, KQ was already occupying not only the classic rock niche but the oldies FM position in addition to its own. KQ's entrenched in the classic rock position may have had something to do with why rival KLXX signed on two years ago with a broad-based "classic hits" format, not classic rock. But now, under new PD Joe Krause, KLXX is finally trying to steal the classic rock niche. In one promo, a listener says that it's nice to have a station where she doesn't have to hear the Beatles followed by Guns N' Roses. There is also one with the line, "If the station you grew up with hasn't grown up with you, here's where you can hear the classics all the time."

KQRS has hardly suffered since Krause came in. In the spring Arbitron, KQ was up 8.3-10.3 in the city's over-18 audience, making it second in the market, after full-service AM WCCO's 16-share. But since his arrival in March, Krause has put KLXX back on the map. In the Arbitron, it was up 2.0-5.7. In the June/July birch, it was up 4.9-7.2 while KQ was steady 9.7-9.8.

KLXX made the switch from easy listening WAYL two years ago, back when a station giving up the only easy position in the market was still unusual. It was launched with a broad classic hits format that ranged from mainstream oldies to Bruce Hornsby currents. And until oldies KQFL came on, that seemed to be just fine, with KLXX doing as well as a 6.8 in fall 1988.

"This station was basically three different formats—oldies, goldie-based AC, and classic rock," he says. "When they put it on, there was a hole a mile wide and research showed that they could pull a 10-11 share. Then KQFL signed on and KLXX felt they could defend both fronts, but it didn't work that way."

When Krause came in, KLXX did what some classic hits outlets like KSD St. Louis have already done, and what others, like WOFX Cincinnati, are only doing now—it refocused toward classic rock. It also gave away a series of "classic concert" trips to see the Rolling Stones in Europe, Eric Clapton in San Francisco, Kneehoval, and the like.

But KLXX did not switch positions to "classic rock" on air. Part of that may be KQ's use of the slogan. But Krause, who sees AC KSTP-FM (KS95) as one of his targets also, says his alma mater, WFLM Milwaukee, "was basically a classic rock station, but by being classic hits, we could go a little more pop than we might to buy otherwise."

"Not only are we positioned saleswise right between KQRS and KS95, but even on the dial we're right between the two," he says. "If I steal from KQ, I can steal from KS95 because I'll play Winwood or a Simon & Garfunkel cut that KQ would never touch. I'm probably deeper on Billy Joel than KQ."

So how did Krause reimage KLXX without becoming "classic rock"? "We just told them who we were and what we did... Besides 'no heavy metal,' we also said 'no bubblegum oldies' and we ran a promo where a Neil Sedaka record is machine-gunned.'"


Krause began programming in 1976 at what is now KROY Sacramento, Calif. He also programmed WFBQ Indianapolis ("without [morning team] Bob & Tom") before ending up as assistant PD, then PD at Doubleday's WAPP New York, where his national PD was Dave Hamilton, now PD of KQRS. Besides WLHL, Krause has also programmed classic rock WCSX Detroit. Between PD jobs, he has written a radio textbook and, after leaving WCSX, tried a free-lance film and video company.

When Krause came to the Twin Cities, Hamilton called and welcomed him to town. But since the "heavy metal" promos began running, Krause admits that things between the two PDs have become strained. KQ runs a number of promos emphasizing its heritage, including one with the line, "Don't be fooled by cheap imitations." It also runs a $5,000 "No Repeat Day" promotion against KLXX's "No Repeat Work Week."

As for the issue of trying to reimage one of the most notoriously conservative rock stations in the country as an immature hard-rock outlet, Krause admits outright that KQ "isn't that hard" musically. "We may duplicate a lot of music. But if you talk to a lot of ad people, they like KQ but they still have an image of it as heavy metal because that's what they grew up with. Perception is reality and a lot of them really do think it's too hard."

"We're the new person in the market and we're getting listeners from [eclectic rocker] KTCZ and KS95. Our female come is up, especially in 18-24. KQRS is benefiting from improved TSL, because they've changed to a degree and that has helped. So has the no-repeat promo and the $5,000."

"I still wish someone would come into the market and give KQRS problems on the younger end [so they would have to toughen up]... I don't want to beat them 12-plus. Their 18-24 numbers are just monstrous now. I don't want to be the 25-35 guy."

"But I have a 6.3 in the first summer Arbitrend, so I think we can co-exist because we seem to be doing it now. KQ is healthy. My station is becoming healthy."

SEAN ROSS
Country KPLX Dallas Is Big Winner In Billboard Radio Awards

NEW YORK—Two years ago, no radio station won more than one out of five categories in the Billboard Radio Awards. Last year, three stations scored four out of a possible five awards. And this year? Country-KPLX Dallas has become the first station to win all five Billboard Radio Awards in its format since AC KFMB-FM San Diego in 1987.

Besides being named major-market country station of the year, KPLX won for best major-market PD (Bobby Kraig), MD (Mac Daniels), promotions director (Susan Fine), and air personalities morning team Harmon & Evan. Kraig and Daniels are repeat winners from the 1989 awards. The year before, KPLX won in two different categories: best station and best promotions director.

Then again, it was a good year for multiple radio winners overall—thirty-nine stations divided the 1989 Billboard Radio Awards, compared to forty-seven last year. Awards also go to four syndicators and eight record labels. The winners will be picked up at a reception Thursday (13) at Boston's Copely Plaza Hotel during the National Association of Broadcasters convention. WEBE Bridgeport, Conn., which won four awards last year for best small-market AC station, PD, MD, and air personality, won the same four this year. It is sharing the four honors with album KLOR Houston. KLOR, which has had a much higher profile in the industry since the debut of its hard-rocking nighttime show "Outlaw Radio," went from no awards last year to four this year, winning as best major-market rock station, and for best PD (Ken Anthoine), MD (Patty Martin), and promotions director (Doug Harris).

In the top forty category, this year's biggest slate of awards went to KHJ Los Angeles, which won as major-market station of the year. Morning man Rick Dees repeated as best air personality. Karen Tobin was promotion director of the year. (Additional¬ly, former KHJ PD Steve Rivers won the major-market PD of the year award for his role in WZOU Boston's comeback over the last year.) This is KHJ's best award showing since the summer of 1984, when—about the same time as its now legendary 10-share lead of the market—it swept the 1983 Billboard Radio Awards.

The most talked about radio station of the past 12 months, "Power Pig" WFLZ Tampa, Fla., won two awards—medium-market top 40 station of the year and PD of the year (Marc Chase). You can tell the Jacor-owned station has had some influence since its debut. The station that won the other two medium-market top 40 awards, KONY-FM (Y95) Phoenix, is the "party pig."

On the urban side, WGCI-FM Chicago— which won best major-market station two years ago—retrieves the award this year from its pioneering black AC rival WVAZ (V103). WGCI-FM and medium-market WZAK Cleveland are tied for the most awards this year with three, although Tom Joyner—the "flyjock" WGCI shares with WWK-FM Dallas—also won one for his syndicated countdown, "On The Move With Tom Joyner," the first time that show has won since its late-'80s debut. Joyner has won for his multitude on-air work for the last four years. Other achievements of note: KOST Los Angeles has won the major-market AC station of the year award for four years in a row, even before it was No. 1 in the market, as it is now. Medium-market WLIF Cleveland—not a winner last year—took the medium-market AC station and PD awards. Country WAAM Louisville repeated two awards (PD and air personality) and added a third one for MD. All three go to the same person, Coyote Calhoun.

This year's Awards also has its first tie since 1983: Top 40 KKXX-Bakersfield, Calif., and WKCI New Haven, Conn., shared the small-market station of the year award. Ironically, the AM station whose 1988 move to FM pushed KKXX and its staff to another owner and frequency, country KUZZ, also took two awards. As some do every year, several awards went to stations who are no longer with the station or company where they were nominated. Former WBLS New York PD Ray Boyd won the major-market urban-PD award this year. Steven J. Ross from WGGI-FM won best major-market urban MD after leaving the station. Both Boyd and Ross were at their stations during the balloting. Former Virgin VP of AC promotion Steve Zap was already at Warner Bros.; he won the national AC award.

Nominees for Billboard's radio awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were placed in the July 30 issue of Billboard for open voting.

This story by Scott Ross with Don Flickinger.
RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR
CRITERIA GUIDELINES: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

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<th>BLACK</th>
<th>COUNTRY</th>
<th>ROCK</th>
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MAJOR

Steve Rivers
WZOU Boston

Jhane Kaye
KOST Los Angeles

Ray Boyd
WBLS New York

Hobby Kraig
KPLX Dallas

Ken Anthony
KLOI Houston

MEDIUM

Marc Chase
WWRL Tampa, FL

Dave Popovich
WLFF Cleveland

Lynn Tolever
WZAK Cleveland

Coyote Casmoun
WAMZ Louisville, KY

Tom Owens
WEBN Cincinnati

SMALL

Stef Rybak
WKCI New Haven, CT

Curt Hansen
WEBR Bridgeport, CT

Tony Brown
WBLK-FM Mobile, AL

K.C. Adams
KUZZ Bakersfield, CA

Andy Dean
WDHA Morristown, NJ

NATIONAL LABEL PROMOTION PERSON OF THE YEAR
CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...MARKETING ACCUMEN...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

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<th>TOP 40</th>
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John Fagot
Capitol

Steve Zap
Virgin

Sharon Heyward
Virgin

Jack Lamier
CBS

Harvey Leeds
Fox
### RADIO MUSIC DIRECTOR OF THE YEAR

**CRITERIA GUIDELINES:** ACCESSIBILITY...MUSIC ACCUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION

<table>
<thead>
<tr>
<th>Major</th>
<th>Top 40</th>
<th>Adult</th>
<th>Black</th>
<th>Country</th>
<th>Rock</th>
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<tbody>
<tr>
<td>Kevin Weatherly</td>
<td>Gene Knight</td>
<td>Steve Ross</td>
<td>Mac Daniels</td>
<td>Patty Martin</td>
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<tr>
<th>Medium</th>
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<th>Black</th>
<th>Country</th>
<th>Rock</th>
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<tbody>
<tr>
<td>Denae Yasner</td>
<td>Tony Mann</td>
<td>Bobby Rush</td>
<td>Coyote Calhoun</td>
<td>Doug Clifton</td>
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<tr>
<th>Small</th>
<th>Top 40</th>
<th>Adult</th>
<th>Black</th>
<th>Country</th>
<th>Rock</th>
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<tbody>
<tr>
<td>Nikki Stewart</td>
<td>Storm Norman</td>
<td>Chris Clay</td>
<td>Tom Wilson</td>
<td>Mike Ramsey</td>
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### LOCAL OR REGIONAL LABEL PROMOTION PERSON OF THE YEAR

**CRITERIA GUIDELINES:** UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

<table>
<thead>
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<th>Top 40</th>
<th>Adult</th>
<th>Black</th>
<th>Country</th>
<th>Rock</th>
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</thead>
<tbody>
<tr>
<td>Jeff Backer</td>
<td>James Bishop</td>
<td>Mike Kelly</td>
<td>Gareen Adams</td>
<td>Bobby Silver</td>
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**BILLBOARD SEPTEMBER 15, 1990**
# RADIO AIR PERSONALITY OF THE YEAR

**CRITERIA GUIDELINES:** ENTERTAINMENT VALUE...COMMUNITY INVOLVEMENT...CREATIVITY...RATINGS SUCCESS

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>TOP 40</th>
<th>ADULT</th>
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<th>COUNTRY</th>
<th>ROCK</th>
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<tbody>
<tr>
<td></td>
<td>RICK DEES KIS Los Angeles</td>
<td>RON CHAPMAN KVIS Dallas</td>
<td>TOM JOYNER KKDA-FM Dallas/WGOI-FM Chicago</td>
<td>S. HARMON AND S. EVANS KFIL Dallas</td>
<td>M. THOMPSON AND R. PHELPS KLOS Los Angeles</td>
</tr>
<tr>
<td>MEDIUM</td>
<td>BRUCE KELLY KOFM Phoenix, AZ</td>
<td>GARY BURBANK WSCC Cincinnati</td>
<td>LYNN TOLEYER WZLM Cleveland</td>
<td>COROTE CALHOUN WMAZ Louisville, KY</td>
<td>SKID ROADIE KYYS Kansas City, MO</td>
</tr>
<tr>
<td>SMALL</td>
<td>MAD MEXICAN KEBN Brownsville, TX</td>
<td>STORM N. NORMAN WEBE Bridgeport, CT</td>
<td>MAD HATTER WGGC Mobile, AL</td>
<td>TEN VISION WAXX Eau Claire, WI</td>
<td>BUCKY BROWN KDKR Modesto, CA</td>
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# RADIO PROMOTION DIRECTOR OF THE YEAR

**CRITERIA GUIDELINES:** INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS

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<th>TOP 40</th>
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<td></td>
<td>KAREY TOBIN KIS Los Angeles</td>
<td>TRICIA CRISP KVIL Dallas</td>
<td>EPIC MARGOULS WRRS New York</td>
<td>SUSAN FINE KFUS Dallas</td>
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<td></td>
<td>DOUG HARRIS KLOI Houston</td>
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BILLBOARD SEPTEMBER 15, 1990
MCA IS ON THE MOVE AT CALIF. CONFAB

DANA POINT, Calif.—Employees of MCA Records (worldwide) and MCA Distribution Group met for the MCA convention Aug. 22-25 at the Dana Point Resort here. Attendees enjoyed special presentations by Motown Records and GRP Records, and performances by MCA recording acts Tiffany, Bell Biv DeVoe, Vince Gill, Indecent Obsession, Spread Eagle, Lydia Rhodes, Father MC, Anna Marie, and Will T. Massey; Motown artist Johnny Gill; and GRP artists David Benoit and Carl Anderson.


MCA recording artist Pebbles talks with MCA executives about her current album, “Always,” and top 40 single, “Giving You The Benefit.” Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Pebbles; Richard Palmese, president, MCA Records; and Ernie Singleton, president, black music division, MCA Records.

MCA/Nashville recording artist Vince Gill, riding high on the country charts with his hit album “When I Call Your Name,” is congratulated by MCA executives after his guitar-picking performance. Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Gill; Bruce Hinton, president. MCA/Nashville; Richard Palmese, president, MCA Records; and Tony Brown, executive VP, A&R, MCA/Nashville.
DANCE

Got To Keep On Movin’ On: A Farewell To Industry Friends And Colleagues

IT’S OVER NOW: Well this is it. As many of you know, I’ve resigned from Billboard and will be pursuing new adventures in the management, remix, and production fields in addition to doing some free-lance writing.

Having worked for Billboard since November ’86 (as Dance Music and Singles Editors review since October 1987), I have been given a crash course in the music industry and for that I am thankful. Although there is plenty yet to learn and discover, I welcome those new experiences—for they are what will make my role or roles within the industry that much more vital.

Many of you I’ll see and speak with again and a number of you not so often, just because that’s the nature of the beast. My sincerest thanks to those who have supported me and my decisions in the past and to a few who haven’t. As long as I had your respect at the end of the day, it was well worth it.

My position here at Billboard will be taken over by the more than able Larry Flick as of Monday (10). Do yourselves a favor and contact Flick (if you haven’t already) at 212-586-5050/ fax: 212-586-5508 or c/o Billboard, 33rd Floor, 1515 Broadway, New York, N.Y. 10003.

I’ll still be writing about, reviewing, and discussing music (for Dance Music Report, Rockpool, Outweek, Paper, and others) and would love to remain on your mailing lists if possible. I can be reached c/o Peace Bikini Productions & Management, 4th Floor, 225 West 57th St., New York, N.Y. 10019, or via phone at 212-245-3445.

I have been blessed with good fortune—working for Billboard was my first job out of college—but my success was in large part due to the friends and colleagues I’ve met over the past years. So in order to keep the sentiment to minimum, much love and thanks to all you know who you are.

Follow your bliss.

by Bill Coleman

U.K.’s Big Life Records Opens U.S. Branch

SAN FRANCISCO—After more than four years as a management company, and two years as an independent label in the U.K., Big Life Records recently set up offices in the U.S.

While remaining an independent company back home, Big Life has signed a worldwide distribution deal with PolyGram. Mercury will handle all promotion, marketing, and publicity.

Big Life Records was formed in January 1988 by Jazz Summers and Tim Parry and launched with the release of Yazz and Colcutt’s “Doctorin’ The House.”

“At first, I went around to so many record companies with a lot of innovative ideas,” says Summers. “I had to fight within the record companies to get my ideas on the road. And when they did work, I got very little, other than frustration, out of it. I couldn’t get Yazz signed and got a bad deal from Colcutt, so I decided to do it myself. So we put together Big Life Records.”

Summers, who also discovered Wham!, realized how much of a gamble it was to start his own record label. “I spent my last 4,000 pounds and even had to borrow another four to make the video for the song, ‘I’m Grown Up’ on a hit record and I was right. By December of that year, it went to No. 6 on the British chart and launched the careers of both Colcutt and Yazz.”

By March 1989, after picking up De La Soul through a licensing deal with Tommy Boy Records, Big Life had three songs in the British top 40.

But despite success in England and Europe, Big Life still did not have many direct avenues of releasing product in the U.S. There were licensing deals for Colcutt with Tommy Boy, and for Yazz with Elektra Entertainment. Additionally, Big Life inked an agreement with BMG to distribute Blue Zone U.K., which was fronted by then-unknown Lisa Stansfield. Still, none of these artists enjoyed success comparable to what Summers had envisioned for them.

A sturdy American base became a necessity, and by May of 1990 a reality. With Dennis Wheeler, who was previously the national promotional director of dance and contemporary music at Warner Bros. Records, as the managing director for the label, Big Life’s U.S. branch was born.

Adhering to the policy that the label “bring Big Life’s ideas from Britain, and plug them into the American system,” Wheeler asserts that the label will not be structured like most American labels. He expects that “Big Life will be as good for PolyGram as Jive has been for BMG.”

“We want to be a well-rounded label, one that the street associates with as being one with the newest and most innovative music,” he continues. “When people get a record with a Big Life label on it, they know it’s going to be a good record—and not just a record someone put out. We are not just looking for 12-inch singles; we are looking to break acts.”

Wheeler says the American arm of the label is very selective in what will be released. Not every Big Life U.K. single or album will be issued here. “We are going to be trying to work on simultaneous releases throughout Europe, and the U.S. release within three to four weeks,” he says.

Big Life’s first release in the U.S. was Junior Reid’s reggae-oriented album and 12-inch single, both titled “One Blood.” Now signed directly to Big Life here, Yazz issued “Treat Me Good” July 6. “Naked In The Rain” by Blue Pearl, meanwhile, began making club inroads several weeks ago.

On the alternative side, Soup Dragons have started gaining mod- ers rock radio and club adds for their cover of the Rolling Stones hit “I’m Free,” which is taken from their third album, “Love God.”

U.S. singles, as well as singles featuring the U.K. artists, will be released to independent stores in the U.S. in the coming months.

HOT DANCE BREAKOUTS

CLUB PLAY
1. ATMOSPHERE FEAT. MAE B—“MAE B” (MCA 15273)
2. IT AIN’T OVER YET—“IT AIN’T OVER YET” (ATC 1001)
3. GENERATIONS OF LOVE—“I’M YOUR FRIEND” (COLUMBIA 12-0310)
4. QUEEN LATIFAH—“YOUR FREEDOM” (VIRGIN 12720)
5. LISA STANSFIELD—“ONE BLOOD” (POLYGRAM 12-7820)

12” SINGLES SALES
1. ICE ICE BABY—“ICE ICE BABY” (CAPITOL 12210)
2. HEAVEN KNOWS—“LALAH HATHAWAY” (CAPITOL 12209)
3. VIOLENCE OF SUMMER—“DURAN / DURAN” (CAPITOL 12211)
4. LADY GAGA—“YOUR GRAVE / SINEAD” (Epic 12-7937)
5. STREET OF NEW YORK—“G.RAP / D.J POLO” (REALITY 12-6009)

Breakouts: Titled with future chart potential, based on club play or sales reported this week.

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SOUP DRAGONS
“TREAT ME GOOD”

YAZZ
“TREAT ME GOOD”

YAZZ
“TREAT ME GOOD”

BLUE PEARL
“Naked In The Rain”

“Naked In The Rain”

“Naked In The Rain”

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BILLBOARD SEPTEMBER 15, 1990 31
**Billboard® HOT LATIN TRACKS™**

![Billboard Logo](https://example.com/billboard-logo.png)

**Latin Notas**

by Carlos Agudelo

Chayanne is changing course with his latest album, "Tiempo De Vals," just released by CBS. The Puerto Rican-born singer, who was brought up in the music world as a Latin rocker, has now turned romantic, a move carefully designed to transform his image among his predominantly female Latin American following. Perhaps because of the change of image, the album has been unusually produced, to include as much as possible out of the singer's voice and to create an overwhelmingly romantic effect. The album also includes the singer's first tune in English, "Simon Says." The production of the album was directed by Roberto Livi, who also adapted three of the songs, one of them "Completamente Eternos," a tune composed by Italian Eros Ramazzotti. Other members of the production team include Camus Mace Celly and Andres Levine, well known for their work with Madonna; Luis G. Escober, who adapted two of the songs and contributed to the composition of one; and Jose Maria Cano, who produced the title song. "CARIBE LATINO," a 2½-hour show on radio station WKCR-FM New York, can now be heard Mondays at 10:30 p.m. The show, which includes some of the best and most comprehensive programs on Latin musicians we have ever heard, is produced by Felix Arroso and Melissa Mark. It will replace "The Latin Musicians Show," which aired Saturday afternoons. "Hanzo Sentir," Maria Conchita Alonso's first album in a long time, was released in Mexico a few weeks ago by PolyGram, which has already found its way into the U.S., where the title-track first single is being played by a few stations. The launching of a new Spanish-language television network was announced for spring 1991. According to the information available, "the Latin American network, will be the first with a relaxing format, colored to today's Hispanic." This format reportedly will include several blocks of Spanish-language music videos daily among its 24 hours of a day of original programming via satellite. If this is true and the new network comes into existence, it will represent a substantial increase in exposure opportunities for Latin music video artists who have yet to break into the Latin American market. The new network plans to have 2.2 million subscribers in its first year, 800,000 of which will be Hispanic. The head and founder of the new venture is veteran media man John Figueroa.

**INDEPENDENT PROMOTION**

Has never been big in the Latin market. It exists locally and is usually limited to a few individuals who cater to companies with region...
**The Late Ed Shea Is Fondly Remembered**

**Nashville Morris Death Of Local ASCAP Chief**

ED SHEA ALWAYS RAN LATE, forgot names, and couldn't say no. Those were just three of the traits that drove his employees crazy during his reign as chief of Nashville's Southern Region ASCAP office—long-suffering folks such as Charlie Monk, Judy Harris, Karen Conrad, Merlin Littlefield, Denny Brewington, Rusty Jones, Bob Doyle, Judy Gregory, Charlene Wilhite, Margaret Huff, Connie Hensley, and yours truly, who tolled as Shea's associate director from 1969 to 1975.

Those shortcomings didn't make it one bit easier to say this golden man to rest on the hot summer day of Aug. 29, 1990. We all knew that this smiling Irishman had his quirks, but none of us was in a safe position to cast the first stone. And we also knew that Ed was one of the purest spirits ever to inhabit Planet Earth. If Ed Shea had been Santa Claus, then Christmas would have been celebrated on Dec. 26, and little Randy's name tag on the present would have read "Ricky" or "Santa." Shea's people have gotten every single present their hearts desired because Ed Shea couldn't say no.

The music industry, the Nashville community, his friends, and the world of songwriting lost a president, an effervescent man whose smile could melt a glacier and whose laughter could warm the world. His tenure at ASCAP saw the once-fledgling Nashville operation grow to become a vibrant competitor to BMI. Earlier, Ed had taken the Nashville Area Chamber of Commerce to new heights. And before that he had headed Nash-ville's Human Rights Commission, one of the handful of whites to fight for blacks rights back in the Southern danger period of the late '50s and early '60s. His efforts won him respect as a black leader and a foot-in-the-door in. the black community. Shea helped Nashville move from its racist dark ages to the vanguard of Southern cities urging tolerance instead of torches, love instead of lynching.

He came into the Nashville music industry with social, business, and political clout, but little knowledge of the industry itself. Quickly, there were those who used that against him. But Ed held up as a model for integrity, honesty, and integrity. His death was celebrated and remembered throughout the industry. Ed was one of us.

Shea was especially remembered in his native town as a kindred spirit. "Shea was a wonderful man," said Nashville Mayor John Roberts, "a wonderful man." Shea was a man who knew how to make things happen. He was a master of the art of networking, and he was a master of the art of making things happen. He was a man who knew how to make things happen. He was a master of the art of networking, and he was a master of the art of making things happen.

The music industry lost a leader, a mentor, and a friend. Ed Shea was a true gentleman, and he will be missed by all who knew him.
**Billboard® HOT COUNTRY**

Compiled from a national sample of monitored country radio by Broadcast Data Systems.

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<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<th>COUNTRY CODE</th>
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<td>16</td>
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<td>ALLAN 41195/195M</td>
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<td>THE JUDDS</td>
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<td>24</td>
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<td>26</td>
<td>YOU LIE (TIL YOU MEET THE ONE I WANT)</td>
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<td>MARK CHASE</td>
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<td>I'M GONNA BE SOMEBODY WHEN I GET TO CHATTANOOGA</td>
<td>TRAVIS TRITT</td>
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<td>GOOD TIMES</td>
<td>JOE STANLEY &amp; THE BAND</td>
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<td>MY HEART IS SET ON YOU</td>
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<td>THE STAPLES</td>
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<td>I CAN'T STOP MYSELF FROM LOVE</td>
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<td>HANK WILLIAMS Jr.</td>
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<td>I'M NOT GONNA BE A FATTY BOY</td>
<td>LEE ROY PARNELL</td>
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<td>BIG BREAK</td>
<td>J. M. P.</td>
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<td>HOLY WATER</td>
<td>THE BAND</td>
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<td>41</td>
<td>I WALKED ON WATER</td>
<td>LARRY WALKER</td>
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- **High Chart Debut:**
  - Hank Williams Jr. & MCA
- **New Entries:**
  - Twila Paris: "I Could Be Richer"
  - New Tritt: "It's Still Alright"
  - New Tritt: "The Good Life"
  - New Tritt: "The Good Life"
  - New Tritt: "The Good Life"

- **Re-entries:**
  - "Good Times" by Joe Stanley & The Band
  - "I'm Not Gonna Be a Fatty Boy" by Hank Williams Jr.

**HOT COUNTRY RECURRENTS**

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<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<td>REBEL MCENTIRE</td>
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<td>JIMMY SWAGGART</td>
<td>RICKY VAN SHELTON</td>
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<td>HELP ME HOLD ON</td>
<td>TRAVIS TRITT</td>
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<td>IF YOU COULD ONLY SEE ME NOW</td>
<td>T. G. HARRISON</td>
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<td>WALKIN' AWAY</td>
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<td>8</td>
<td>FOREVER AND EVER, AMEN</td>
<td>RONNY TAYLOR</td>
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<td>9</td>
<td>HERE IN THE WORLD OF JOY/JOY IN THE WORLD OF JOY</td>
<td>ALAN JACKSON</td>
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<td>LOVE ON ARRIVAL</td>
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<td>CHAINS OF LOVE</td>
<td>DAN SEALS &amp; T. G. HARRISON</td>
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<td>HARD ROCK BOTTOM OF YOUR HEART</td>
<td>LEON RUSSELL</td>
<td>WARNER BROS. 38172</td>
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- **Additional Recurrents:**
  - "We Must Be Having a Crazy Day" by John Anderson
  - "Can't Say It Like That" by Reba McEntire
  - "I'll Be Loving You (Without You)" by Alvin & Chipmunks

**Country Music Chart Notes:**

- **No. 1:** "Good Times" by Joe Stanley & The Band
- **No. 2:** "I Could Be Richer" by Twila Paris
- **No. 3:** "I Could Be Richer" by Twila Paris

**Additional Information:**

- Billboard® reserves the right to make any corrections or adjustments to the chart data.
- All chart positions are based on sales, airplay, and streaming data as reported by participating radio stations and music services.
- For more information, visit billboard.com.
Billboard Spotlights

COUNTRY MUSIC

1991

ISSUE DATE: OCTOBER 13
AD CLOSING: SEPTEMBER 18

TOPICS:
- SURVEY OF NASHVILLE LABELS
- TOP MANAGERS SPEAK OUT
- INTERNATIONAL GROWTH
- TALENT - BRIGHT LIGHTS/ BIG FUTURES
- NOMINEES FOR CMA AWARDS
- BONUS DISTRIBUTION THROUGHOUT NASHVILLE DURING CMA WEEK OCTOBER 8-12

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<td>THE KENTUCKY HEADHUNTERS</td>
<td>MERCURY 838 744 (5.99 EQ)</td>
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<td>PICKIN' ON NASHVILLE</td>
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<td>ALABAMA</td>
<td>MCA 52103 (9.99)</td>
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<td>GEORGE STRAIT</td>
<td>MCA 6415 (9.99)</td>
<td>15</td>
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<td>LIVIN' IT UP</td>
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<td>ALAN JACKSON</td>
<td>ARISE 6423 (5.99)</td>
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<td>HERE IN THE REAL WORLD</td>
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<td>RICKY VAN SHELTON</td>
<td>COLUMBIA 45250 (8.98 EQ)</td>
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<td>WAYLON JENNINGS</td>
<td>EPIC 45164 (8.98 EQ)</td>
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<td>TRAVIS TRITT</td>
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<td>RANDY TRAVIS</td>
<td>WARNER BROS 19588 (9.98)</td>
<td>9</td>
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<td>SHANANDOAH</td>
<td>COLUMBIA 45460 (8.98 EQ)</td>
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<td>KEITH WHITLEY</td>
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<td>THE CHARLIE DANIELS BAND</td>
<td>EPIC 45531 (8.98 EQ)</td>
<td>45</td>
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<td>SIMPLE MAN</td>
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<td>TANAKA YO Tour</td>
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<td>20</td>
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<td>RANDY TRAVIS &amp; WARNER BROS.</td>
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<td>RESTLESS HEART</td>
<td>MCA 9961 (8.98)</td>
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<td>EMMYLOU HARRIS</td>
<td>NE任せ노 (2579) (9.99)</td>
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<td>TEXAS TORNADOES</td>
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<td>THE JUDDS</td>
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<td>SHELBY LYNN</td>
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<td>GEORGE STRAIT</td>
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<td>GREATEST HITS, VOL. 2</td>
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<td>SAWYER BROWN</td>
<td>CAPITOL, COLUMBIA 92338 (9.99)</td>
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<td>THE BOYS ARE BACK</td>
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<td>PIRATES OF THE MISSISSIPPI</td>
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<td>THE STATER BROTHERS</td>
<td>MERCURY 842 518 (8.99 EQ)</td>
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<td>RCA</td>
<td>MUSIC, MEMORIES AND YOU</td>
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</table>
"REASON" ROARS: Only 10 days after its rush release, Hank Williams Jr.'s "Don't Give Us A Reason" (Warner/Curb) debuts on the Hot Country Singles & Tracks chart at No. 28—easily the highest point of entry since the radio monitoring system began last January. Already, 89 of the 92 monitored stations have begun airing the song, which is a feisty open letter to Iraq's Saddam Hussein.

MD Bill Kelly, WTNT Tallahassee, Fla., reports instant and heavy phone reaction, as does MD Jackson McKey, WSSL Greenville, S.C.

"I'm really excited about it," says MD Greg Stevens, KOLT Albuquerque, N.M. "We had it on the air within two minutes after it came in, and we're moving it right into hot rotation. It's very timely—I'm glad Hank did it."

"I guess it depends on the news just how long it will be around," says PD Dale Eichor, KWMT Fort Dodge, Iowa. "But it's very hot right now—the folks love it."

ANOTHER STRONG MOVER on the chart is the superstar pairing of Randy Travis & George Jones on "A Few Ole Country Boys" (Warner Bros.). It moves 78-40 and captures the Power Pick/Airplay title with the help of 45 adds this week.

SOME TITLES on the chart are showing a backward movement even though they gained in gross impressions, due in part to the Hank Jr. and Travis & Jones jumps. These are Tim Ryan's "Dance In Circles" (Epic), which went 44-48, Asleep At The Wheel's "Keepin' Me Up Nights" (Arista), which moved 54-57, and Rodney Crowell's "My Past Is Present" (Columbia), 22-24.

RECURRENT FACTS: Two weeks ago we began a Hot Country Recurrents chart to rank the top 25 titles that have exceeded the 21-week maximum set for the Hot Country Singles & Tracks chart. Each week in this column, to help you put these titles in perspective in relation to overall popularity, I'll be giving you some comparative information. For example, "Nobody's Talking" by Exile (Arista) moved from the singles chart to debut at the top of last week's recurrents chart. If it had stayed on the singles chart last week, it would have been at No. 34. It remains at No. 1 this week, while printing at No. 38 in the overall combined ranking by gross impressions of currents and recurrents.

Reba McEntire's "Walk On" (MCA) moved from the singles chart to a No. 2 position on the recurrents chart last week. It had an overall ranking of No. 43. This week, Reba stays at No. 2 while moving back up one space in the overall ranking to No. 42.

Most of the charting recurrents are ranked between 40 and 80 overall. The No. 25 recurrent—"Dancy's Dream" by Restless Heart (RCA)—moves over this week from the singles chart, where it would have been No. 53 had it stayed on that chart. In the overall ranking, it is at No. 77.

While most titles on the recurrents chart are less than a year old, some have been out a little longer than that. One on this week's chart qualifies as a real classic—"Forever And Ever, Amen" by Randy Travis (Warner Bros.), out since 1987, is the No. 8 recurrent and ranks at No. 53 in overall gross impressions.

CLINT'S IN DEMAND: The country charts this week reflect the unusually high popularity of Clint Black's music. His short career thus far consists of five singles and one album on RCA. Black's current single, "Nothing's News," is on the singles chart at No. 4. His other four releases are still among the top 25 most popular recurrents—"Walkin' Away" at No. 6, "Better Man" at No. 15, "Killin' Time" at No. 20, and "Nobody's Home" at No. 22.

Black's lone album, "Killin' Time," is still at No. 1 on the Top Country Albums chart, having held that position for 27 of its 70 chart weeks.

As a member of the extended Highwaymen tour, Willie Nelson has gotten closer to his fans than ever... and found himself wanted all across the country! That's why the timing couldn't be better for the tough, new Willie Nelson album, Born For Trouble.

Produced by the Monumental Fred Foster (Roy Orbison, early Dolly Parton), this is the back-to-basics Willie Nelson that his legions of fans love most!

WILLIE NELSON
BORN FOR TROUBLE
INCLUDING THE NEW SINGLE
"AIN'T NECESSARILY SO"
45/402

ON COLUMBIA
Camelot Conquers New Territories
Confab Celebrates Rainbow Purchase

BY ED CHRISTMAN

ST. PETERSBURG BEACH, Fla.—With the acquisition of seven San Francisco mall stores nearly completion, a charged up Camelot Music Inc. convened here to celebrate the successes of the past fiscal year, which saw sales reach the $300 million range, and prepare for the challenges of the new one.

The 282-unit, N. Canton, Ohio-based retailer held its convention at the Tradewinds Resort Aug. 31, even as a team of Camelot employees was in California preparing to bring the new stores, formerly part of the San Francisco-based Rainbow Music chain, into the fold.

In the fiscal year ended Aug. 31, Camelot opened 27 new stores, noted Paul David, president and founder, in an interview with Billboard. "Obviously, the Rainbow acquisition makes us feel good," he added. In his opening address, Camelot executive VP and CEO Jim Bonk said, "The acquisition is part of our strategy to expand into the West Coast. It will help us establish a beachhead to launch further expansion."

Camelot, which now claims a trade area of 32 states, will continue to broaden its presence in this country and overseas, said David. In fact, some other Camelot employees also couldn't be at the convention because they were preparing to open two superstores in Milwaukee, which would mark the debut of the chain in that market.

Although primarily a mall-based chain, Camelot continues its thrust into the freestanding superfund concept, which can take in more than 10,000 square feet. In the last year, the company opened eight such outlets, bringing the total of superstores to 16. Camelot also continues to experiment with mall stores, opening larger outlets, which it terms "super mall stores," and Spectrum, its upscale concept, which now numbers two. But the company has committed to open another six or seven in the coming fiscal year.

In total, for the year beginning Sept. 1, Camelot will open 30 stores, which should see the chain operating nearly 300 stores by year-end, barring any other acquisitions.

While other entertainment retailers are growing at a much more rapid pace, Camelot is expanding at the right speed, David told Billboard. "We like where we are," he said. "We are not concerned with big numbers. We will evaluate opportunity on quality, not quantity."

"We have good growth, but we haven't stepped out," he continued. "In some people might term it as conservative, but we feel the pace is reasonable and prudent, if you take into consideration everything that is happening in the marketplace. We have no illusions to be the biggest. We just want to be the best." But David noted that the "level of competition will be much fierer" in the '90s. Bonk agreed, saying, "It's getting congested out there. There are no two ways about it. It's the day of the predators."

Consolidation among home entertainment retailers will continue and there will be fewer competitors, David noted. "The companies coming on board have deep pockets," he said. "We will all have to become much stronger and wield all the tools we can."

The main tool Camelot has going for it, according to David and Bonk, is its people base. "We will continue to rely on our people," David said. "We are a very inbred company. That's our strength. It's played a major role in our growth."

While competitors like Minneapolis-based Musicland Stores Corp. and Albany, N.Y.-based Trans World Music Corp. are planning public offerings, Camelot will not take that route, David said. "We will stay private," he emphasized. "We like being able to sit in a room with four or five of us and make a decision and not have to justify that decision to anybody else. We have no desire or need" to go public.

In looking at Camelot's business, VP of purchasing Lew Garrett said that music in its various forms, comprises 85%-88% of the company's sales. Garrett included in that total music video, which we consider another format." If sell-through video is broken out as (Continued on page 44)

CONVENTION CAPSULES

The following are Convention Capsules from the recent Camelot Music Inc. Spring Convention, held Aug. 25-28 at the Tradewinds Resort in St. Petersburg Beach, Fla.

THE TIMES WE LIVE IN: Jim Bonk, Camelot Music executive VP and CEO, began the convention by reminding attendees that while "we are all having a great time, a group of Americans are not home in the United States." Aug. may have friends, family members, or customers who are [in the Midwest], and let's all pray for their safe and speedy return.

BUSINESS BEFORE PLEASURE: In his opening statement, Bonk told attendees that 20 Camelot employees were not at the convention because they were either in San Francisco gearing up to take over seven mall stores from Rainbow Music, or in Milwaukee preparing to open the company's first two stores in that market. "We should give a hand to the people who are putting Camelot business ahead of Camelot pleasure," he said.

PLANT A SEED, watch it grow: In 1975, Camelot opened 40 mall stores in 16 states, employed 450 people, and generated $15 million in annual sales.

THE NAME GAME: The company is discontinuing its use of the Camelot Enterprises name and will now conduct all business under the Camelot Music banner.

P U N T I N G THE CALENDAR: If you're wondering about the timing of this year's Camelot meet—it's been no earlier than September the last few years—word is that president and founder Paul David, a penguin fanatic, mandated that the event be held before the National Football League's regular season commenced. Furthermore, he proclaimed that it would have to start on a Saturday, rather than a Friday, so that he could attend a game by his beloved team in Massachusetts.

CAMELOT KNIGHTS: Camelot took time out from the hard work and even harder play to acknowledge the accomplishments of its veteran employees. Twenty-five-year-service awards were presented to Joe Breski, senior VP; Frank Trace, buyer; and Pete Fostines, manager of the leased division. In addition, 15-year awards were presented to Lee Adams, district supervisor, based in Macon, Ga.; Tom Connor, district supervisor, based in Miami; John F. David, warehouse coordinator, based at the home office in N. Canton; Tony Field, district supervisor, based in Detroit; Paul David, district supervisor, based in Toledo, Ohio; Dennis Newman, district supervisor, based in San Francisco; Barry Shumaker, district supervisor, based in Lancaster, Pa.; and Steve Zimmerman, district supervisor, based in N. Canton. The company also presented 20 employees with five-year service awards.

In addition, Camelot recognized the accomplishments of founder David for his 35 years with the company. In a special, videotaped presentation, Paul Brown, the founder and famed coach of the Cleveland Browns, acknowledged that David himself had built a winning team with Camelot Brown, now a managing partner for the Cincinnati Bengals, noted the similarities between his team and Camelot. They both are fundamentally sound on the bases, he said. "The important thing to both organizations is (Continued on page 46)
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ISSUE DATE: OCTOBER 20, 1990
AD CLOSE: SEPTEMBER 25, 1990

Billboard

New Directory Puts Focus On Indie Record Shops

NEW YORK—Power Communications Group’s new “Directory Of Record And CD Retailers,” introduced last month, puts up-to-date information on about 1,000 independent record stores into the hands of consumers and retailers alike.

Although the $14.95 reference source can help retailers locate specialty merchandise, it is primarily aimed at consumers. According to Power Communications co-owner Cindy Karvelas.

“The directory is for buyers and sellers of any kind of music, whether it’s a casual listener looking for a certain song, or collectors looking to trade or buy records,” she says.

To put the book together, the Wharton, N.J.-based company sent questionnaires to 4,000 stores. About 1,000 responded, becoming the entries in the directory. Major chains were not included, Karvelas says, because they can be found in any local phone directory. In addition, chain stores stock mostly current titles and are of little interest to collectors, she says.

Next year, Karvelas hopes to include advertising in the directory—20% of the retailers listed had expressed interest in taking out ads, but time constraints prohibited their inclusion.

Entries are broken down by music genre, recordings configurations, and whether stores carry used albums and important titles, among other information. The directory also lists store hours, mail-order services, and applicable credit cards.

Other sections organize configuration and genre by location. For instance, users can find not only all stores in Ohio, but separate lists breaking out all outlets in that state that stock 78 rpm records or sell used records.

Power Communications plans to market the book through the retailers listed in the directory and direct-mail promotions, with the help of radio advertising.

“We tested the concept among subscribers to Goldmine magazine, and their reaction was favorable,” says directory author and Power Communications VP Keith Whelan.

“About 70% said it would be better than their current sources of information, and 90% said they were interested in buying a copy.”

ACTIONMART

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The following configuration abbreviations are used: CD—compact disk; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**POP/ROCK**

**BROTHERS FIGARO**
- Gypsy Beat
  - CD: Caos 2-24292
  - LP: 1-24292

**GARDNER COLE**
- It’s Your Life
  - CD: Warner Bros. 2-26295
  - LP: 1-26295

**CELINE DION**
- Unison
  - CD: Sony Ericsson 1348.1-J9

**BOB DYLAN**
- Under The Red Sky
  - CD: Columbia 1-46898
  - LP: 2-46898

**FIREHOUSE**
- Heading For Tomorrow
  - CD: MCA 2-26315
  - LP: 1-26315

**HOUSE OF LORDS**
- Sahara
  - CD: Jive 4-24316
  - LP: 1-24316

**JAMES**
- Gold Mother
  - CD: PolyGram 4-26316
  - LP: 1-26316

**THE LILAC TIME**
- And Love For All
  - CD: PolyGram 4-26316
  - LP: 1-26316

**GEORGE MICHAEL**
- Listen Without Prejudice, Vol. 1
  - CD: Columbia 2-26316
  - LP: 1-26316

**THE POSIES**
- Dear 23
  - CD: DGC 2-24305
  - LP: 1-24305

**RUSH**
- Chronicles
  - CD: PolyGram 838936-2
  - LP: 2-838936-2

**DAVE STEWART & THE SPIRITUAL COWBOYS**
- King of Arcs
  - CD: Epic 1-25892
  - LP: 4-25892

**WARRANT**
- Cherry Pie
  - CD: Columbia 2-45487
  - LP: 2-45487

**NEIL YOUNG & CRAZY HORSE**
- Ragged Glory
  - CD: Reprise 2-26315
  - LP: 1-26315

**BLACK**
- Always
  - CD: MCA 10136
  - LP: 10136

**SIDE F-X**
- This Is A Journey
  - CD: Nonesuch 71010-J
  - LP: 71010-J

**TOO SHORT**
- Short To The Doghouse
  - CD: Jive 2-23952-9
  - LP: 2-23952-9

**COUNTRY**
- Greatest Hits
  - CD: Warner Bros. 2-26293
  - LP: 1-26293

**KENNY ROGERS**
- Love Is Strange
  - CD: Reprise 2-26289
  - LP: 1-26289

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Cover Designers See Challenges, Rewards In Demise Of Longbox

BY TRUDI MILLER

NEW YORK—With the future of the longbox uncertain, almost everyone has an opinion on what should replace it. For their part, album-cover designers want their 2 cents’ worth heard on the issue, too.

Spencer Drate, who has designed packages for Lou Reed, Joan Jett, Bon Jovi, and Talking Heads, says that the jewel box should be thrown out along with the longbox, and the whole concept of CD packaging revamped. Roger Gorman, who heads up New York-based Reiner Design Consultants, says he is determined to keep album graphics interesting, no matter what size the medium takes.

After losing their prime visual display tool with the disappearance of vinyl albums, retailers recently softened their stance on preserving the longbox, which offers eye-catching graphics that are superior to the CD booklet and the cassette J-card. Graphic designer Drate, however, believes that the elimination of the CD longbox will make CD designs more eye-catching, rather than less so. With smaller graphics, record companies will allow designers to create much more imaginative packages, he says.

The traditional CD setup is long overdue for change, Drate says. “You’ve got the longbox, the jewel box, the booklet, and the inlay card—it’s piecemeal, it’s not a whole design,” he says.

Drate points to Brian Wilson’s eponymous CD, designed by Warner Bros.’ Jeri Heiden, as a better solution. Instead of a jewel box with booklet and inlay card, the CD came in a stiff cardboard foldout, much like that used on a double LP. Animal Logic’s CD, designed by Tom Recchion, used a similar concept. For John Cale and Lou Reed, Heiden took it a step further, making their “Songs For Drella” case out of leather.

In those examples, “everything is designed from the front cover to the inlay to the back, and you have continuity,” says Drate, who served as an alternate member of NARAS’ packaging committee for the Grammys.

Drate says limited-edition and special promotional packages are the wave of the future. For the “Batman” CD, Heiden designed a shiny round “Bat-can” with the Bat logo engraved on top. Michelle Shocked’s “Captain Swing’” CD booklet, designed by PolyGram’s Michael Bays, was covered in green astro turf.

Drate acknowledges that non-standard shapes and sizes would not work on retail shelves, but suggests they can be used in displays. Other packages, which keep the CD size but use unusual materials and foldouts, can make releases stand out and attract consumers—solving the problem of smaller graphics.

Although special packaging can be expensive, Drate says the elimination of the longbox and jewel box would decrease costs, and he suggests that record companies could put some of the savings toward creative packaging. Even if a certain package was more expensive, many people would still buy it for collectors’ value, he argues. He says that Riichi Sakamoto’s intricate compartmentalized box for “Playing The Orchestra,” Robert Plant’s “Manic Nirvana” with special fold-out booklet, and the Rolling Stones’ “Exile On Main St.” box all sold well, although they cost more than regular CDs. “Record companies could run a certain amount of copies a special high-budget way, then do the rest on ordinary board,” Drate suggests.

‘The CD is small so the design needs to be strong and simple’

Meanwhile, Gorman, who won a Grammy for his unusual design of Rykodisc’s “Sound + Vision” David Bowie boxed set, agrees that the shrinking size of music configurations calls for more creativity in design. But this does not apply only to the outside of the package, he says. “As vinyl is being lost, record companies are putting more money into the CD booklet,” Gorman says. “You used to just have four-color booklets; now you often get a fifth color. The CD will fold out into a poster, or a really long accordion fold, so you have a lot of fun with the inside.”

Gorman acknowledges that retailers mainly want to keep the longbox because it helps merchandising and theft-prevention efforts, while allowing them to maintain current fixtures. But, while he is opposed to the longbox, he adds that larger packaging allows him to maintain his creative edge.

For instance, for the Bowie project he designed a transparent LP-size box with a pale lavender outline of Bowie printed on it; beneath were four CDs, each bearing a different image of Bowie, and the inside of the box contained another picture of Bowie. “I wanted to do a very visual, simplistic package, with very little writing,” says Gorman. “I thought, if I make it transparent, you could more easily see what format it is. Then, I thought I could use that transparency as the theme of the box: We had to show 10 years of Bowie, how he changed over the years, the chameleon thing. So we used the box to show that image, with multi-layers.”

One way of attracting attention with smaller graphics is to do something completely unexpected, he says. For example, the cover of “Empire,” the new album by heavy metal band Queensryche, “has all the makings of a corporate report, with Swiss graphics, a Citibank/Chase feel, very stark,” says Gorman. “We like to do things that push it in a strange direction and get it noticed.”

As music configurations change, graphic design evolves with them, Gorman says. “People used to do the vinyl album cover and then a..."
Restless Records Sells A Million; Stipe Steps Out

BY DEBORAH RUSSELL

THE NATIVES ARE GETTING Platinum. Polks at Galley City, Calif.-based Restless Records are celebrating a platinum sales milestone. During 1989, artists on Restless and its distributed labels sold more than 1 million LPs, cassettes, and CDs through the independently distributed division of the Enigma Entertainment Corp. Top sellers in 1989 include They Might Be Giants, Slayer, the Dead Milkmen, Wire, the Sex Pistols, and Circus Of Power.


R.E.M. LEAD SINGER Michael Stipe is set to release an album for the Texas Hotel label, based in Los Angeles, sometime in late 1990 or early 1991. The album is not necessarily solo Stipe; it's a collaboration between the Athens, Ga., songwriter and several other musicians. Meanwhile, the Rollins Band has checked out of Texas Hotel upon completion of "Hard Volume," their fifth album (plus two spoken-word recordings) for the label. They're currently shopping for a new deal. In the interim, leader Henry Rollins and bass player Andrew Weiss, recording as War Time, are set to release their debut EP, "Fast Food For Thought," on Chrysalis later this month.

WE CAN'T DO ANY WORSE Dept.: Howe Gelb, leader of alternative indie band Giant Sand, and his partner, drummer John Conver- tino, recently created their own record label, Amazing Black Sand CD's and Ts. Seems the California-based band is less than enchanted with the world of U.S. sales (or lack thereof) and distribution. Records they've released on Enigma, What Goes On, Homestead, and the U.K.'s Demon labels went "nowhere in America," says Gelb, and he and his mates want to know why. "We want to find out how many records you can sell and where the money really goes," Gelb says. "This could be enlightening to all bands everywhere."

Gelb and Convertino launched Amazing Black Sand with the sixth Giant Sand recording, "Swerve." The CD-only release features contributions by members of Poi Dog Pondering, the Leaving Trains, and Blake Babies, and will sell via mail order for $12, plus $1.50 for postage. Gelb also recently acquired the rights to early Giant Sand and Band Of Blacky Ranchette albums, which will supplement the Amazing Black Sand catalog. Call Big Julie: 619-228-0466.

COLLEGE RADIO PLAYING New Age Music? That's the goal

Perfect Pitch Marketing has set for "Waterstation," a Tim Clement release from Canadian label Chacra Alternative Music Inc. Cowboy Junkie pedal steel guitarist Kim Deschamps contributes to the Clement collection of exotic, electronic, and ethnic music, which the label hopes to see cross over traditional new age boundaries. One track, "Uranitia," is a cross between the Cocteau Twins and Peter Gabriel, with bagpipes, no less. "It's really funky, out-there kind of stuff that will appeal to the college market," says Sue Brown, owner of Berkeley, Calif.-based Perfect Pitch. She's representing Chacra Alternative Music to U.S. distributors. "Waterstation" is one of five summer releases that herald the Canadian label's foray into the U.S. marketplace. Contact Brown at 415-529-9980.

"TIMBERWOLF IN THE TALL Pines" is not just a catchy new age album title evoking wilderness themes. The record literally features the howls of the endangered timberwolf species, and for every unit sold, a donation will be made to the International Wolf Center in Ely, Minn. Brian Wright produced the 50-minute release for Rykodisc's Atmosphere Collection. He traveled to the forests of the North Central U.S. and used state-of-the-art digital field audio equipment to record the sounds of crickets, bear cubs, loons, and coyotes against the varying soundscape of the region's timberwolves. It is estimated that fewer than 1,500 timberwolves exist

(Continued on next page)
FLYING LESS FREQUENTLY: Is it a trend? Two major music sellers—Spec's Merchandisers and Camelot Music—have announced that they will move their conventions from an annual schedule to a so-called "18-month" cycle.

As previously reported in this column, Western, which in recent years has always held its meet in late October, is having no meet this year and has set its next gathering for June 1991. And, during Camelot's Aug. 25-26 conference, field management learned that the company won't convene again until April 1992, with the next confab slated for September 1993. Both the '92 and '93 Camelot meets will be held at the Registry Hotel in Naples, Fla.

Word on the Retail Trail is that other chains, including National Record Mart, are weighing the possibilities of an 18-month schedule. Spec's Music & Video decided not to hold a convention this fall, and therefore has its options open for future meets.

The motivating factor that is prompting these companies to move away from an annual schedule is cost. As a chain grows, so grows its management staff. As the size of the management force grows, so grows the hotel bill.

A note in Camelot's conference schedule booklet told company managers that it had studied the approaches taken by its competitors, including restricting attendance to upper levels of management or holding a meet on an every-other-year basis, but did not like either of those options. So, Camelot will continue inviting all of its managers to its conferences, but, as a compromise to the bottom line, it will hold those events less frequently.

Musicland Stores Corp., given its league-leading size of almost 900 locations, had to deal with the same expense consideration some time ago. It holds its national meeting on odd-numbered years, and that convention is basically meant for those with at least a district-manager's rank (although some managers who beat prescribed store projections are also included in that meeting).

Then, in even-numbered years, Musicland holds regional meetings for its DMs. This year, the Eastern division was to meet Sept. 5-7, the West Coast retreat will be Tuesday (11) through Thursday (13).

Similarly, the annual conventions of Trans World Music Corp., the second largest web, do not extend to store managers.

The cycle being embraced by Western and Camelot, and being mulled by others, reveals a change in philosophy regarding the intangible value of a convention. Upon a time, almost everyone of any size held an annual meet, but these tended to be spread out throughout the first three quarters on the calendar.

Then, about four years ago, as smaller companies began to get in the act as well, it became fashionable for webs to hold their meets in September and October. The obvious and smartly considered idea behind that scheduling was that it gave these companies a chance to motivate their field troops before the big fourth-quarter drive, but at the same time, it created a problem for labels, music distributors, and other suppliers. With so many conventions crowded into such a small window, along with the National Assn. of Recording Merchandisers' Retailers Conference and Wholesalers Conference, a flock of salespeople and executives found themselves on the road for as much as two weeks at a time, trying to catch all the events that were being held back-to-back, or day-on-day.

In addition to being a travel agent's nightmare, this (Continued on page 46)

Incredible deals in
LESS FREQUENTLY: Is the chain's business, are fading from the product mix. "For instance, on the blank videotape, we don't see the business that we used to see," he said. Also, who needs to wipe vinyl records or buy a new needle. There's not a whole lot of accesso-
eries for the CD."

As for CDs, Camelot manage-
ment is still not happy with the number of hit CDs the chain sells. Hit CDs make up 8%-10% of the company's overall business, David said. "Our catalog is the only place where we have experienced signif-
ificant growth," he added. "CDs overall comprise 32%-35% of Cam-

eLOT's total business."

David, Bonk, and Garrett attributed the weak showing by hit CDs to two factors: high prices and CD clubs. "In a very short period, practically overnight, the music industry went from $9-$10 to $15-$16," David said. "That is a tremendous increase."

"In CDs, the price point plays the major role," he continued. "We are not sure we see mass across-
the-board acceptance of the CD."

Garrett added, "I'm sure you won't find any retailers who are satisfied with the amount of units they move on a hit CD. We think CD clubs clearly are cutting into the hit side of the business. Our hit product has been flat as a percent-age of business."

"We have no illusions to be the biggest; we just want to be the best."

In the coming year, Camelot will prepare to put its point-of-sale technology in place. TRIMS, the retail inventory management sys-
tem, will be ready by fall 1991. In his opening address, Bonk told Camelot employees that "TRIMS will maximize sales, inventory turns, and reduce returns. We are hopeful and feel confident that we will put in a system that will work better for us in stocking our stores appropriately and still allow us to offer the catalog selection that we like. TRIMS will give us the opportu-

nity to refine our system."

The company also is working on doubling the size of its distribution center to 200,000 square feet, an expansion that chain executives say should be completed by 1992.

With TRIMS and the new distri-
bution facility, Camelot is gearing up for more growth, David said in his keynote. He added, "We want to remain solid retailers that will grow, be profitable, and have fun. Our horizons are unlimited."
SISAPA...
where we do it for the sound effects.

Paul Cotton
"Heart of the Night"
Changing Horses
D2/4 77701

The Marshall Tucker Band
"Destruction (Confessions of a Junkie)"
Southern Spirit
D2/4 77703

Crazy Horse
"Child of War"
Left for Dead
D2/4 77707

Vince Andrews
"My Baby Comes First"
Vince Andrews
D2/4 77705

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is people,” he added. During the course of the videotape, he pointed out that Camelot “won five of 11 Super Bowls,” a reference to the number of times the chain has won “re-tailer of the year” from the National Assn. of Recording Merchandisers. After Brown’s speech, the award was presented live by Otto Graham, the hall-of-fame quarterback who spearheaded many of Brown’s teams. After presenting Davis with the award, Graham stuck around to tell a few football stories, much to the delight of the audience. **ALTHOUGH CAMELOT continues to grow, the chain gave up $20 million in business in the last fiscal year, when management decided not to continue its association with the Big Wheel discount department store, which switched from a leased department to having racked home entertainment software.**

**THE REAL MIKE DUNGAN?** Last year there was some confusion on the part of connoisseurs at Camelot’s meet because there were two people named Mike Dungan—the chain’s head video buyer and Arista’s Minneapolis-based Midwest marketing manager—in attendance. This year, the confusion extended to the Tradewinds staff.

When Camelot’s Mike Dungan showed up, he was startled when the check-in clerk told him he was responsible for his own room bill, rather than having it posted on Camelot’s house account. Eventually, he had his way, with his bill being added to the company’s master account. When he finally reached his room, he was pleasantly surprised that his TV film roommate, as most Camelot attendees generally bunk two to a room at the convention. That night, both the Camelot and the Arista Dugans ate at the same Tampa restaurant with different parties. But the confusion did not get hairy until later, when the Arista Dungan arrived back at Tradewinds, after the Camelot Dungan returned.

At 2:30 a.m., the Arista Dungan found himself without a room. Each time he tried to call the Camelot Dungan to reclaim his room, the latter—either because he was tired or crafty—hung up the phone on the caller. At the direction of hotel management, the Arista Dungan bunked down in the room of jazz, classical, and new age buyer Mike Tully, who was supposed to be the Camelot Dungan’s roommate. “I hope that doesn’t hurt our order on the next Kenny G record,” the Arista Dungan quipped at breakfast. But later, during the Arista portion of the BMG presentation, he took a different tack when he demanded in mock rage, “Give me back my name, Mike Dungan, and my hotel room, too.” Although the two Dugans eventually sorted things out, with Camelot grudgingly surrendering the room to Arista, hotel personnel were so confused that at one point they thought there were three Mike Dugans at the hotel!

Convention capsules were prepared by Ed Christman and Geoff Mayfield.

**RETAIL TRACK (Continued from page 44)**

CALCULATOR-COVER DESIGNERS

(Continued from page 43)

Gemini was due to be the biggest convention of the year, and had been appreciating in price throughout the year. The Coney Island, where Gemini was due to be the biggest convention of the year, and had been appreciating in price throughout the year. The Coney Island was due to be the biggest convention of the year, and had been appreciating in price throughout the year. The Coney Island was due to be the biggest convention of the year, and...
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PRINTED IN CANADA
New York—Alexander & Associates Inc., the New York-based market research and business planning firm, says it will co-sponsor its Third Annual International Conference on Interactive Entertainment, Interactive '90, which will be held Oct. 29-31 at the Marriott Marquis Hotel here. NYXEX Corp., a worldwide provider of information products and services, plans to co-sponsor the second consecutive year. Some 30 sessions are planned, as well as more than 100 speakers. The theme: "Entering The Interactive Decade," seminars will cover such areas as home video, motion pictures, cable television, optical media, computer software, toys and games, publishing, advertising, theater, and "entertain- ment." More information can be obtained through conference director Sally E. Chinn at 212-332-3929. Meanwhile, the International Tape & Disc Assn. is organizing its third annual seminar on special-interest video, called "Finding Your Marketplace." The event is slated for Oct. 23 at Loews Santa Monica Beach Hotel, Santa Monica, Calif. More info. at 212-649-0620.

FOR WEEK ENDING SEPTEMBER 15, 1990

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INXS GREATEST VIDEO HITS (1980-1990)

A COMPANY TO WATCH
Slow-Starting European Laser Market Is Getting A Nudge

BY WILLEM HOOS

AMSTERDAM—A shortage of repertoire and a language barrier are two reasons for the laserdisk’s slow progress in Europe. This emerged from the first press conference, Aug. 22, held by the European Laserdisk Assn. (ELDA) on the eve of the 26th Franco British Electronics fair and hosted by ELDA chairman Patrick de Tournis.

Two years after the introduction of the laserdisk system, there is little software available in Europe, with the exception of France, and consequence minimal market impact. Market research has revealed that Europeans, in common with Americans and Japanese, are interested in laserdisks only as a vehicle for movies.

This has bred the theory that, if the film and video companies support the system and supply sufficient software, the market will naturally follow. However, the software for the right caliber, the laserdisk sector will expand and sales of hardware will be stimulated.

Consequently, ELDA is happy that Warner Home Video and RCA/Columbia Pictures Home Video are already members of the association and attended the press conference in the persons of WHV Europe business development VP Graham Williams from England and Belgian Flip Struyven, managing director of the Benelux division of RCA/Columbia.

Both companies announced they were in negotiations with hardware manufacturers to enter the European laserdisk market this year. WHV and RCA/Columbia will be releasing new titles on laserdisk day-and-date with the initial video cassette releases.

WHV is targeting French-speaking and German-speaking territories and the Benelux countries for releases this year, followed by the U.K., Spain, Italy, and other major European markets in 1991. RCA/Columbia’s laserdisk thrust this year will be launched in the Benelux and France market before being rolled out to its already-established program in West Germany.

Both companies will participate in local committees being set up by ELDA linked with the various language territories. This year, the association will concentrate on French, German, and Dutch-speaking areas. Committees for the U.K., Italy, and Spain will follow next year.

Each committee will deal with specific issues affecting its territory, including release policies, dubbing or subtitling where necessary, distribution and sales, as well as software and hardware manufacturers working in union. “It’s only way to create a breakthrough for the laserdisk system,” says ELDA general secretary Robert van Eck.

The language problem is underlined by the fact that there are more than 20 spoken in Europe, whereas in Japan and the U.S. there is no problem. Movies in West Germany and France are mostly dubbed, while subtitles are used in the Netherlands and the Dutch-speaking area of Belgium.

In France, laserdisk has made good progress because of the wider availability of movie titles. Most existing European laserdisk catalogs, by contrast, are dominated by imports. For instance, the PolyGram repertoire now has about 250 music titles but fewer than 20 movies.

RCA/Columbia’s simultaneous laserdisk/video cassette releases will include “Look Who’s Talking,” scheduled for West Germany in November, and for Dutch-speaking territories at that time, “My Stepmother Is An Alien,” “The Big Double,” “Hannah And Her Sisters,” “Karate Kid II,” and “La Bamba.” RCA/Columbia timed these releases for Dutch-speaking markets to coincide with the Finato event. They are “RoboCop,” “Carebear II,” and “Ghostbusters.”

WHV states its intention of supplying hit movies at “an impulse price point” to consumers to enable them to build a library of film titles in their own homes. In addition to new titles and current hits, such as “Batman” and “Rain Man,” WHV plans to release on laserdisk a collection of major titles, a major titles from its back catalog, such as the James Bond, “Superman” and “Rocky” series.

Direct-Mail Tips Touted At Seminar

LAS VEGAS—Direct mail can be a useful—and profitable—’90s marketing technique for the video software dealer if done effectively. Video retailers got both an earful and an eyeful of suggestions about this specialized form of selling at the “Using Direct Mail Effectively” seminar during the Video Software Dealers Ass’n. convention, held here Aug. 5-9. Gary Beals, who heads his own Beals Advertising & Public Relations Agency in San Diego, was the session leader.

Among the types of direct-mail offers video retailers can make to customers, according to Beals, are the following:

- Free Gift. Example: “A double feature is on us this week if you come in before 6 p.m.” Beals pointed out that this gift can be for just an inquiry or for a major purchase or commitment. “An offer of something free is almost certain to increase response to your advertising message,” Beals said. “Usually a gift offer will pull better than a discount offer. There are no rigid formulas of gift value related to the percentage of selling price. Your net profit is your best guide.”

- Free Trial. Example: “Popcorn is on us this Tuesday evening.” “This may be the first choice of direct-mail marketers over the years,” Beals said. “This is a powerful incentive to get prospects turned into customers. The fear of being stuck with a bad product is relieved by a free trial offer.”

- Your Choice. Example: “Any of our 12 new movies is yours for just . . .” “Tell your prospects about a few of your new products in your mailing or ads,” Beals said. “Do this carefully. Too many choices causes indecision to set in. When the prospects don’t decide, they do nothing at all.”

- Limited-Time Offer. Example: “Save a dollar a movie before Saturday.” “When you want action from someone, give them a deadline,” Beals said. “A limited-time offer saves your products and services are special. A specific date works better than a time period.”

- Short-Term Introductory Offer. Example: “Ten top movies for just $20.” “Related to the limited-time offer, the short-term offer gives someone time to try out your product,” Beals said. “The goal here is to break down human inertia and create new habit patterns.”

(Continued on page 51)
Erol's Launches Campaign To Solicit Potential Franchisees

Erol's, the 208-store, Washington, D.C.-based chain, began running its first advertisements soliciting franchisees Aug. 30 in the Eastern edition of The Wall Street Journal, eliciting "strong response," according to VP of new business development Troy Cooper. Although the chain will be focusing its franchise development effort on the Eastern seaboard, national ads will begin running in Forbes magazine this month. "There are a few pockets nationally that we want to look at," Cooper says. The chain is also planning to solicit franchisees through direct-mail campaigns, working with lists of veteran franchise operators. "We'll be looking for people who might have McDonald's or Burger King franchises, for example, who have run out of room to grow in their area and may be looking for other businesses to develop," Cooper says. While Erol's new book will develop will require an investment of $400,000-$500,000, Cooper notes, "I suspect most of our agreements will be area development deals," meaning multiple units concentrated in a specific geographic area, involving substantially larger investments. Cooper, a former National Video executive and former head of Video Store Galore, is a veteran of video franchising.

Tapes About The King Will Never Die

Media Home Entertainment is releasing the 55-minute "The Elvis Files" documentary Nov. 21 at a $19.98 list. It's based on 'The Elvis Files' book, the sequel to the best-selling "Is Elvis Alive?," authored by Galir Brewer-Giorgio. Included is rare footage and exclusive interviews that support Brewer-Giorgio's theory that Elvis Presley's death 13 years ago was actually a meticulously staged hoax designed to save his life. Brewer-Giorgio's new book will be published this month, providing Media with the opportunity to stage a major cross-promotion—including a full page in the book promoting the cassette. At the same time, the tape will not go to other media, such as cable, for at least 12 months. Additionally, Media will offer a 1-900-88-ELVIS number, enabling consumers to hear the conversation recorded in 1988 between Brewer-Giorgio and the man she believes is Elvis Presley. At the same time, Media is promoting its entire line of Elvis videos, including "Elvis '56, "'Elvis: Aloha From Hawaii, "'Elvis: One Night With You, " and "Elvis: The 1968 Comeback Special," in a direct-mail campaign.

A.I.P. Inks Distribution Deal With Kid Pix

A.I.P. Home Video has reached a worldwide distribution agreement with Kid Pix Inc., an independent supplier of animated children's programming. The first four Kid Pix titles to be distributed by A.I.P. will be "Swans" and "Snow Queen," based on the Hans Christian Andersen stories, "The All New Finocchio" and "Maria And Marbella." The titles will be distributed under the newly created KIDZ label and priced at $9.95 each. In addition, plans call for A.I.P. and Kid Pix to produce four full-length animated features a year. Previously, Kid Pix titles had been distributed by Paramount Home Video, Embassy, and Family Home Entertainment. "Stanley & Iris' Say Yes To Literature

MGM/UA Home Video says it plans to donate a portion of the proceeds from the sales of "Stanley & Iris" to the National Literacy Hotline. The film, starring Jane Fonda and Robert DeNiro, which arrives in stores Oct. 17, depicts the Fonda character, Iris King, teaching DeNiro's Stanley Cox how to read. The tape will also contain a public-service announcement at the end of the tape, which will include a toll-free number for people who want to learn to read, as well as for those who want to help others learn to read. Merchandising materials will also include bookmarks and references to the National Literacy Hotline on in-store stands.

Killers On Video: Portraits Of Henry, Saddam Hussein

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.


This is a genuinely brutal and brilliant examination of a man who kills people as casually as most of us breathe air. Michael Rooker ("Days Of Thunder") plays Henry, a drifter who convinces his old jail mate Otis (Tom Towles) to go on a senseless killing spree, during which they videotape their hideous adventures. When Otis' sister (Tracy Arnold) shows up, it turns into the sickest love triangle imaginable. "Henry" is

(Continued on page 55)
Overall business is a little flat. Thus, cash flow becomes a big concern to dealers. And theatrical has been very strong with lots of great A titles out there.

"But retailers need to step back and evaluate everything. If, in fact, there is a recession, for example, home video remains a strong form of reasonably priced entertainment so it's in the best interest of retailers to have a broad selection of titles. We're trying to give them that opportunity."

Some other suppliers have lowered prices of B titles to $59.95—a strategy Paramount decided not to take.

"Lowering the price doesn't necessarily mean it's a bad movie," he says, acknowledging that there is a perception in the trade that lowering the price of a movie creates the impression among some dealers that a movie is subpar.

"But I think that perception is changing," he says. "The real problem is that it's very difficult to go to $59.95 because if you do that, retailers are not buying more copies. There's no proof that dealers will buy more copies if you lower the price. There's more evidence that they don't. If you could make the same money at $59.95 that you could at $79.95, we would do it. Cash flow seems to be the real heart of the problem, not the price of the movie. That's why Shelf Help can be beneficial. If this approach works, suppliers don't have to lower prices."

Kanne adds that Paramount will also support the Shelf Help titles with trade magazine and distributor mailer ads, point-of-purchase material, and posters.

If the studio achieves an increase in unit sales, Kanne adds, then "we will take a serious look at expanding the program. Right now we are very encouraged."

**DIRECT MAIL**

(Continued from page 19)

- **Money-Back Guarantee.** Example: "Every movie is a great movie or your money back." "Playing up a guarantee of satisfaction has worked well for Sears for more than 80 years," Beals said. "Unless someone is really unhappy with the product, it is unlikely that it will be sent back."
- **Sample Offer.** According to Beals: "The purpose of a free or discounted sample offer to get your product into the hands of new customers. The product has to be good enough to sell itself from there. These clever words of advertising are overpowered by a pleasing product."
- **Discount Offer.** According to Beals: "Everybody loves a deal. You can offer a discount for paying cash, or a discount for buying in quantity or for an extended time. You can provide refund certificates as a delayed discount. If you offer a sale using a discount, give people a reason why: inventory reduction, preholiday or postholiday, etc."
- **Free Information.** According to Beals: "Its main value is to produce inquiries rather than orders."
SECOND FEATURES
(Continued from page 50)

a serious piece of work that fright fans will love. First-time director John MacNaughton has created a new kind of horror film, one devoid of cinematic trickery or cheap shocks. The film breaks new ground in natura, and there isn't a single second that doesn't ring true. The key is the performances, which are all stupendous and completely believable. The videotapes are particularly horrifying, though they are much less graphic and bloody than any of the "Friday The 13th" horror shows. Yet children can see Jason gouge out eyeballs at their local cineplex, while this receives an X rating, which kept it out of many theaters. The Motion Picture Assn. of America seems to be doing its best to destroy its own credibility with this monumentally idiotic decision. It's being released unrated, uncut, and uncensored. Rent it with "The Shining."

"Saddam Hussein, Defying The World." Strand VCI.

Though the situation in the Mideast has calmed down in recent days, that shouldn't dampen people's interest in this fascinating look at the history of another kind of madman. This could have been called "Saddam: Portrait Of A Serial Killer." Even considering the massive media coverage Hussein has received in the past month, this tape is full of incredible rare footage that documents his rise to power, along with recent amateur videotapes of the invasion of Kuwait. It gives an excellent historical perspective to today's headlines. Reading in the papers that he has committed genocide against his own people, and actually seeing piles of Kurdish dead are two different things. This is a powerful piece of propaganda. Rent it with "Triumph Of The Spirit."

"Mortal Passions" (1990), CBS/Fox Video, prebooks Tuesday (11).

A surprisingly complex and appealing psychological thriller that seethes with sexual tension. Krista Errickson ("Little Darlings") plays a woman who is as wicked as she is beautiful. She plots with her lover to kill her husband, Zach Galligan ("Gremlins"), but things go awry when his brother shows up. The plot eventually twists its way through numerous levels of deceit. Director Andrew Lane ("Night Of The Comet") has made a film that's sexy, engrossing, and totally unpredictable. Rent it with "Double Indemnity."

"Industrial Symphony No. 1—The Dream Of The Broken Hearted," Warner/Reprise Home Video.

A midget saws a log and air-raid sirens scream while searchlights focus on singer Julie Cruise, who floats across the stage like Glinda the Witch. This is just one surreal image in this bizarre video of a performance piece from The Brooklyn Academy of Music Opera House that was written by David Ryniker ("Twin Peaks") and Angelo Badalamenti ("Twin Peaks"). It seems to be an examination of the breakup of a relationship, but only in the most obscure way imaginable. It's a complexly staged art extravaganza, featuring hundreds of floating babies, Vegas showgirls, power lines, and pyrotechnics. The songs (Continued on page 58)
HOME VIDEO

Chicago Firm Adds New Service Facet Via ‘Rent By Mail’

BY TRUDI MILLER

NEW YORK—Chicago-based Facets Video, which specializes in hard-to-find foreign and independent American films, has expanded its customer base with a unique Rent-By-Mail service.

Customers pay $20 for a basic membership, which includes two free rentals, or $100 for a Critics’ Membership, which includes 12 free rentals. Subsequent rentals are $10 per tape, and include the cost of shipping the tape via UPS from Facets to the customer (the customer must pay the cost of shipping it back, however).

Tapes generally arrive within three days, says Margaret Blonder, assistant to the director at Facets. Members are allowed to keep the tape for three days after receiving it; Facets checks the postmark to ensure the film was sent back within the allotted time. Members must have a credit card and live in the continental U.S.

Currently, Facets has about 15,000 customers, of which 6,000 are Rent-By-Mail members, says Blonder. About a third of the rental customers have Critics’ Memberships, she says, adding that the company gets about 100-125 rentals a week.

The Rent-By-Mail service was started on a small scale about three years ago, says Blonder, but has only recently been aggressively publicized and the collection of films expanded. This month, Facets will update its 240-page catalog, adding approximately 2,000 films to bring the total number of titles to about 12,000, says Blonder.

The catalog is divided into categories: International Cinema (including works by Ingmar Bergman and Federico Fellini), as well as lesser-known directors), American Cinema (works by Frank Capra, Woody Allen, Charlie Chaplin, and Orson Welles, among others), Independent American Cinema (with subdivisions like “Animation,” “Cult Movies,” “Science Fiction Films,” and “Elvis Presley Movies”), and Fine Arts (including opera, theater, music, dance, instructional tapes, and travel, among other subjects). The International category includes many Eastern European films that were held back by censors until recent political changes allowed them to be released.

The most popular films in the catalog are “mostly harder-to-find foreign films that people can’t get—a lot of German, Russian, Eastern European films,” says Blonder. “One of the most popular is ‘Pixote,’ a Brazilian film that’s out of print. We have two copies of it, and there’s a waiting list for it three pages long.

“We also have a lot of demand for cult movies, Russ Meyer films,” she adds.
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are mainly slow, dreamlike, and anti-melodic, except for “Rockin’ Back In
to My Heart,” which has a pop beat. It’s all either brilliant and
theatrical or incomprehensible and quirky, depending upon what
drugs you’re on. Rent it with Laurie Anderson’s “Home Of The Brave.”

TRIPLE BILL OF THE WEEK.

“A Joe Bob Briggs Presents The
Seinanest Movies In The World
Of The 20th Century.” Strand Video, prebook Monday (10).

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video
releases. Suppliers interested in seeing
their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include full description and time and suggested retail price.

“Lifestyles Of The Ramones,” Warner Home Video, 58 minutes, $19.95.

As one of the earliest punk bands, the Ramones were a major influ-
cence on the punk/new wave music scene of the late ’70s. Some 15 years later, their bullet-fast, catchy,
choir songs and joyful disinterest in music continue to make them favor-
ties of leather-jacketed teens, while rock fans in their late 20s and
early 30s, they have achieved nearly “classic rock” status.

This program contains videos of such vintage Ramones tunes as “Rock’N’Roll High School” and “I Wanna Be Sedated,” as well as more recent “Howling At The Moon” and “Pet Sematary.” The videos are appropriately low-budget,
showing the band romping and performing in a church, an insane asylum, a high school detention room, or a rooftop. Interspersed with the videos are snippets of inter-
views with the band, record compa-
y executives, DJs, former drum-
mer Tommy Erdelyi, new band member C. Jay Ramone, and rock stars who have been influenced by the
Ramones, including the Talking Heads, Deborah Harry, Anthrax, and Living Color.

Despite the punk influence, there is nothing to offend even the most
conservative parent. Definitely worth stocking.

TRUMAN MILLER


Shot during a stint at the London Arena at the top of the Verrocchio U.K.
synth-pop duo’s recent road trek, this tape offers a virtually uncut
documentation of the visually spectacu-
lar show.

Unlike most techno-oriented bands, Erasure is at its best when experi-
encing live, mostly due to singer
Andy Bell’s flamboyant and capt-
vating presence. He runs “wild”
through an elaborately stage set that is
at one moment a tropical jungle,
at another, a space-age planet.

Die-hards will revel in the non-
stop stream of international hits, in-
cluding the No. 1 U.K. smash “Sometimes” and the U.S. top 10 hit
“Chains Of Love”; novices should enjoy a fine introduction to a most
unique act.

LARRY FICK


This video counterpart to Faith-
full’s recently released Island
Record’s live album of the same name was captured at St. Anne’s Cath-
dral in Brooklyn, N.Y. The set fea-
tures the classics “Broken English” and “Sister Morphine,” as well as several new songs.

Although interspersed interview footage does detract from the long-term repeat view, Faithfull’s live
performance is a stunning visual and aural feast.

L.P.

“Barbra Streisand, One Voice,” CBS/Fox, 66 minutes, $19.95.

For 25 years, Barbra Streisand has used her magnificent voice to
thrill two generations of Ameri-
cans. Whether they heard her
on Broadway, in the movies, on the
radio, or on one of her enormously popular television specials, she cre-
ated a lasting impression.

In 1987 she came out of her retire-
ment and held a benefit concert at
her home. All the songs that she made her own—“People,” “Ever-
green,” “The Way We Were”—are here, as well as new numbers, and
her rendition of “Over The Rainbow.” In a rousing version of “Happy Days Are Here Again” and a stirring interpretation of “America The Beautiful” as a
finale, and you have a program that
Streisand’s legions of fans will be drooling over.

RICHARD T. RYAN


This informative tape covers the basics of how to break into the busi-
ness as a musician. Innumerable specifics are covered in interviews with a forensics of songwriters,
lawyers, and industry exec-
tives (Miles Copeland, Stacy Q, Neil Portnow, Freddie Washington, Har-
old Childs, and Tim Bogert are among those making appearances). Topics include songwriters, demos,
contracts, and much more. The
video, hosted by producer Bob Monaco, will appeal to aspiring professional musicians and should sell well in
video and music stores.

CHRISS McGOWAN

VIDEO PEOPLE

Dennis White, formerly president of CEMA, takes the reins at Strand VCI
Entertainment, Los Angeles, as executive VP of sales and marketing.

Roger R. Smith is named executive VP of Carolco Pictures, Los Angeles.
Smith was executive VP and chief financial officer of Carolco’s 48%-owned af-
iliate, J2 LIVE Entertainment Inc. At the same time, Ted Bean is named exec-
tutive VP and chief financial officer of J2 LIVE. He had been VP and corporate
for Pace Membership Warehouse.

Jaime Ovadia is named to the newly created position of VP/operations and
administration for Warner Home Video International, based in Burbank,
Calif. He had been VP/planning and operations, North America, and prior to
that, worked three years as VP/Central and South America.

J2 Communications, Los Angeles, is appointing three regional sales managers.
Jennifer Charlton, formerly Western regional sales manager for Hanna-Bar-
bergs, joins as East Coast sales manager; Debra Joan Murray, formerly a re-
gional sales manager for KVC Home Video, joins as Midwest sales man-
ger; and James C. Brown Jr., formerly national sales manager for South Gate Entertainment, joins as West Coast sales manager.

Steve Husa joins Buena Vista Home Video, Los Angeles, as director of Touch-
stone/Hollywood Pictures brand marketing. He had been with Neutrogena as
a senior marketing manager.

Caroline Sun is named Western regional marketing director for Fries Home Video. She had served in a similar capacity at Imperial Entertainment.

SUSAN HAYES is named chief financial officer at Special Interest Video Inc. She had been senior VP, finance and administration, at Mother Earth News, Psych-
ology Today, and Smart magazine.
Cajun/Zydeco Enters Music Mainstream

Labels Are Eager To Capture La. Sound

BY JIM BESSMAN

NEW YORK—Louisiana Cajun music, and its R&B-based cousin, zydeco, are at crest in terms of record company interest.

Cajun/zydeco stylists Zachary Richard, Buckweat Zydeco, and Rockin' Dopsie are some of the Louisiana artists with albums recently issued or forthcoming on national labels.

Slash, with a major-label disk, "Hot Rod," due in Oct.

Traditional Cajun fiddler Michael Doucet has recent and upcoming product on Rounder with his band Beausoleil, and on Louisiana's landmark Cajun label, Swallow, and the stellar ethnic label Arhoolie with the Savoy-Doucet Band.


"It seems like every company is interested in Cajun and zydeco acts," says Richard, whose new "Women In The Room." A&M debut continues his evolution as an original Cajun singer/songwriter.

"Record companies are very competitive," he says, "so something must be happening out there."

Just exactly what is hard to say, however, primarily because the isolated Cajun culture has heretofore been foreign to the mainstream market.

"It's almost like we have to explain who we are to people get it," Richard continues.

Cajun and zydeco music, he adds, is about "feeling" and "dancing" — words that enthusiasts and professionals use regularly.

"Joyful dance music, cheerful music, from a culture that is feisty but not threatening," says Arhoolie chief John Cheatham.

"Non-artificial-sounding...there's nothing like it in the world," adds Swallow's owner, Floyd Soileau.

"Good stuff. Fun-time stuff. Not musical perfection but roughness, with so much feel it grabs people out of left field," he says.

Soileau, whose Piat Town Music Co. has been manufacturing, distributing, and retailing Cajun and zydeco since 1957, draws this distinction between the two:

"Both are traditional styles of folk music. Cajun is usually more 'white' [derived], while zydeco is Creole in black [derived] interpretations of old.

(Continued on page 6)

Paul Young Returns To Roots

With Help From 'Other Voices'

BY MELINDA NEWMAN

NEW YORK—"America and I are made for each other; it just hasn't clicked yet..."

British singer Paul Young might just have a point. The artist, whose fourth album was released by Columbia in July, has had his greatest successes in covering tunes made famous by American R&B hit makers, such as Marvin Gaye's "What's Going On," or his current single, the Chi-Lites' "Oh Girl," which has crossed over as the Hot 100 singles chart and the top five on the Hot Adult Contemporary chart.

"The thing is, all my influences are American. Maybe the listeners just don't even notice it," he says.

They certainly noticed with Young's 1985 R&B-drenched gold al-
bum, "The Secret Of Association," which featured the No. 1 hit "Everytime You Go Away," written by fellow British rocker Daryl Hall.

However, his next album, the rock-oriented "Between Two Fires," was "comparatively a flop," according to Young. So after taking time off to marry and have a daughter (named Levi, after Levi Stubbins), he decided to return to his R&B roots with "Other Voices.

"It didn't really bug me about the third album not selling, because I went away from those R&B roots and made a rockier album because I had this continual problem of chang-
ing styles. I made the third album with one direction in mind and it didn't seem to help at all. So I just said I'm gonna go back to making al-
bum," says Young.

(Continued on page 70)
News from the Teldec confab includes planned Berlin projects

ducted by Arnold.

About 15 Lyrita CDs a year are expected, mostly of newly recorded material, although much of the label's back catalog will also be reissued over time. Editions will be limited, with a set quota for the U.S., says Joe Micaleff, whose Allegro Imports will handle the line domestically. Dealer pricing is still to be set.

Passing Notes: Qualiton Imports starts up a new label, Onyx, in October with a three-CD set holding seven John Field piano concertos. John O'Connor is soloist and the New Irish Chamber Orchestra is conducted by Janos Furst in these 1982 performances.

This year's International Record Critics Awards went to three CDs that could hardly be separated more in time and style. Meeting in Sinn, Switzerland, last month, the awards panel selected a Josquin Des Prez album performed by the Tallis Scholars on Gimel, the much-honored "Das Knaben Wunderhorn" CD by Thomas Hampson on Teldec, and Angel's "Porgy and Bess" conducted by Simon Rattle.

Alicia de Larrocha, whose July 11th concert at the Mostly Mozart Festival was nationally televised, has been a favorite of record buyers for 20 years. Her new recordings on RCA Victor Red Seal assure her continuing place among star pianists throughout the '90s.

It's been a half-century since the Berlin Philharmonic has appeared on the Teldec label, or more accurately Telefunken, Teldec's predecessor imprint. But that association will now be resumed, those attending the Teldec conference in Salzburg, Austria, last month were told. Among the Berlin projects planned are recordings of the last eight Mozart piano concertos featuring Daniel Barenboim as both soloist and conductor. The set will also be videotaped, for distribution beginning next spring. The label, which already has a Bruckner symphony cycle with Inbal and the Frankfurt Radio Symphony, will be recording the cycle again with the Berlin and Barenboim.

Lots more Teldec recordings are planned, conferences were told. Among them are works of Ravel to be performed by Christoph von Dohnanyi and the Cleveland Orchestra, and the complete Beethoven piano concertos recorded by Martha Argerich and the Chamber Orchestra of Europe under Nikolaus Harnoncourt.

Other Harmanen designer futures for Teldec, these with the Royal Concertgebouw Orchestra as "Red Seal" symphonies, a Schubert symphony cycle, and Mozart's "The Marriage of Figaro," featuring baritone Thomas Hampson. Other vocal projects include a set of Strauss songs by Edita Gruberova. And Kiri Te Kanawa, Rene Kollo, and Waltraud Meier are to be heard in excerpts from "Tannhauser," a performance that will also serve as a soundtrack for a new film by Istvan Szabo.

Also due before Teldec microphones are the duo Pekinels in Mozart piano music for four hands, and Tchaikovsky Competition winner Boris Berezovsky in Rachmaninoff's Piano Concerto No. 3. And among new artist signings is an agreement with Russian violinist Maxim Vengerov.

Back on Track: There haven't been any new Lyrita releases for a couple of years, and the available pool of imported LPs' command increasingly high prices when any can be found. But releases will resume in November, we are told, and this time around they'll be on CD for the first time.

The owner/principal of the U.K. label, Richard Ittes, promises six titles in the first release, all but one of them new titles. Among the new entries is a recording of Malcolm Arnold's Symphony No. 4 with the composer conducting the London Philharmonic. The catalog item is a program of English, Irish, and Cornish dances, also co-produced by Arnold.

RCA Victor Red Seal has always been a musical home to the world's great pianists. Hoffmann, Lhevinne, Inumb, Rachmaninoff and Kappell all made their legendary reputations as Red Seal artists. Horowitz, Cliburn and Rubinstein continue to hold the attention of classical music listeners, and remain best-selling recording artists.

Now another popular and distinguished keyboard artist joins this great company: Alicia de Larrocha. Her first recording under an exclusive contract is now in stores, and is the first installment of the complete sonatas of Mozart. Miss de Larrocha has had great success with recordings of music from her native Spain, and the November release of Granados' Goyescas should be no exception.

Alicia de Larrocha, whose July 11th concert at the Mostly Mozart Festival was nationally televised, has been a favorite of record buyers for 20 years. Her new recordings on RCA Victor Red Seal assure her continuing place among star pianists throughout the '90s.
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BLUES IN THE NIGHT, some afternoons too (or, The Greening Of Blues Ain't Just Smoke): It's an irony that just as Benson & Hedges was announcing plans for its third annual New York blues bash, news of guitarist Stevie Ray Vaughan's tragic demise damped the otherwise festive proceedings. Clearly, Vaughan was one of the good guys, the evening's buzz conveyed at least that. Press parties thrown by corporate underwriters seeking image enhancement are usually a writer's dream and nightmare—open bar, endless hors d'oeuvres, glad-handing publicists whose smiles spell love. ("I never miss your column.") This press conference got down to business without much hype and hoopla precisely because it didn't need any. Rule of thumb No. 1 says the way to get the press' attention is to first massage all the feelgood portions of its collective brain (no jokes, please) and then deliver the goods.

Apparently, B&H has done just that, organizing a 16-day showcase affair, Oct. 12-27, that features some formidable blues talent. Among the event's highlights: an all-star tribute to John Lee Hooker at Madison Square Garden (Oct. 16) to benefit the Delta Blues Museum in Clarksdale, Miss., with special guests Willie Dixon, Gregg Allman, Albert Collins, B. B. King, and others, a night with the divas, featuring Etta James, Ruth Brown, Koko Taylor, and Irma Thomas at Avery Fisher Hall (Oct. 31); and a benefit at the Beacon Theatre (Oct. 14) to aid New York's homeless, starring Booker T & the MG's, Johnnie Taylor, and the Holmes Brothers.

MORE: Just a note to expand a bit on colleague Chris Morris' recent column (The Beat, Sept. 1) regarding the new Roots 'N Blues series launched by Columbia Records. The label tells us it plans to release as many as 200 albums (!) covering the wealth of historically significant material it has in its vaults. The new issues—eight titles, including works by Big Bill Broonzy, Willie Dixon, Lonnie Johnson, and some lesser knowns—boast a centerpiece collection in "Robert Johnson: The Complete Recordings," featuring all 41 existing takes of the legendary guitarist's 29 known songs. Accompanying the album is a scholarly 49-page booklet with notes by Johnson biographer Stephen C. LaVere, who maintains that the King Of The Delta Blues is "the most influential bluesman of all time and the person most responsible for the shape popular music has taken in the last five decades." Hardly an insignificant achievement. No argument here.

MORE STILL: Last anyone forget that electric blues didn't spring fully grown from the head (or fretboard) of Eric Clapton, Mosaic Records has just issued "The Complete Recordings of T-Bone Walker, 1940-54," a boxed set that convincingly affirms Walker's place in modern music. It is the label's first issue in a projected series of blues and R&B pioneers. Walker was a pathfinding instrumentalist who first recorded with an amplified guitar in 1939 (though he claimed to have been playing it for four or five years previously). "T-Bone Blues," an early hit he waxed with Les Hite's Orchestra, helped introduce the electric guitar to a wide audience and thus initiated a classic style of play that gained great shape and expression in northern cities like Chicago and Detroit after World War II. Most (if not all) modern electric guitarists owe a debt to him. The Mosaic box offers evidence of just that fact.
rooArt Label Aims To Bring Australia's Acts To World's Attention

BY SHARON LIVETEN

LOS ANGELES—Between managing INXS, heading his international management firm, MTA, running the Everlane publishing company, and overseeing operations at a huge Australian cattle and sheep farm, Chris Murphy obviously did not create rooArt—his label dedicated to building and breaking Cajun and Zydeco acts worldwide—because he was bored.

"Actually," he explains, "Midnight Oil was one of the reasons that I started the label. When 'Diezel And Dust' was just breaking, I remember forming a marketing assault campaign about Midnight Oil that referred to them as 'the new band from Australia.' 'Diezel And Dust' was something like their eighth album, but nobody outside of Australia knew that. There were a lot of bands like that. We had another one. rooArt was formed to allow Australian acts to develop internationally on a parallel with their Australian careers."

The label has a pop-rock roster that features Tall Tales & True, the Hooters, Crash Politics, Sean Kelly & His Ab- sent Friends, Martha's Vineyard, and others. The U.S. debut from Martha's Vineyard is set for release Oct. 9, on the heels of the single "Old Beach Road." rooArt also has released albums by five artists in a pop-jazz vein: Monica & the Moch- ers, trumpeter Tom Baker, Free Spirits, Now's The Time, and Carl Orr (Billboard, July 7).

The international market is the key to rooArt's success. The label, brought worldwide through PolyGram, has a two-fold plan: to cultivate new and emerging Austra- lian bands over there, and then to bring them quite quickly to the rest of the world.

"RooArt is going through its second stage," says Murphy. "In the first stage I wanted to create a network that would allow Australian bands to get to the international market, parallel to what they're doing in Australia. Australian labels were starting to restrict bands, because they were expecting bands to make their third album first. They didn't want to give them the time to develop.

"My publishing company invests heavily in local talents. It was incredibly frustrating, because we'd bring really great young bands to labels, and the response would always be: 'Well, we can't hear the hit single of course! Not! They're 20 years old. These bands aren't—and shouldn't be—thinking about hits that will come later. That was another reason for rooArt, to start a bit of a freedom label. To allow bands to make their first album first.'

"RooArt's plan is to use its Australian home turf as a training ground before the bands head for the larger world stage. Says Murphy, "There will always be a development branch in Australia. We'll make the records there, and we'll tour there. Trach 'em how to do press there. There's a lot of people in Australia, and then when they're ready to go, we go on. Then they move to the international market. We will never have the amount of product flowing internationally as we have in Australia."

"RooArt's plan is patterned after his proven method with INXS. That is, tour, tour, and then tour some more. Of the acts already releasing internationally, Tall Tales & True has already done a short, successful U.S. road stint, and the Hummingbirds are going to Britain with a tour in the works. According to Murphy, the emphasis on touring will keep rooArt's roster from becoming unwieldy.

"The bands that can't tour incessantly won't last. 'The roster could get franchised, but what will happen,' says Murphy, 'is that we're not a traditionally Australian label. So our bands can't just sit in Australia and tour the country a few times between trips home. The people that we sign are touring acts, acts that are touring internationally on their first album. [W't] will be throwing them out there under incredible amounts of stress and pain and punish- ment. By applying that pressure, the cracks within the bands will appear sooner. Which means that a couple of years down the line, we'll be left with bands that are muscular and tough, the ones with tenacity."

They'll go on, and the rest won't."

Another point in rooArt's favor is the diversity of its roster. A lot of smaller labels are associated with a particular sound; that's not the case at rooArt.

"We don't have a sound as such," Murphy says. "We just want to try and create some interesting individual acts. There's a need for all of them. I'd really like to get Martha's Vineyard happening here. The Hummingbirds are sort of power pop, and the Trilobites are so much the aggressive street politicians. We've just signed some new bands—there's a really exciting one called the Screaming Jets who are just little energy buzzers. They could be the ones that do it first for us. But I'm really pleased with all of the bands. The best part of all this is the music. It's world-quality product. We have signed world-quality product."

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TALENT

Rock In Rio II
Festival Set For
Jan. '91 In Brazil

BY CHRIS MCGOWAN

LOS ANGELES—Brazilian impresario Roberto Medina has announced plans to stage Rock In Rio II, an eight-day music festival in Rio de Janeiro, Brazil, featuring 30 acts. The event will be a sequel to the original Rock In Rio, the 1985 megaconcert that had an estimated total attendance of 1.88 million.

The follow-up event will take place in January 1991, have a $17 million budget, and feature some 15 Brazilian and 15 international pop acts, according to Medina. He expects an audience of nearly 1 million fans for Rock In Rio II, which will be sponsored by Coca-Cola (Brazil) and staged in Rio's Maracana soccer stadium Jan. 18-20 and 22-27.

Medina's Rio-based firm, Artplan Empreendimentos e Participações S.A., will produce the shows.

The original Rock In Rio "was a victorious experience," says Medina. "Rock In Rio II will be more sophisticated in many ways, and we will have a superior cast of artists. We will have some big surprises."

Medina expects to confirm most of the international lineup this week, with signings of Brazilian artists to follow soon after. He is also negotiating to have a worldwide broadcast of at least one night of Rock In Rio II.

In Brazil, the TV Globo network will televise the event, with Coca-Cola having sole rights to the ad time.

On one night of Rock In Rio II, all proceeds will go to a charity for homeless children in Rio.

The original 10-day concert was televised by TV Globo to some 40 million national spectators, and seen in Europe, Asia, and the rest of South America by an additional 160 million TV viewers, according to Artplan.

Rock In Rio I had a huge impact on record sales in Brazil, one of the world's largest music markets. Most of the international acts saw their catalog sales soar, and heavy metal became a commercially viable pop genre. Brazilian artists also greatly benefited from the festival's tremendous exposure.

For Rock In Rio II, Medina promises to transform Maracana into a "city of rock" that will handle approximately 120,000 spectators per night. The stadium will be adapted to

(Continued on page 70)
BOBBY BROOKS
1955-1990

"Each man's life touches so many other lives — and when he's not around he leaves an awful hole, doesn't he?"

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TALENT

Robinson Back From U.S.S.R.: Pub Biz Has A Ways To Go

BY IRV LICHTMAN

MORE THAN FIVE YEARS into glasnost, the Western music publishing community still cannot easily define its potential in the Soviet Union. This is clear from a report written exclusively for Words & Music by Irwin Robinson, president and chief operating officer of EMI Music Publishing and chairman of the National Music Publishers' Assn.

Robinson and other board members of NMPA visited the Soviet Union Aug. 4-14, reciprocating an NMPA-hosted delegation from the state music licensing agency VAAP in July.

"What was clear from all of the visits we made during our trip was that there have to be some drastic changes in the way the music business operates in the U.S.S.R. in order to create a marketplace in which music business entrepreneurs from around the world will wish to become involved," reports Robinson.

For instance, he observes, in meetings with Nicolai Tchertkov, president of VAAP, the Russian representative indicated that "they were concerned about the new copyright legislation and hoped it would give them the right to collect royalties from radio and television, which they do not currently have the right to do."

Through meetings with Leonid S. Shmelkov, director of Musika, the state-owned music publisher, the NMPA delegation learned that roughly 85% of Musika's activities involve printed editions that are sold in state-run stores, which Robinson imagined looked like U.S. music stores from the '20s. "Tabulations of the price for sales are accomplished on a Russian abacus, rather than a calculator or adding cash register."

As for the printed editions themselves, Robinson says that while they were "ridiculously cheap by our standards...they are not very well presented from a graphics point of view and are printed on poor-quality paper."

"Musika decides that it will print an edition of 10,000 pieces, as an example, and will negotiate with VAAP on behalf of a local author and/or composer for a flat fee for that number of copies. If additional printings are done of the same work, additional flat fees are negotiated and paid."

While Robinson concluded that "it is too early to determine how long it will take for meaningful change," he strikes an optimistic tone in declaring that "you do leave there knowing that it will happen."

WITH UNIFICATION of East and West Germany in sight, expert German music publishers to be a bigger presence at international conventions and music fairs. It is believed that a unified population of 100 million will be an even greater creative music force to be reckoned with than a divided country. The German publishing community will be on hand at events stretching from Europe to Asia.

NICE GOING: Zomba Music Publishing has had the goods in the top 10 or so a number of times recently with singles by Poison ("Unwritten Boy"), Go West ("King Of Wishful Thinking"), and Bell Biv DeVoe ("Do Me"). Also, similar activity is being registered on the album charts, with Zomba-published songs performed by Anita Baker, Bell Biv DeVoe, and Poison, and other songs appearing on the "Pretty Woman" soundtrack.

A REVISIT: "Old Cape Cod" was a big hit for Patti Page in 1957, in an era when hits could be categorized as seasonal—it peaked at No. 3 in May of that year. That recording is being exposed again via a big summer movie, "The Hard 2." The film, which has already grossed $107 million at the box office, just opened in England and Australia. The writers are Allan Jeffrey, Claire Rotheock, and Milton Yaksus. GPS Music Group, operated by Irwin and Lee Fincus, is the publisher of the song, which has been recorded by more than 30 artists.

HEAVENLY EXPOSURE! Peer Music plans to make a concerted push on a 35-year-old Spanish classic, "Esperame En El Cielo" ("Wait For Me In Heaven"), which also happens to be the title of a new film from Spain that daringly pokes fun at former Spanish dictator Francisco Franco. The song, a bolero penned by Paquito Lopez Vidal, is said to be as well-known in Spanish markets as "As Time Goes By," and Peer hopes to add to the many artists, mostly Latin, who have recorded the song since it was introduced in 1956. The film will have its U.S. premiere Oct. 26 at the Biograph Theatre in Washington, D.C., and will open in New York at the Film Forum Jan. 30. The distributor in the U.S. and other English-speaking territories is M.D. Wax/Courier Films, an indie firm. (M.D. Wax is a Warner Music, the long-time industry PR man.)

PRINT ON PRINT: The following are the best-selling folios at Cherry Lane Music:
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★ Wind Beneath My Wings, Bette Midler (Atlantic)

Jukebox Country Record of the Year
★ Dumas Walker, Kentucky Headhunters (Mercury/Polygram)
★ Here in the Real World, Alan Jackson (Arista)
★ Just A Matter of Time, Randy Travis (Warner Bros.)
★ Killin' Time, Clint Black (RCA)
★ Statue of a Fool, Ricky Van Shelton (CBS/Columbia)

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This ad underwritten, in part, by ASCAP, BMI and SESAC.
driven “Hurtin' Kind,” ignited “Nirvana,” and made that iceberg blues, “Immigrant Song,” singularly arresting. The drums soundedhuge, the guitar free and sinuous, the key-
boards sumptuous, the bass propulsive. And over all soared
Plant's erotic, androgynous voice, prompting the tossing of dozens of
bouquets.
Alannah Myles, a titian-haired
temptress from Toronto, turned in a predictably dramatic "Black Vel-
et," a bluesy "Hurry Make Love," and a "Kick Start My Heart" that sanitized Joan Jett's moves. Compared with Plant, how-
ever, Myles seemed all calculation and ambition.
CARLO WOLFF
BOB GELDOF
Town & Country Club, London
TO MERELY CALL this The Re-
turn of Sir Bob" would be a disser-
tence to the gritty Irish rocker and
love and organizer. Geldof showed
he has more to offer than past glo-
ries by opening a sold-out date here with his new U.K. hit, "The
Great Song Of Indifference." "Welcome to an evening of re-
constructed folk," quipped Geldof, launching his first live gig in
London in five years, with a six-piece band named for his new Atlantic
disk, "The Vegetarians Of Love." The new songs drew great
cheers, especially "Move To The
Beat," enhanced by purple light-
ing and moody atmospheres, and the
folksy "Walking Back To Happi-
ness." But the place caught fire
with the cascading piano tinkles that announced "I Don't Like Mon-
days." Geldof's best-known U.S.
hit with the Boomtown Rats. The
anthemic "Joey's On The Street Again:" and "A Tonic For The
Troops" followed.
Near the end of the two-hour
gig, Geldof even dug back to the
Rats' first U.K. hit from the late
'70s, "Lookin' After Number 1." On
the song's final refrain, which
originally stated the young Gel-
dof's desire to "be like you," he
suggested otherwise on this night, singing "I'm gonna be like . . .
me!" in a rocking, self-affirming
close.
He encored with two more
tracks from "Tonic," "Hat Trap"
and "Me And Howard Hughes," and
also snuck in a rippin' ("Love Like A Rocket On Fire") his
1986 solo album, "Deep In The
Heart Of Nowhere," before raving
up the crowd with a joyous reprise
of his U.K. hit.

The crowd's cheers wouldn't let
up, so the sweaty but elated Vege-
tarians of Love took the stage for a
second encore with a stirring ver-
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JUSt WHEN YOU thought rock
was dead, a man linked to one of
the great dinosaur bands came
along to resurrect it.
Robert Plant and his group gave
a stunning concert at this summer's
shred between Cleveland and Ak-
ron, proving a need for a live
album, not a Led Zeppelin reunion.
Halfway through a six-week
tour, Plant offered a show both
mythic and mystical. Looking like
a Renaissance prince, the former Zep front man and his mates thro-
tbled the crowd of 8,900 with nearly
two hours of hard, modern rock.
The show began strong and
didn't waste a drop of energy. And
it landed on such a powerful
note—the second encore was "Tall
Cool One"—that Plant, coaxed by
a crowd in full bay, delivered an
unscheduled "Misty Mountain Hop,"
the steezy Zep pastoral.
Enhanced by guitarist Doug
Boyle, keyboardist Phil Johnstone,
bassist Charlie Jones, and drum-
mer Chris Blackwell, Plant ripped
through an astute selection of Zep
songs and an imaginative panora-
ma of his own material. Sensuality
coursed through the synth-drum-
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NEW AGE

TALENT

ARTIST DEVELOPMENT

MOTHER LOVE BONE

Of all the misfortunes that can befall a young band, Seattle's Mother Love Bone is dealing with the most tragic. Only weeks before a planned U.S. tour to promote the group's PolyGram debut, "Apple," lead singer Andrew Wood, 24, died of a heroin overdose (Billboard, April 7). Now, after numerous delays, the album has been released and PolyGram is determined to promote it nonetheless.

"Our attitude now is that we will do everything that we would have done before, with the exception of touring," says Cliff O'Sullivan, West Coast VP of product development at PolyGram. "We're not just putting the record out; we're as into it as we ever were."

Still, there is a strangely schizophrenic manner to the way Wood's demise has affected the band's fate. Although it changed everything, it is almost being ignored. "We're not going to exploit the fact that Andy died," says O'Sullivan. "But on the other hand, we can't deny it, so we have to think of some way to be tasteful about how we promote the record. We don't want people to think that we're capitalizing on this."

Indeed. In all the band's bio and promotional videos, Wood is quoted and featured prominently. Almost as an addendum, the bio have a separate page noting his death.

Former PolyGram A&R executive Michael Goldstone, who signed Mother Love Bone in 1988 (and who is now with Epic), says, "We really wanted to make sure that we weren't exploiting the situation. As soon as you go back and make changes, and rethink how you're presenting it to the marketplace, there's that whole angle entering into it. We wanted people to hear the record for exactly what it was. Therefore, we felt that everything we had set up was identical to the way it had been intended to be put out."

So what's next? For the band, the loss of Wood makes for an extraordinarily difficult situation. Guitarist Stone Gossard, who, along with bassist Jeff Ament, wrote most of the band's music, says, "Right now we really are in limbo. Andrew was the glue that held this band together, and kept all of our musical ideas going in the same direction. At this point, we don't know anything about how things will work out. Jeff and I will stay together, we're already writing some things. (The pair had been in Green River before forming MLB.)"

"What we do know is that even if we do all stay together, the next project won't be called Mother Love Bone," Goldstone continues. "'Apple' is the last Mother Love Bone record. It's sort of an orphan, in that we can't go out and tour to promote it. But the label is doing what they can. I hope it does well, for a lot of reasons and as a memorial to Andrew, to what the guy was and what he did. He wanted this to happen so badly."

SHARON LIVETEN

ROCK IN RIO II

(Continued from page 65)

accommodate an enormous open-air stage, lasers, strobes, neon lights, smoke generators, water fountains, some 3,000 spots, and two giant video screens. The screens, which will probably employ liquid-crystal technology, will be provided by Philips, according to Medina.

In addition, the stadium will be outfitted with four "shopping centers," which will house 60 retail outlets. Lighting will be coordinated by Peter Gaspar, who worked on Rock In Rio I. Gerry Stickells (GZS Productions) will handle the backstage duties.

Some 100,000 visitors from outside Brazil attended Rock In Rio I, according to Medina, with roughly half of those coming from Europe and the U.S. He expects a much greater foreign attendance for Rock In Rio II.

PAUL YOUNG INVOKES 'OTHER VOICES' ON NEW ALBUM

(Continued from page 59)

bums that I enjoy making, which are pretty diverse, changing from track to track."

Adding to the diversity of "Other Voices" is Young's use of several different producers, including Nile Rodgers and Warren Livsey. However, the album maintained a cohesiveness under Young's careful ears. "After I'd finished with the producers, I went in and changed quite a few things myself and remixed them, and when I felt it had a little bit more of my touch. Then the album sounded like it had a bit more of a flow to it."

As he did on his previous albums, Young selected several tunes to cover on "Other Voices." They range from "Oh Girl!" to English Congregation's "Softly Whispering, I Love You," to "Calling You" from the movie "Bagdad Cafe."

When considering covering a tune, Young takes several things into consideration, including what he can bring to the song and how well the original was done.

"With Softly Whispering I Love You," that's an old song where I re-membered the melody first in my head. When I heard the record, I didn't think it was up to much, actually. I thought the best thing about the song has to be the melody then, because it's certainly not the version they did. And so you can kind of work on it by process of elimination."

"There are certain songs, like 'When A Man Loves A Woman,' that I wouldn't even attempt to do because I don't think you can do a better version."

Though he certainly does not take all the credit, Young thinks that in his own way he helped spur the British R&B scene that spawned such acts as Roachford and the Pasadenas. "I definitely think it helped, especially in England and Europe, to pave the way for more rhythm-and-blues-based music to start to come through. It probably would have done so without my help, but I think I just pushed it along the way a bit."

As New Age expands to encompass world music and jazz, this category continually redefines itself.

In this spotlight, Billboard makes a critical summation of a category that is breaking boundaries and rapidly changing.

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Pro World Warms To Fiber-Optics Interface Advances Add To Its Appeal

By JOCK BAIRD

REDONDO BEACH, Calif.—It has long been the province of futurists, technologists, and a phone company of formulators, including Sony's SDIF-2 and Mitsubishi's PD, and costs upward of $60,000.

Another European fiber-optic standard is MGDA (Multiple Audio Digital Interface). It was developed by Seimens and several other U.K. companies and requires another one.

Klots of West Germany also makes a multichannel digital audio system—called in the U.S.—that includes the MIDI standard and requires another one.
STUDIO ACTION

PRODUCER CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 8, 1990)

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**MUSIC VIDEO**

**Julien Temple Brings His Big-Screen Vision To Videos**

**BY MELINDA NEWMAN**

NEW YORK—Unlike many music video directors who are using the method to break into film, Julien Temple made the reverse commute, starting with the big screen before going to the small.

Temple's King's College graduate thesis was the acclaimed rock film "A Question of Balance," and he directed the movie that captured the Sex Pistols on and off stage.

After that theatrical success, he returned to London to direct clips for the Rolling Stones, the Kinks, David Bowie, and many others.

Today, Temple divides his time between directing movies—he is working on a hip-hop musical tentatively titled "Big Bad Apple"—and music videos—he has recently directed clips for Jane Wiedlin, Tom Petty, Wilson Phillips, and Johnny Gill.

Until this year, Temple, a director without a permanent home in the U.S. though his Nitrate Films had been up and running in London since 1981, he had been unable to find a U.S. office because he was too busy directing such films as "Absolute Beginners," "Earl Girls Are Easy." Any video work was funneled through Limelight Film's Los Angeles office.

That all ended in January when Temple, his wife, Amanda Pirie, and Catherine Smith started a U.S. office for Nitrate. In addition to Temple, the other directors in the Los Angeles office are Gore Verbinski and Jay Brown.

Temple has learned from both experiences. "It's all about translation, and I think that what he's been doing well is he's translated into the other medium."

"I think the best music videos are pushing cinema where it's never been before and talking to a young audience in a way it understands," he says.

In fact, Temple uses his video making "as a kind of laboratory for making little films, as opposed to making moving album covers that I think a lot of videos are." He also uses it occasionally to spark controversy, such as with his video for Neil Young's "This Note's For You." Though banned by MTV because of its corporate content, the clip won on to win the channel's video-of-the-year award in 1989. Temple also has been awarded MTV's Video Vanguard award.

The current state of video is "very formulaic, outside of what's been happening in the rap area," Temple says. "Five percent are better than they've ever been before, but there's a lot less risk taking and ground breaking than there was in the beginning."

Temple blames the lack of innovation on low viewer expectation and fear by the video makers. "You have to be in a certain position to go beyond what's expected of a video—which some people are and some people aren't. Plus, there's also been the emergence of conveyor-belt companies which manufacture videos like Big Macs. I don't want to do that at Nitrate; I only want to do the stuff that turns me on.

Luckily for artists, the stuff that turns Temple on is all over the musical map. Luckily for Temple, this has kept Nitrate from getting pigeonholed as a company that does videos only for certain musical genres.

"I've always believed in music. Whatever's good, it's good," he says. "So that's a conscious decision to try to do anything that you like, whether it's country, rap, or metal. I think there's a good music from Sid Vicious to Kenny Rogers and back."

Speaking of Vicious, Temple says (Continued on next page)

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**NEW VIDEOCLIPS**

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 1207 Wilshire Blvd., Beverly Hills, Calif. 90210.

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Stop Shooting. Brenda Russell, second from right, concludes the shooting of her new A&M video, "Stop Running Away." With her on the set, from left, are director David Kellogg, A&M director of video production Amy Stanton, and Russell's manager, Eric Borenstein.

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This is the end of the document. Further reading is available in the next page.
A SAMPLING OF PLAYLISTS AT NATIONAL, REGIONAL MUSIC OUTLETS. Lists do not include videos in occurrence or other notations.

HEAVY

LIGHT

ADDs

ADDs

STRESS
Dee-Lite, Groove Is In The Heart. Urban Dance Squad, Scream, Scream.

HEAVY

ACTIVE

BREAKOUTS

IMPACT CLIPS

PEOPLE-POWERED HEAVIES

TEN TEEN TWEENS, FEW, FEW

EXCLUSIVE

ADDS

LIGHT

ADDs

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BPI Stats Show Second Quarter
But ‘Promising Signs’ Seen In Singles, CDs
By NIGEL HUNTER
LONDON—The malaise in the retail sector and the general economic uncertainty took their toll on second-quarter sales in the U.K. record industry, according to the latest British Phonographic Industry statistics.

The BPI refers to the “flattening of output” for April-June 1990. The value of trade deliveries was almost the same as that for the second quarter of 1989. The value of shipments, defined by just under $230 million (an exchange rate of $1.89 to the pound sterling), but when inflation is taken into account, this represents a bigger fall in real terms.

The BPI emphasizes, however, that this setback is not regarded as a harbinger of “a prolonged period of contraction” and there are promising signs in the details contributing to the overall figure.

The annual rate of singles deliveries is now higher than a year ago, equipped with CD karaoke players, and Wanjuku Yara, open since 1976, which has an electric piano as well as CD karaoke.

Now, JASRAC plans to follow through with court action against 30 other establishments where royalties are allegedly not paid. Some 60% of the estimated 110,000 establishments with karaoke equipment in Japan signed contracts last year, leaving the remaining still not complying with statutory royalty requirements. But JASRAC estimates that about 25% of these establishments change ownership, close down, or open up each year, so that if the society can get 75% to sign contracts it will ensure virtually complete coverage.

The Supreme Court here formally ruled in March 1988 that karaoke bars must pay proper royalties on use of copyright material. JASRAC filed actions against 16 establishments in 1987, 55 in 1988, and 67 last year. In most cases, the owners agreed to sign contracts, paying retroactive royalties through from the time they started operating.

The slow-starting European laserdisk market is getting a boost from HMV and RCA/Columbia... see page 49

Japanese Rights Group Takes Action Against Karaoke Use
By SHIG FLUITA
TOKYO—JASRAC, the Japanese Society for Rights of Authors, Composers & Publishers, has taken action in the Tokyo District Court against one disco and two snack bars, demanding a ban on their use of JASRAC-protected music and also the removal of karaoke sing-along equipment from the venues.

It is the first such action brought by the society against use of karaoke equipment in the Tokyo area. The court was told that the owners of the three establishments were “repeatedly approached by JASRAC but stubbornly refused to sign contracts to pay royalties” and continued playing music without official permission.

The three establishments are Green Grass, a disco since 1976, where records are played and CD karaoke equipment is used; Half Note, opened in 1985 and also equipped with karaoke and CD karaoke players, and Wanjuku Yara, open since 1976, which has an electric piano as well as CD karaoke.

The slow-starting European laserdisk market is getting a boost from HMV and RCA/Columbia... see page 49

The slow-starting European laserdisk market is getting a boost from HMV and RCA/Columbia... see page 49

Germanys To Harmonize Copyrights
By MIKE HENNESSEY
BONN, West Germany—A law harmonizing East German copyright provisions with those in West Germany takes effect Oct. 1, the date when East and West Germany are to be reunified.

This will have the effect of increasing the duration of protection of artists’ rights in sound recordings to 50 years and for producers’ rights to 25 years, instead of the present 10-year period in each case.

It will also provide for the introduction of a home-taping royalty on blank cassette tapes and video cassettes and on tape recorders, and East Germany will adopt the IFPI-BIEM agreement on mechanical royalties.

At the same time, GEMA is moving to absorb the East German copyright society AWA and administrators in East Germany to create a single entity.

However, with the East German economy on the brink of collapse, record companies here have been making an agonizing reappraisal of the prospects of this market.

Afer a scramble to invest in sales and promotional operations, the West German record industry is becoming aware that sound carriers are not too high on the priority list of the 16 million East Germans.

Furthermore, with unemployment leaping up and prices rising fast, predictions are that things will get worse before they get better.

EMI Electrola chief Helmut Fest says that sales of West German product in East Germany are difficult to assess but that most of the business is done by wholesalers and recordshops directly.

“Things are clear,” says Fest. “There is no market there for second-rate repertoire. The tastes of the East Germans are the same as those of the West Germans. Budget repertoire sells well—but it still has to be good repertoire. There is also a market preference for German product.”

All three EMI divisions—EMI Germany, Electrola, and EMI Classics—have expanded their sales forces, with additional staff operating from the new Berlin office and establishing wholesale and retail contacts.

Product is shipped in direct from the EMI Butzweiler Hof distribution center in Cologne. But Fest believes it will take two to three years before the East German region achieves a level of development anything like that of the West German market.

Finnish Mix Of Politics, Radio Probed
Many Indie Stations Linked To Parties
By KARI HELOPALTIO
HELSINKI, Finland—After initiating a full investigation into Finland’s broadcasting operations, Ole Norrback, minister of education, says he is concerned about the depth of political links in the ownership of Finnish independent radio stations.

He says the research shows that some 20% of private stations and license holders, some 35 operations in all, have political connections of some kind. The Social Democratic Party is named in 17 cases and the Coalition Party in 12. Both have formed governments here in the past couple of years.

Newspaper publisher are behind 26 stations, with a total of 37 different publications involved, of which many are politically linked to one or other of the four biggest parties in Finland. Such stations include Radio Etta in Helsinki and Radio Tampere.

“In a free democratic society, a key duty of the mass media is to keep an eye on the activities of the ruling powers, the politicians and governments,” Norrback says. “But those ruling bodies are in fact exercising control on the media, then democracy itself is restricted.”

According to Norrback, the situation in Finland is “somewhat ridiculous” when compared with other parts of “the so-called free world, where the trend today is dramatically toward greater independence and freedom of speech.”

The survey puts special emphasis on Aamulehti-konserni, a newspaper publisher in the Coalition Party camp, which is involved in a number of local radio stations, and on Vesi- tuntarahoitus Oy, which is giving strong support for the Social Democrats and is a heavy shareholder in some local radio operations.
IFPI Establishing Liaison Office In South Korea

LONDON—The International Federation of the Phonographic Industry (IFPI) has received clearance from the Bank of Korea to open a liaison office in Seoul, the South Korean capital. This is believed to be the first occasion when a foreign copyright organization has been admitted. Operations are under the direction of Kim Seh Wou who will begin Oct. 1. The bank approval was necessary to strengthen financial and governmental regulations.

The immediate objective of the IFPI office in collaboration with the Korean Phonogram Assn., the national industry group, in policing the piracy of sound recordings. The IFPI is also keen to establish closer links with Korean producers and help them develop the market for Korean recordings domestically and abroad.

“This is a major development for the IFPI in representing the interests of its members in South Korea,” says Gangiet, IFPI regional director for Asia/Pacific.

The Korean economy maintains a strong growth and is driven increasingly by domestic demand. The Korean government has made significant progress in improving the protection for sound copyright, and has facilitated access to the market by foreign recording companies. CBS, EMI, PolyGram, and WEA have already established companies in South Korea, and other major international companies are expected to follow.

Garnett adds that liaison with the government will be another important aspect of this work.

Dutch Magnum Initiative Flies At Retail

Print, TV Campaign Bolsters Multilabel Venture

AMSTERDAM—There has been a good retail response to the recently formed local television merchandising project called Magnum. This is a joint initiative by four major record companies—CBS, WEA, Phonogram, and Polydor.

Coordinator of the Magnum label is Jan Groenewoud, whose previous music industry experience includes staff stints at EMI Bovema and Ketel. He predicts Magnum will become a major challenger to Arcade, which is Holland’s leading TV merchandiser, and EVA, another record company joint venture in which EMI Bovema, Virgin, and BMG Ariola are partners.

The first two Magnum releases were available in three configurations, but LP sales proved so poor that from this fall product will be available on cassette and CD only.

Magnum releases are in the top price bracket, with a retail cost of E23. The targets release mainly the Dutch market, although they are available throughout the Benelux countries.

Apart from up to 18 TV commercials of 20 seconds each, every Magnum release is supported with a display material in the stores and advertisements in daily, weekly, and monthly newspapers and magazines.

Radio commercials will be added to the campaigns in the fall.

The launch of Magnum means that its four principals have ceased their own TV merchandising activities on compilation albums. The four companies supervise Magnum releases on a rotation basis. When either WEA, Phonogram, or Polydor is working a release, the distribution is handled by Record Service Benelux (RSB), the joint BMG Ariola/WEA/PolyGram outlet, and when it is a CBS release, the company’s own distribution division supplies the retailers.

Magnum’s debut release earlier this year, Polydor’s “The Glory Of Love,” featuring Carly Simon, Randy Crawford, Tanita Tikaram, and Andreas.

The second release was “Greatest Hits, Parts 1 And 2.” from WEA. A total of six releases are planned for this year.

East German Video Outlets Rise To Meet Demand

(Continued from page 4)

lated to video in East Germany. Whereas in West Germany, there is a wide discrepancy between the number of VCR owners and those who actually frequent video stores, in the east it is deemed prestigious to own a video player.

GUV chief investigator Jochen Tilke says, "There are hardly any children aged between 18 and 25, because this demographic does not have enough money to buy a video player.”

GUV managing director Gerhard Schulze has launched an information campaign, targeting East German video fans and based on experience gained in West Germany. It takes the form of a booklet titled “Watch Out Video Piracy!”

"Hundreds of thousands of East Germans are enjoying a newfound pleasure in video," says Schulze. "At last, everyone can select his or her own viewing program, and video stores are mushrooming. However, unknown to profiteers are attempting to make a fast buck with illegally copied films. They're selling this illicit product to video stores and unsuspecting fans. The quality of the pirate copies is often miserable—bad picture, distorted sound, and several movies on a single cassette, photocopied cassette covers, and handwritten labels. Frequently, fans are lured with current titles which aren’t supposed to be available yet.”

Unauthorized public performance of video movies will prove effective for German hoteliers, restaurateurs, and bar owners. Some have already been fined heavily for presenting video movies publicly without permission. From July 1, a prison sentence of up to five years can also be incurred.

The GUV recently broke up a gang of video pirates in the Darmstadt/Giessen district. It had copied 200 current movies onto videotape and marketed the copies, and labels. The prosecution alleged the gang's activities had cost the industry more than $17 million, the pirates were fined a total of $56,500.

Each video store owner is held liable for pirate copies found on his premises. The claim that one did not notice the illegality of the product is no excuse, as the Superior Court of Justice in Berlin emphasized when sentencing a video store owner for a second offense of stocktaking pirate product.

Eyes On HDTV At Holland’s Firato Fair

BY WILLEM MOOS

AMSTERDAM—With high-definition TV strongly highlighted, the international consumer electronics fair for Firato, staged Aug. 21-Sept. 2 at the RAI Exhibition Center here, attracted a total of 198,071 visitors this year, down some 73,000 from the previous show in 1988.

Fewer electronic novelties and very hot weather were blamed by the organizers for the attendance fall.

HDTV was showcased in a series of demonstrations supervised by the Dutch HDTV Platform, and Philips and most local broadcasters were involved, though the technology will not be on sale in Europe before the mid 90s.

The 1988 Firato show, the laser disk system made its European debut and special emphasis was put on the CD, which is expected this year in a bid, mastered by the recently founded European Laser ASSO, to make it as successful in Europe as it is in Japan and the U.S.

This year’s Firato had corporate representation from Hol- land, Belgium, the U.S., the U.K., West Germany, France, and Japan. Philips, as usual, booked the biggest stand space, some 4,000 square meters.

Most Dutch national broadcasters transmitted live radio and television shows from the fair. The 1984 Firato, at which CD audio technology was the focus, attracted a record attendance of 328,000.

Firato is Europe’s second most important consumer electronics fair, the first being the Internationale Funk Ausstellung, staged every two years in West Berlin.

Confiscation of Prince Revenue Ordered in Italy

(Continued from page 5)

utterance administration office.

Noe refused to comment on the order, claiming that SIAE's legal department was still studying the document. But he denied that the Prince/Sanavio controversy had anything to do with SIAE.

Sanavio says the next move in efforts to "retrieve money owed" will be the serving of a confiscation order to WEA Italia, which released Prince recordings locally, and then to the national distributor, as yet unknown, of the new Prince movie, "Graffiti Bridge.”

Sanavio also claims that the Ven- ice bailiff is in the process of notify- ing Prince and management in Los Angeles and Minneapolis about the confiscation order. This is being handled through Italy’s CAPI post system.

The Italian promoter says that there has been no contact between him and Prince’s Paisley Park enterprises organization. But he adds: ‘They’ll call me for sure when they are notified of the confiscation order.”

Sanavio describes Paisley Park’s own claimed legal action against him for breach of contract as "bullshit.”

He has always expressed confidence at the prospect of an out-of-court settlement in his favor but now says: “I don’t care. A transaction means that you are waiting to make a deal for an amount less than the one offered. It’s better to move on.”

The June 31 balance of monies paid to Prince’s PRN Production Inc. and R&A Productions Inc. via escrow accounts in the Mercantile Bank of Los Angeles stood at just a few cents under $789,676, according to Sanavio.

Dutch Pop Group To Play Historic Albanian Dates

AMSTERDAM—Dutch pop group Personnel is claiming to be the first foreign act to receive official permission to play concerts in Albania, Europe’s last remaining bastion of orthodox communism.

Personnel’s manager, Tjerk Lamers, has received a fax from the Albanian Ministry of Culture giving approval for four concerts by the fourstrong band at the end of this year.

The first will be Nov. 29, Albania’s Liberation Day, in the capital city of Tirana, and the second will be Dec. 1 in Berat. Both concerts are part of celebrations marking the end of Italian and German occupation 46 years ago.

The dates are the result of Lamers contacting the Albanian embassy in Bonn, West Germany, and inquiring whether it was possible for a pop band to appear in Albania.

“I was expecting a flat ‘no,’” says Lamers, “and I was very surprised to be asked for a biog- raphy, pictures, and some tapes of the group. When I received a fax it said: ‘You’re invited to personnel for concerts for two concerts, I couldn’t believe my eyes.”

Ronron was formed two years ago. The group’s previous foreign engagements were both in Switzerland, where it recorded its debut album for Polydor, titled "Only.”
**INTERNATIONAL**

**All-Japan Audio Fair Set For October**

**DAT Recorders Will Be Given Major Display Space**

BY SHIG FUJITA

TOKYO—Sixty-nine firms, two more than last year, will showcase product at the 1990 All-Japan Audio Fair to be held at the Tokyo Big Sight Annex. The 39th edition of the series is set for Oct. 10-14 in the Convention Hall of the Shinagawa Prince Hotel in Shinagawa. The Personal Recording Annex will stage its own annual fair simultaneously in the same venue.

The audio fair is branded “Dream Sounds: The Future Of AT,” and is involved in the JV separate booths include Aiwa, Alpine, Onkyo, King Record, Kenwood, Sansai, Sony, TEAC, Nippon Columbia, Pioneer, Hitachi, Bose, Matsushita Electric, Mitsuibi, and Yamaha.

**INTERNATIONAL**

**NEWSLINE**

French Culture Ministry Sets Up N.Y. Bureau To Boost Francophone Music

PARIS—The ministry of culture here has set up a French Music Bureau in New York with the aim of promoting French music and gaining greater recognition for its artists and composers. Despite the success internationally in recent years of artists like Les Negresses Vertes, Les Rita Mitsouko, and the instrumental music of Jean Michel Jarre and Cerrone, French music generally does not export easily. Heading the bureau is Christian Davel, the project has an annual budget of 2 million francs.

**Trade Group Says U.K. Vid Market Is Up**

LONDON—Despite the generally depressed state of retail trade here, the U.K. video market is still growing, according to the latest statistics from the British Videogram Assn. Rental income increased in the April-June quarter by 1.3% over the same period of 1989 to 82.0 million a week, or 256.3 million for the quarter (at $1.90 to the pound). In the first half of this year, the number of VCR households in the U.K. rose by 6% to 14.2 million, of which 10% have two or more.

**London Pro Audio Exchange Is Postponed**

LONDON—AFRS, the professional recording association, is postponing this year’s Digital Information Exchange, following the unexpected closure by co-sponsor International Thomson of four publications closely involved with the event. The event, fifth in the series, was originally planned for mid-November as a second of October. Sony’s Chris Hollebone, AFRS board member, says, “Work put into the program won’t be wasted. We’re behind the Exchange. When the dust has settled at Thomson, we’ll announce new dates.”

**Irish Disco Loses Battle To Rights Org.**

DUBLIN, Ireland—This country’s biggest disco, the Oasis in Carickmacross, County Monaghan, avoided closure when a High Court action for outstanding royalties due to Phonographic Performance Ireland Ltd. (PPI) was settled for a record 50,000 Irish punt (some $29,000), including PPI’s $4,000 legal costs. The venue averages 2,000 customers on weekends, and the amount awarded covers nonpayment for 30 months. PPI now plans similar actions against other discoes and clubs.

**U.K. ’Band Expansion’ Set**

LONDON—The fourth annual Nescafe-Yamaha Band Expansion is set for Sept. 18-20 at London’s Marquee Club. Each night four new bands yet to be announced will be featured on the charts is set.

An innovation this year will be BBC Radio 1 coverage for two and a half hours per evening. DJ Mark Goodwin will present his show live from the Marquee over the three nights with a mix of music, interviews, and commentary.

The New Musical Express, a leading weekly, is co-sponsoring the event with Nescafe and Yamaha, and will publish a special 16-page supplement in its Saturday (15th) edition.

**Argentina Is Anticipating A Bustling Concert Season**

BY PAUL KLEINMAN

BUENOS AIRES, Argentina—With spring just around the corner in Argentina, the concert season starts again in earnest following a quiet winter marked by some fear of recession. Just about every kind of musical activity, from international pop acts to opera, figures on the schedule.

Daniele Grinbach, widely regarded as the most prestigious concert manager in the country, says: “Once we get into spring, we can use the huge open-air stadia for concerts and the book the pop acts who have heavy financial demands can’t be met by smaller audiences.”

This time round, though, the Argentinian economic situation seems to be helping because the national currency has maintained an unusually strong value in recent months. Concert ticket prices have a higher dollar exchange value, closer to international standards—and that does not often happen here.

The new season kicked off with four major concerts by Julio Iglesias, and following are David Bowie and Eric Clapton. U.S. singer Laurie Anderson and Brazil’s top female singer, Gal Costa, are staging their shows at the Gran Rex theater on the same program as Iglesias.

The international acts, including Techoritico, whose “Pump Up The Jam” was a best-seller in Argentinia, are performing in the huge River Plate Venue, which has a 70,000-plus capacity and which served as the main stadium for the 1978 soccer World Cup event.

**CIG Figures Up In Japan; Tapes, LPs Wane**

TOKYO—CD production in Japan in June totaled 21.7 million units, up 24% on the same period of 1989. The total included 5.8 million CD singles. But vinyl record production was down 61% on the month, to just 355,000 units. Pre-recorded tape production in June was 4.87 million, down 5.5% on the previous year. Tape production for three months of 104.73 million units, the highest of the past five years, and vinyl production of 1.64 million (down 76%), with tapes down 25% to 26.48 million. In the CD sector, domestic titles accounted for 73.36 million units.

**Benelux Co. Play It Again Bows Solid Label**

AMSTERDAM—Benelux record company Play It Again Sam (PIAS) has launched the Solid label, which will specialize in pop, rock, and dance reissues. First signings are Amsterdam rock band Claw Boys Claw and U.S. group the Guencl. Label chief Wally Middendorp set up a license deal with both acts through Pennies From Heaven, a production unit linked to Dutch concert agency Double You Concerts. The Claw Boys Claw debut album is “Angelbite”, the first from the Guencl is “Pastoral Hide And Seek.”

**Ireland State Broadcaster Mulls Cutbacks**

DUBLIN, Ireland—Following the introduction of the 1990 Broadcasting Bill, state broadcaster RTE is seeking the voluntary retirement of 200 of its 2,000 staff. The broadcaster, which links its advertising to five minutes per hour, will result in a revenue shortfall of £4-7 million per year, and the full impact of independent radio and television has not yet been felt.

**Portuguese Foundation Ventures Into East**

BOMBAY, India—The Fundacao Oriente (Oriental Foundation), set up in Lisbon, Portugal, two years ago, is looking to build cultural bridges with Goa, India, and Beijing, China. The foundation, which owns the Maraca museum, is underwriting cultural activities that will gain impetus as Maraca moves towards Chinese occupation in 1999. The organization recently presented Portuguese “fado” superstar Amalia Rodrigues in Goa, who was a regular on radio there when Portuguese ruled the territory. Later, FO plans to bring top classical and jazz musicians to India.

**Australia’s J&K Records Bought Out**

SYDNEY, Australia—J&B Records, Australia’s highest-profile TV marketer, which uses the imprint J&K, Concept, and Hitbox, has been acquired by company executives Brian Nichols, Theo Tampakis, Barry Board, and Tony Paris for A$2.5 million (about $2 million).

The company was founded in 1976 by current chairman and managing director Nicholls, and has achieved consistent growth since. In March 1982, it was listed on the Australian Stock Exchange with an issue of 11.5 million 50-cent shares.

In June 1989, U.K. music publisher Flemtrax PLC acquired the group, which it valued at $7.5 million, in an 85-cent-per-share buyout.

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Camcorders Draw Buyers To Market
But VCR Sales Stagnant, Assn. Says

OTTAWA— Videocassette recorder sales are practically stagnant in the first six months of 1990, but camcorder sales indicate a boom, according to figures from the Consumer Electronics Manufacturers of Canada.

VCR sales totaled 376,000 in the first six months of 1990, up just 4% from the 363,000 sold in the same period in 1989. Although the market's growth predicts sales of roughly 1 million for the year, it says that the sales pace will slow in the last half of the year.

A trend in sales could be disturbing: No longer does it seem that people are equipping themselves with VCRs; they are simply trading up or buying new upscale units.

“The trend to upscale features continued, with four-head video and hi-fi audio being the keys,” says Alda Murphy, CEMC manager.

Meanwhile, new lightweight camcorders are drawing customers to the market. Camcorder sales totaled 85,000 in the first six months of 1990, up 50% from the 56,000 sold in the same period a year ago.

Prices have been gradually declining in Canada, although the $800 price point is rarely bettered.

CEMC comprises major manufacturers and marketers of electronics equipment.

Molson, CPI Concert-Biz Dispute Coming To A Head

OTTAWA—Here’s the situation, you be the judge.

Concert Productions International, Canada’s pre-eminent concert production company, enters a sponsorship deal with Molson Breweries to produce 400 entertainment events a year for a fee now at $1.5 million.

Then, a rival brewery, Labatt’s, buys a big chunk of the entertainment firm that controlled CPI, BCL Entertainment Corp.

In turn, Molson decides to go into the concert business with a new partner, MCA Corp., while maintaining its CPI deal through 1992.

Now, BCL says the Molson-MCA Concerts operation could have “a competitive upper hand” in the concert business if Molson-MCA is not restrained from competing for concert rights. BCL wants CPI out of its deal with Molson, while Molson says its new enterprise is only a foundation-building exercise for the day the CPI-Molson deal expires.

Can’t judge for yourself? This week or next, someone will for you—and could redesign the competitive landscape in a Canadian concert business now dominated by BCL.

Court documents in the case, however, have unfurled some interesting information about the usual discreet concert business in Canada.

Michael Cohl, the ‘C’ in BCL and president of CPI, a subsidiary of BCL, says in court documents that his firm will become a vastly weaker competitor if its Molson-BCL deal is allowed to continue. Molson will have the best of both worlds, able to be part of a winning BCL-Molson or MCA-Molson bid on concerts, Cohl argues.

And, he adds, if Molson turns down a concert sponsorship with BCL’s Concert Productions International, BCL cannot offer the concerts to another sponsor. By the time the BCL-Molson deal expires in 1992—when it could be extended—CPI will be a vastly weaker firm.

Not so, says Molson in its court statement.

Molson executive VP Bruce Pope says the Molson-MCA venture is to be small at first, and that the brewery is only positioning itself for the day it no longer has the BCL deal. If it were to wait even another two years, Molson says, it would not be able to compete with the massive BCL enterprise.

Pope even accuses CPI of breaching the CPI-Molson deal by producing the Rolling Stones and David Bowie tours for Labatt’s Cohl, in a subsequent court filing, says that BCL—and not CPI—produced the Stones and Bowie tours. The CPI-Molson deal “only grants to Molson those sponsorship rights which are controlled by CPI,” Cohl maintains.

Cohl says CPI undertook to obtain such control, but could not. Molson says the best effort was not made.

Labatt’s poured more than $64 million U.S. into the Stones tour and $25 million U.S. into the Bowie tour.

A&G '90 Prez Named Chairman; HQ To Move

OTTAWA—With federal approval in hand for its takeovers of the A&M and Island labels in Canada—in line with its global deals for both labels—the PolyGram Group has announced that A&M president Gerry Lacourriere has been named PolyGram Group chairman in Canada in a major restructuring.

Under the new operations, PolyGram will move its head office from Montreal to Toronto and a five-man board will constitute the board of management of the PolyGram Group in Canada.

Investment Canada, the federal agency that scrutinized the business plans of PolyGram in reviewing the deal, would not disclose details of the takeover terms. But Peter Caskey, an Investment Canada cultural industries officer, says the takeover will see the new PolyGram Group’s commitment to development and marketing of Canadian talent sweetened.

‘“That was an important part of reaching the approval stage,” Caskey says. In the past, takeovers and mergers involving such firms as WEA Music of Canada, CBS Music Products, and Capitol-EMI of Canada Ltd. have been approved only when certain domestic talent concessions have been extracted. Given the size of those firms, such measures have resulted in record amounts being invested in Canadian music.

A&M already has a sizable Canadian roster, and PolyGram has in the last year or so bolstered its domestic talent development. ‘“Their commitment is to build on that,”’ says Caskey.

The takeover sees current PolyGram Inc Canada president Peter Erdmann assume the post of president of PolyGram/Island/A&M Distribution. Erdmann will stay in Montreal, but PolyGram’s head office will move to Toronto—a move that Investment Canada was unaware of when reached for comment. PolyGram is the only major with headquarters in Montreal.

Wingolf Mielke, now with PolyGram International and formerly a PolyGram Canada controller, becomes CEO of the PolyGram Group.

Joe Summers, currently A&M senior VP and GM, becomes A&M Operations president. And Tim Rooney, current managing director of PolyGram Brazil, moves to Canada to be PolyGram president in Toronto.

Lacourriere, Mielke, Erdmann, Rooney, and Summers will constitute the board of management for the PolyGram Group.

Details of the consolidation of the firms are not yet available, although Caskey confirms that there have been discussions within the industry about cooperative warehousing. He will not say if such an arrangement is coming under the new PolyGram Group operation.

It is expected, however, that several employees will face layoffs.

P’Gram Group Ready for Takeovers

There’s More to the Asian Music Industry Than Meets the Eye

The Piracy question is just one of the important issues to be addressed at Keynote ’90 in Hong Kong this year. The opportunities in the Asian music industry are enormous.* Canto-Pop (Hong Kong’s home-grown pop style) offers great scope in view of its popularity around Asia and the continued emigration of people from this part of the world. * Karaoke started in Japan and is becoming a planet-wide phenomenon. * Asia’s MTV equivalent. EZTV, will launch at Keynote ’90. * Cable TV in Asia (especially in Hong Kong) also has potential. * The marketing and promotion of Music and Video in Asia will be discussed by experts. * And of course, Copyright will be a major theme. In recent times, Ino, esia, Malaysia and Taiwan have all cleaned up their act in terms of copyright protection. Plus the chance to meet and hear presentations from people who know the Asian music industry. * Plus, Plus, Plus * Can you afford not to be there?
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DRAMA ACCORDING TO BERNADETTE COOPER
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Produced and Directed By Bernadette Cooper for SLAP ME ONE Productions
Executive Producer: Bernadette Cooper and Louil Silas, Jr.
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**TOP BLACK ALBUMS**

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**BITES ON PIECES**

After albums for Epic and Poly-Gram did not achieve mass recognition, singer Carl Anderson is enjoying a healthy chart run with "Pieces Of A Heart," his debut for GRP Records. Anderson rose to public prominence via his role as Judas in stage and film versions of "Jesus Christ Superstar," and was signed to the label after working with Russ Freeman, guitarist with the jazz-or-ienteered Bumpingtons. Freeman produced Anderson's album with Andre Fischer.

Anderson says he designed departure from PolyGram after just one album was the result of disagreement about his musical direction. "I felt like I was going to be put up against singers like Bobby Brown. I really thought my album from PolyGram was the funkiest I'd done, so the idea of getting funkier just didn't work for me."

"How Deep Does It Go," the first single, has received strong airplay at black radio and became a top 20 R&B hit. "I've been getting on radio stations that I've never been on before," Anderson says. "With the wave of interest in black adult contemporary music, something is really happening this time."

The singer's affiliation with jazz-oriented GRP has not prevented Anderson from gaining a greater response. The album features a vocal version of Herbie Hancock's classic "Maiden Voyage," "Children Of A Lesser God," which addresses homelessness and child abuse issues, the heartbreak ballad "If I Could", and "Baby My Heart," a duet with Brenda Russell, whose "Get Here" album inspired him to continue his work as a recording artist.

Anderson feels that the acceptance of "Pieces Of A Heart" is revealing may be connected with the "raw quality of my vocal performances on the record."
| RAP HAS GONE TO HELL...  
..AND BLACK. C.P.O. |  |
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<tr>
<td><strong>ANCHORED BY LIL’ NATION AND PRODUCED BY N.W.A.’S M.C. REN, C.P.O. DROPS A LETHEAL DOSE OF RAPPIN’ STRAIGHT ON THE STREET AND INTO THEIR DEBUT ALBUM TO HELL AND BLACK.</strong></td>
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<td><strong>FEATURING THE SINGULAR AND VIDEO “CALL OF A MANICIDE.”</strong></td>
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<td>On Capitol Cassettes, compact disc and records.</td>
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<tr>
<th><strong>FOR WEEK ENDING SEPTEMBER 19, 1990</strong></th>
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<tbody>
<tr>
<td><strong>BILLBOARD HOT RAP SINGLES</strong></td>
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<tr>
<td><strong>COMPILER</strong></td>
<td><strong>SALES</strong></td>
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<tr>
<td>1</td>
<td>CALL ME NICE</td>
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<td>16</td>
<td>I Wanna Make Mine</td>
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<table>
<thead>
<tr>
<th><strong>BILLBOARD HOT BLACK SINGLES A-Z</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>PUBLISHERS/PERFORMANCE RIGHTS/RIGHTS/SONG MUSIC</strong></td>
</tr>
<tr>
<td><strong>4 DAYS A WEEK</strong></td>
<td><strong>GODD](<a href="https://www.billboard.com/articles/4-days-a-week">https://www.billboard.com/articles/4-days-a-week</a>)</strong></td>
</tr>
<tr>
<td><strong>4 ME YOU</strong></td>
<td><strong>TEN</strong></td>
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<tr>
<td><strong>56 SECOND OF INNOCENT</strong></td>
<td><strong>BLADES</strong></td>
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<td><strong>666</strong></td>
<td><strong>TOUT</strong></td>
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<tr>
<td><strong>777</strong></td>
<td><strong>COURT</strong></td>
</tr>
<tr>
<td><strong>888</strong></td>
<td><strong>HABIT</strong></td>
</tr>
<tr>
<td><strong>999</strong></td>
<td><strong>TRICK</strong></td>
</tr>
</tbody>
</table>

**NOTE:** Products with the greatest sales gains this week. **VIDEO** availability. **Recording Industry Association of America (RIAA)** certification for sales of 500,000 units. **RIAA** certification for sales of 1 million units. Cataloging no. is 12-inch vinyl single. **(C)** Cassette single availability. **(CS)** Cassette manual availability. **(ES)** Compact disc single availability.
Revised Hot Black Singles
Radio Reporter Panel Bows

The revised Hot Black Singles radio panel, newly expanded to 110 stations, goes into effect this week. Some of the new stations are located in markets that previously did not have an R&B music station. A story detailing the panel changes appears on page 17.

[Table of radio stations reporting to Billboard.]
**MARKET ACTION**

**BIRTHS**

Girl, Rachel, to Steve and Debbie Allen, Aug. 24 in Dobbs Ferry, N.Y. He is assistant program manager and co-producer of Buddy Allen Management.

**MARRIAGES**

Howard F. Selligman to Hitomi Suzuki, Aug. 14 in New York. He is a financial consultant to non-profit arts organizations and self-employed individuals in the performing arts. She is the New York correspondent for numerous Japanese music publications, including Popgear and MORE Magazine.

Gill Ashley to Laurie Ireland, Aug. 25 in Tiburon, Calif. He is program director and producer at California Music Channel (CMC Television Network) in San Francisco.

Phil Brennan to Robin A. Sparks, Aug. 25 in Suffern, N.Y. He is personal manager for GRP recording group Spyro Gyra, and general manager of Crossayed Bear Productions.

Steven Gross to Helen Molinary, Aug. 26 in New York. He is national sales manager for Circus magazine.

**DEATHS**

Drew Wheeler to Meryl Zukowsky, Sept. 2 in Los Angeles. He is assistant editorial production manager for Billboard. She is the San Francisco manager of publicity and artist relations for Enigma Records.

Stanley Joe Adkinson, 95, a former California program director and employed individual of PopGear, employed individuals Suzuki, co-founder of the Chrysalis Records group of companies, for whom he played guitar and keyboards. He also produced, arranged, and played on other artists' albums, and was a songwriter and producer for Amachrist/Fujipac Music in Nashville. He is survived by his wife, Tammy; his daughters, Heather and Emily; a brother; a sister; and his parents.

Jimmi Quidd, 36, of an apparent aneurysm, Aug. 26 in New York. Born Dimitri Hatziidimitriou, he was lead singer for the Dots, a New York-based band founded in 1978. The Dots recorded three albums for German label Rebel Records, with the last one coming out in 1986. In addition, Quidd produced the Bad Brains landmark debut, the “Pay To Cum” single; an EP for the Underdead; and a number of albums for German bands, including Marquee Moon and the Raymen. He is survived by his wife, Doris; his other son, Richard; and four grandchildren. Donations may be made in his name to the American Cancer Society.

**SEND INFORMATION TO LIFELINES, BillBoard, 1515 Broadway, New York, N.Y. 10036.**

**CALENDAR**

**SEPTEMBER**


Sept. 4-6, Vocal Fair ’90, Holiday Inn Convention Center, Los Angeles. 213-456-6746.


Sept. 12, City of Hope “Spirit of Life” Award Presentation, Columbia Pictures Studios, Los Angeles. 213-445-5047.

Sept. 12-17, Annual Licensing Industry Symposium, sponsored by the Licensing Lette, Century Plaza Hotel, Los Angeles. 626-948-1527.


Sept. 15-16, 18th Annual San Francisco Blues Festival, Great Western at Fort Mason, San Francisco. 415-884-6527.


Sept. 15-17, Focus On Video ’90, Canada’s national video trade show, Canadian Exhibition and Convention Centre, Toronto. 416-554-2033.

Sept. 16-22, Georgia Music Festival, including Georgia Music Hall of Fame Banquet, sponsored by the state of Georgia, various locations, Atlanta. Reba Lacks, 404-654-5034.


Sept. 26, Fifth Annual Minnesota Video Awards, Pulitzer’s Nightclub, Golden Valley, Minn. 612-290-2835.


**OCTOBER**

Oct. 2, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifelong Achievement to David Handelman, chairman/CEO of Handelman Co., sponsored by the ADL, Music & Video Division and the Music Industry Coalition of the U.S. 212-496-7225.

Oct. 2-3, Third Annual Super Seminar on Special Interest Video, presented by IFA, Lyons Santa Monica Beach Hotel, Santa Monica, Calif. Ethan Bilets, 415-457-5904.

Oct. 3-7, NewSouth Music Showcase ’90, various locations, Atlanta. 404-852-2387.


Oct. 4, Country Music Assn. Awards Show, Grand Old Opry, Nashville. 615-244-2940.


Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. Shelly Frankel, 212-856-3540.


**NEW KIDS**

(Continued from preceding page)

Kids suit against Omni was filed in Massachusetts because that was where the parties entered into the contract, says New Kids attorney Heller.

“We were extremely dissatisfied with their performance,” says Heller. “We had a lot of complaints, and the fans have suffered. Their bills had gross irregularities in them. We’re tired of their incompetence.”

Omni president Ken Pickel responds, “Out of 120,000 fan club members, we got maybe one or two complaints a week about something being late. That’s about .001%, which is perfectly reasonable. We looked into every complaint.” Pickel says that most of the problems were caused by faulty record keeping in New Kids’ Boston office, where the money was sent. Regarding the billing, Pickel says, “We documented every purchase we made, we documented every man-hour, and we’ll prove that in court.”

On Aug. 31, attorneys for New Kids obtained an injunction against Omni in the Massachusetts case, ordering the return of the database and fan club information. The suit will continue to determine whether New Kids owes money to Omni for fan club services. New Kids will respond to the Michigan case later this month, Heller says.

**Transfer To Columbus.** Columbus Records president Don lenner, top right, and his staff welcome recording group Manhattan Transfer to the Columbus roster. Over the last 15 years, the jazz/pop/rock quartet has won multiple Grammys (including one for last year’s album “Brass”), and scored such hits as “Red Clay” and “Soul Food To Go.” Shown, from left, are John Cattole, manager; Tim Hauser, Cheryl Byntne, Alan Paul, and Janis Siegel, Manhattan Transtar; Brian Avnet, manager; Bobby Colombo, VP of creative development, CBS Records; lenner (top); and Jay Landers, VP of A&R, Columbus Records.

**November**


Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-560-2211.

Nov. 7-9, American Video & Music Conference and Billboard Music Video Conference & Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2792.
David Glasper, who

ROBERT CRAY
Midnight Stomp

PRODUCERS: Don Baker
Mercury / PolyGram 846652

Contemporary bluesman's latest may be his best yet, mixing smooth, soulful numbers (often featuring the Memphis Horns) with gritty, down-the-alley tracks. For his part, Cray has never sounded so authoritative—his singing is in particular impressive and moving. "The Forecast (Callin' For Pain)," "The Things," and "Doin' Back" are immediately striking; entire album is as forceful as modern blues gets.

BREATHE
Face Of Mind

PRODUCERS: Bob Sargeant & Garth Aadne
A&M 9420

British trio's second stanza focuses squarely on lead singer/main man David Glasper, who gracefully glides through AC/lite dance/pop terrain like a George Michael—inspired, not as soulful as the group's gold debut, "Peace Of Mind." Sports several potential hits, including first single, "Sing A Prayer," "I Hear You Doing Fine," and "Without Your Love.

LOS LOBOS
The Neighborhood

PRODUCERS: Larry Marcy & Los Lobos
Elektra/Warner Bros. 261


MARC ALMOND
Enchanted

PRODUCERS: Rob Kleffena, Gary Meghan, Stephen Hague
Capital UK 5421

Despite a series of exceptional solo albums, Brit popster continues to be best known as the former front man of early '80s new wave duo Soft Cell. Latest effort to break U.S. sales silence could do the trick via a pair of inimitating club and alternative-radio-ready tunes, "Desperate Hours" and "A Lover Squared," both of which deep cinematic lyrical imagery over Pet Shop Boys-styled instrumental. Rest of material retains Almond's unique brand of orchestral pop-melodrama and a delightfully campy sense of melodrama.

SOUL ASYLUM
And The Horse They Rode In On

PRODUCERS: Steve New Arrows
A&M 79621

Minneapolis foursome has never been as effective or as affecting on such a second-g &M go-round, mostly live in the studio, but with brilliantly focused sound, producer Jordan. Group continues to develop its increasingly tuneful yet poignant approach; best tracks here include "Spinning," "Veil Of Tears," "Be On Your Way," and ballad-styled "He 3."
mount's "Another 48 HRS.," will be released in late November; Warner's "Gremlins 2" is expected in December.

"At a lot of people were expecting a December rental on "Total Recall," says John Thrasher at Tower Video, "but it's a November sell-through."

Amy Infielder, an analyst with Alexander & Associates, says her firm has been tracking film sell-through titles; two versions of "Peter Pan," "Teenage Mutant Ninja Turtles," and "Pirates of the Caribbean," are "Total Recall," "All Dogs Go To Heaven," "The Jetsons," "The Sound Of Music," and "The Little Mermaid"—on which Disney expects to ship an additional 2 million units for the fourth quarter.

MORE PEOPLE TO MARKET

"I don't see how all this product can be bad for business because the activity is spread out over more titles. It lends itself to getting more people into the market," Infielder says.

"In addition, I don't think sell-through activity will decline from rental. The rental market really isn't declining. These movies are going to rent as well as sell. Bon Secours and "Woman" are coming out at sell-through, retailers can buy more copies than they planned to and still have money left over for "Red October."

"Strongly affected by the glut of product are the various buyers' groups, such as Video Buying Group, Minneapolis, where president Ted Engen says he "formally" made Paramount's "Dead Poets Society" and "The Little Mermaid" look bad-

...ing that the expiration of deals ordering copies of "dealers ordering every version of "50 nursing" is expected by Power, among other sellers."

But the revelation that the crunch is not in the financials, but in the "development" of the market, is significant. The industry is now looking for a "dealers ordering" to help turn around the financials, and the more "dealers ordering" there is, the better off the industry will be.

AVA PROXY SAYS SELL TO POWER OR FACE CHALLENGE (Continued from page 3)

AVA's Bob Power, who has been on the receiving end of the pressure to sell the company to other buyers, is now threatening to "sell the company to Power or face a challenge.

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NAB Stage Set For Spectrum Fee Debate

BY BILL HOLLAND


The National Assn. of Broadcasters (NAB), which starts its annual convention here Wednesday (12), says broadcasters are angry about a recent Bush administration proposal to place a spectrum fee on broadcasters, a "tax" on the airwaves.

It is doubtful that broadcasters could do anything to stop the NAB for its Radio 1990 plan will end up dumping tea into the harbor in protest, but the tentative tax plan is already causing a "three bottom line" problems discussed at the Sept. 12-16 convention. The plan, which is on the table for discussion this month, has even displaced satellite industry entry into digital audio radio as the thorniest issue facing broadcasters.

There are other nessefits financial concerns that the visiting broadcasters will also address during the confab. The wine and beer ad deal-

Billboard; September 15, 1990


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Let’s Make A Deal. Executives from the Chameleon Music Group Warner and Chappell announce their exclusive worldwide co-publishing venture. Shown from left: Ricco, senior VP, creative; Warner/Chappell; Michael Sandovol, VP, creative; Warner/Chappell; Les Bilder, CEO, Warner/Chappell; Stephen Powers, president, Chameleon; and Owen Sloane, attorney for Chameleon.

JUDGE DECLARES MISTRIAL IN ISGRO CASE
(Continued from page 1)

with the court a 176-page brief backing their motion for dismissal. It detailed discrepancies between statements made by Isgro’s former accountant and attorney, Dennis Di Rico, at his 1988-89 trial in Northern California on charges of drug trafficking, money laundering, and obstruction of justice and his subsequent testimony before the L.A. grand jury in August 1989.

At his trial, Di Rico denied ever having made cash deliveries to Isgro; denied any business dealings with Isgro’s bodyguard, Dave Michael Smith; and denied any attempts to evade taxes. He also asserted that his activities with a San Francisco company called Marlene— which government prosecutors said was used as a front to launder money in the Isgro case—were legitimate.

Di Rico, who entered a plea bargain with the government, subsequently reversed himself on all these points, according to the transcripts filed by defense lawyers.

Although senior government counsel William S. Lynch possessed a copy of the Di Rico trial transcript as early as April 1989, it was never submitted to the grand jury and was not presented to the defense in trial discovery procedures. Monka’s attorney, Gerson Horn, independently procured a copy of the trial testimony on Aug. 25.

In response to the defense’s motion to dismiss, the prosecutors stated, “The government may have been under a mistaken belief that the transcript did not have to be turned over to the defense, but it was not a [sic] intentional and conscious effort to hide evidence that may be [sic] helpful to the defense.” The prosecution also maintained that Di Rico’s testimony did not impeach him as a witness against Isgro.

Before a packed courtroom, Isgro, in what amounted to a public blaring of prosecutor Lynch, took blunt exception to the government’s claims.

Prosecutors “repeatedly denied the existence of material that would tend to impeach the defendants,” the judge said.

It was the government’s intention not to present any relevant material, the judge continued, adding that prosecutors “feared the effect on Mr. Di Rico’s credibility.”

Outraged by the government’s contention that Di Rico’s contradictory and probably perjured testimony did not impeach him as a witness, Monka coggeded, in a remark that drew laughter from the spectators, “Having been caught with a smoking pistol... the government now demands that the pistol smoked.”

Implying a pattern of consistent misconduct, Ideman cited U.S. District Court Judge Pamela A. Rymer’s dismissal of charges against independent promoter Ralph Tashjian’s wife, Valerie, on grounds of outrageous conduct last year. At that time, Rymer said that the federal attorney’s procedures fell “well below the ordinary level of conduct expected of government prosecutors.”

Isgro’s attorney, Donald Re, had previously sought to get the case against Isgro dismissed on outrageous conduct grounds: In April, Re charged that his client was the “Fall guy” in the government’s abortive investigation of reputed mobster Salvatore Pisello, but Ideman declined to toss out the case (Billboard, April 28, June 2).
"RELEASE ME" BY WILSON PHILLIPS (SBK) gains strongly in both airplay—where it's No. 1 by a mile—and sales to dislodge "Blaze Of Glory" by Jon Bon Jovi (Mercury) from the No. 1 spot on the Hot 100. "Blaze" is close behind, although it slips to No. 2 overall, it holds at No. 1 in sales and gains points on the airplay side. Both Nos. 3 and 4 are gaining points, but below the bullet criteria. As a result, the top two will battle it out again next week: "Release Me" may hold or "Blaze" may even return to the top. "Love And Affection" by Nelson (DGC) is still far behind but could jump to No. 1 if the top two both collapse; it's more likely to hit the top in two weeks.

JANET JACKSON'S "BLACK CAT" (A&M) explodes onto the chart at No. 37, despite last week's assurance by the label that it would not be released for two weeks. In response to radio activity, A&M decided to rush-release the single commercially. "Cat" is already on 204 reporting stations. Only the singles by Prince (205), Wilson Phillips (218), Phil Collins (219), and George Michael (231) are on more top 40 stations. Early jumps for "Cat" include 106 at WLOL Minneapolis and 14-10 at Kiss 102 Charlotte, N.C. The other three new entries include one new group, the trio Deee-Lite, which comes from the New York club scene. "Groove Is In The Heart" (Elektra), Deee-Lite's No. 1 hit on the Dance Club Play chart, enters the Hot 100 at No. 96. UB40's cover of the Temptations' first hit in 1964, "The Way You Do The Things You Do" (Virgin), enters at No. 100; it's breaking out of Houston, where it went to No. 4 at SQ.

"LOVE TAKES TIME" BY Mariah Carey (Columbia) is the most-added record, debuting at No. 73. It's already big at Q106 San Diego (21-15) and KQEM San Francisco (13-10). Second most-added is "More Than Words Can Say" by new band Alias (EMI). It zooms 23 places to No. 61 on the strength of 51 adds and such early jumps as 21-13 at KDWB Minneapolis and 25-17 at Q106 St. Louis. "Suicide Blonde" by INXS (Atlantic) is third most-added and runner-up to "Unchained Melody" by the Righteous Brothers (Verve) for the Power Pick/Airplay. "Suicide" looks strong at Q96 San Antonio (25-29) and 93 Dayton, Ohio (28-20).

QUICK CUTS: Three records that lose bullets this week are performing well in some places. "Look Into My Eyes" by George LaMond (Columbia) moves 7-5 at Hot 97 New York and 21-12 at WJX Chicago but it moves up only one place on the chart to No. 65. Also with a one-place chart move, to No. 81, is "Won't Talk About It" by Beats International (Elektra). Nevertheless, "Talk" is a top 10 hit for Y108 Denver (11-6) and XHTR San Diego (9-9). "Empty Beach" by new artist Tricia Leigh Fisher (Atco) moves 13-10 at Power-95 Tampa, Fla., but holds at No. 81 nationally with a small point gain. . . . Look for "Soul Inspiration" by Anita Baker (Elektra) to enter the chart next week; it's among the 10 most-added at radio, with 25 adds, and falls short of the needed points to debut. . . . "Everybody Everybody" by new group Black Box (RCA) wins the Power Pick/Sales for the second time, and also is the tenth most-added at radio with 20 adds.

**HOT 100 SINGLES ACTION**

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<tr>
<th>RADIO MOST ADDED</th>
<th>PLATINUM/GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/SECONDARY ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
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<tr>
<td>LOVE TAKES TIME</td>
<td>Mariah Carey (Columbia)</td>
<td>4</td>
<td>15</td>
<td>59</td>
<td>78</td>
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<tr>
<td>MORE THAN WORDS CAN SAY</td>
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<td>11</td>
<td>38</td>
<td>51</td>
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<tr>
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<td>INXS (Atlantic)</td>
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<tr>
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<td>ICE ICE BABY</td>
<td>Vanilla Ice (EPIC)</td>
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<tr>
<td>SOUL INSPIRATION</td>
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<tr>
<td>I DON'T HAVE THE HEART</td>
<td>James Ingram (Warner Bros)</td>
<td>3</td>
<td>4</td>
<td>16</td>
<td>23</td>
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<tr>
<td>EVERYBODY EVERYBODY</td>
<td>Black Box (RCA)</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
tween the pound and the
EMI Music also has CD manufac-
turing plants in the U.K., the U.S., and Japan. Together, these four CD fac-
tories worldwide will produce approxi-
mately 100 million units, says Bur-
kett; they are expected to press 120 million CDs in 1991.

He adds that EMI plans to convert its plant in Swindon, U.K., to mono-
line in the next 1 1/2 years. The Swindon plant, which was opened in
1986, now has an annual production capacity of 30 million disks.

EMI will consider installing mono-
liners in the U.S. as well, says Bur-
kett, but it may not make sense be-
cause energy costs there are half of
what they are in the U.K. and in Eu-
rope, and those costs are crucial to
determining the productivity of a
monoliner plant.

“We think probably a monoliner plant makes product 5% cheaper than
a conventional plant because of
the lower amount of energy it uses,”
he says, adding that the estimate is
based on oil prices before the Gulf
crisis. As the cost of oil shoots up, he
indicates, the differential could be
much greater. In addition, “you have
dramatically reduced startup costs
as monoliners, he says.

The new CD plant, which was built
within a five-month span, provides
further evidence of EMI’s aim of be-
ing a major pan-European operator in
the coming single market. The facili-
ty will serve northern and central Eu-
rope; its vinyl production for this area
is now concentrated in Cologne.

West Germany, and the company’s
cassette duplication plant is near Par-
is. The Swindon CD plant supplies the
U.K. and the rest of continental Eu-
rope as well as EMI companies out-
side North America and Japan.

The monoline machines at the
Dutch plant integrate the various
stages in the production of a CD into
a single, enclosed production line.
This encompasses the complete pro-
cess, from injection molding through
cavity and cleaning and the application
of a protective lacquer to printing the la-
bel on the nonplaying surface. All
this is accomplished within 84 sec-
onds.

POLYGRAM FRANCE NAMES 2 NEW PRESIDENTS

(Continued from page 6)

He adds, "It’s a challenge for
Denis. For example, we’re
to have the right direct mail
through television." Recent
legislation in France has liberalized
such marketing opportunities, he notes.

Polygram is president of Poly-
grame since 1987. The unit has revenues
of 500 million francs ($84 million). He
joined Polygram France in 1979 and
has held various posts in finance,
making, and sales. “Gilles has
proved to be a remarkable staf-
fer,” Levy states. “DIAL was pretty
much dead when he took over.”

He adds that Polygram also played a key role
in developing Polygram Classics in 1985-86.
Albertini’s strengths lie in the cre-
ative and repertoire exploitation ar-
eas, according to Levy. “Paul Steen
has built Phonogram into a power-
house with sales of 500 million francs,
and he’s excellent at promo-
tion and artist relations—a real
record man.”

At PolyGram Disques, Albertini
will oversee the company’s three la-
bels as well as PolyGram Jazz, Poly-
Gram Distribution, and the publicity
department. He has been with Poly-
grame for seven years, serving in a
variety of repertoire, marketing, and
promotion posts.

Levy says he is particularly proud
that the new appointees come from
inside. “If you go outside, you lose
people and break up a winning cul-
ture.”

In a related appointment, Poly-
grame France’s director of diversifica-
tion, Jose Covio, will be reassigned to
PolyGram International Headquar-
ters in London before the end of
the year.

Assistance in preparing this story was
provided by Emmanuel Le-
grand in Paris.

FOR WEEK ENDING SEPTEMBER 15, 1990

 Billboard

CROSSOVER RADIO AIRPLAY™

TOP 40/DANCE Based on airplay reports from stations
combining Top 40, dance and urban.

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<tr>
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<td>BLAZE OF GLORY</td>
<td>BLACK SABBATH</td>
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<td>2</td>
<td>MAKE ME USER</td>
<td>BELL BIV DEVOE</td>
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<td>9/7</td>
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<td>JAY-Z &amp; JADAKISS</td>
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TOP 40/ROCK Based on airplay reports from stations
combining Top 40 and rock music.

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FOR WEEK ENDING SEPTEMBER 15, 1990

Billboard

HOT ADULT CONTEMPORARY

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<td>BOBBY BURGESS</td>
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BILLBOARD  SEPTEMBER 15, 1990

BMI Seals Pact With Convention Society
Group Will Pay Royalties For Broadcast, Live Music

BY BILL HOLLAND

WASHINGTON, D.C.—BMI and the American Society of Association Executives have agreed upon terms for a first-ever licensing agreement created to specifically cover the convention and exposition industry. The agreement means a huge new source of income estimated at millions annually—for BMI and its writers.

The agreement, announced here Sept. 1, follows months of discussions with BMI and officials from ASAE and its music-licensing task force.

The task force includes officials of the Professional Convention Management Assn., Meeting Planners International, the American Hotel and Motel Assn., the Religious Conference Management Assn. and others.

ASAE will make the payment process available to planners of trade shows, expositions, seminars and other large group events at which live or recorded music is presented.

A TE task force chairman Ed. Iris

N.W.A Album Is No Go at WorkwAx

(Continued from page 5)

approximately 110 Disc Jockey stores in 37 states and some 25 Music Express leased departments in Montgomery Ward stores. Additionally, the chain runs a one-stop, which has not moved the N.W.A disk, according to another company source.

Guilfoil says the decision on whether to carry a title is made not "on the basis of the warning sticker, but on the basis of content." Ward says that buyers are instructed to be selective in ordering merchandise.

Earlier this year, WaxWorks announced it would stop carrying all stickered product (Board, March 3). However, Woodward says he changed his mind at the National Assn. of Recording Merchandisers convention, held March 10-13 in Los Angeles. WaxWorks then began stocking stickered albums, with the exception of 2 Live Crew's "As Nas ty As They Wanna Be," which was carried only in its "clean" version. NARM has encouraged all its members to act as they see fit with regard to stockling titles, says director of public affairs Dana Kornbluh. She draws a clear distinction between lyrics legislation and obscenity, suggesting that NARM will continue to lobby against laws restricting lyrics, but that it can do little to combat existing statutes governing obscenity.

N.W.A's 1989 debut album, "Straight Outta Compton," was ruled obscene by Williamson County, Tenn., Dist. Attorney General Joe Baugh (Board, April 7). At Priority Records, distributor of the Ruthless label, co-owner Mark Cerami says the WaxWorks decision is "a bunch of crap. If we're made to stockler our product, we should be giving them those stores.

Cerami blames the warning sticker for the resistance to the EP. He says some mall owners are introducing "no-selling" rules that retailers renting space from them cannot stocklered product.

Indeed, a top executive at a national retail chain confirms that he has received his "first lease from a developer saying that our store [cannot] stock product with an explicit-lystericker.

N.W.A's independent publicist, Phyllis Pollack, says WaxWorks is "hypocritical" in singling out N.W.A from a crop of rap and heavy metal bands whose product is also stickered. She adds that, since WaxWorks already bars minors from purchasing such records, the chain's deletion of "100 Miles" has the effect of "making it unavailable to adults in many cities."

Woodward, however, defends his decision by saying, "I am not for censorship, but if they can record what they want, then I ought to be able to sell what I want."

The N.W.A title, which Cerami says has sold 600,000 units, jumps from No. 55 to No. 32 this week on the Top Pop Albums chart

New Kids Hit Triple Platinum in First Month

(Continued from page 4)

N.W.A Album is a No-Go at WorkwAx

(Continued from page 5)

the recent U.S. Court of Appeals decision in New York confirming a 15-cent-a-subscriber rate for Showtime's use of ASCAP repertoire as set by a rate court here. That rate was set, in part, by comparing it with an HBO rate of 12 cents a subscriber.

There is no rate court for BMI, which operates under a consent deereferent from ASCAP's, but HBO is seeking one in this case.

Morgan Creek Music

(Continued from page 6)

areas, from A&R to promotion and marketing. "The people involved in the creative side will also be the same guys pushing it through the system," he says.

According to Morgan Creek's Robinson, the company plans to invest $100 million in the label. Maaza and Kreshenbaum also say the Morgan Creek Music Group is working to purchase interests in recording studios.

FOR THE RECORD

Jean Riggins' title was stated incorrectly in a Sept. 8 story on bi-lingual rap. She is Capitol Rec-ords' senior VP of artist development.

Kenny Rogers should have appeared in the grid that accompanied a Sept. 1 story on top Sep-tember album releases. Rogers last album went gold. His newest effort, "Love Is Strong," comes out Jan. 11 (by Warner Bros. Also, in the same story, Black Sabbath's newest album, "TYR," released Sept. 4, is I.R.S. Records.

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101
Yetnikoff Flip-Flops, Leaves CBS
(Continued from page 1)

Ohga. Meanwhile, the CBS Records board of directors will undertake "a long-term succession review," the statement said.

Who is he? He is most often mentioned as a successor to Yetnikoff, but not all observers believe he has the inside track for the job. "I think it’s a little premature to write a shot at the job, partly because he has had more label experience than Ohga, a former artist manager. Before Yetnikoff, Summer was president of RCA Records.

There are several other candidates, including former label president Gary Nader, but some observers guess the succession will come from within the company, if only to preserve artist relationships.

Whoever gets the top job at CBS will have to deal with a flock of very nervous artist handlers. Elliot Hoffman, a lawyer who handles such CBS acts as Cyndi Lauper, Jeff Beck, Judas Priest, Dining For Pearls, and Tony Bennett, puts it this way: "Since I represent a large group of [CBS] artists, I’m apprehensive about what this will mean in terms of CBS’s future. I think we had a close relationship with a number of my clients, and this could be a loss [to them]."

This is not over yet. Whether the situation is resolved by Yetnikoff staying or going, there is reason for artists to at least be disturbed by yet another change [at CBS]. There is the presence of a new white-collar executive in Mottola, whose past has been described as sleazy by the new administration.

"We’ve all been very tense over the last few weeks wondering where it’s going, what its effect will be, and whether it’s on top. It was clearly a power play, and it’s not over yet."

An article about CBS Records’ overall commitment to its established acts. Two weeks ago, Bruce Springsteen’s manager, Jon Landau, charged CBS Records with "a 35% job" that was disturbed by newspaper reports that "CBS now has a policy of weening the company away from the very artists who have contributed so much to its reputation, prestige, and value" (Billboard, Sept. 1). Although he won a court case on the latest rumor, "that the ‘boss’ may go to MCA or Geffen Records, a spokesman said that Landau’s "statement was a veiled threat to the company, which has been undergoing a major change [at CBS]."

Similarly, Billy Joel states through a spokesperson: "Walter Yetnikoff has been instrumental in my career as a recording artist at CBS Records. I am very sad to learn of his departure. Walter’s position as head of CBS Records was an important one for me, and we nearsidered the opportunity to keep him at the company over the last two decades.

"Walter and David Geffen, widely recognized as a foe of Yetnikoff, was out of town at press time and could not be reached for comment."

Geffen Records CEO Irving Azoff, with whom Yetnikoff also had an adversarial relationship, remarks, "Walter is a real colorful guy, and the business really is never going to be the same without him . . . but I’m sure Wally World will surface again."

Contradicted Himself
Why did Walter Yetnikoff decide to leave CBS Records— if, as Sony claims, it was his decision and why did he recently tell Billboard that he had signed a three-year, full-time employment contract with Sony, effective April 1?

Yetnikoff declines to explain the contradiction in his story. He is in lack of theories about why he ultimately gave up his position, reading from Sony’s supposed unhappiness with his stewardship. Peter Fiers tells to CBS palace intrigue to the imagined horror of straight-laced Sony executives, and when Sony raided the cream of Yetnikoff’s new "Hi Men," which portrays Yetnikoff as an out-of-control, womanizing swashbuckler.

At the same time, however, there is no doubt that CBS Records has done well in the past year or so. For Sony’s fiscal first quarter, ended June 30, its music division—comprising CBS Records, CBS/Sony in Japan, and the Japanese and European manufacturing and international presence—enjoyed a 25% boost in sales. For the fiscal year ended March 31, the division’s revenues soared 33.8%—to $1.3 billion—and pretax profits were roughly $500 million—-a figure which Sony will neither confirm nor deny. This quarter, senior vice president and general attorney for the CBS Records Group in 1966. He was appointed executive vp of CBS Records International in 1969 and was named president of the CBS Records Group in 1971. Four years later, he was named president of the CBS Records Group.

During his tenure, CBS Records became the largest record company in the world, greatly expanding the company’s international presence. The company also had two of the biggest-selling records in history: Michael Jackson’s "Thriller" and Bruce Springsteen’s "Born In The U.S.A."

In late 1987, Yetnikoff was instrumental in arranging Sony’s purchase of Columbia Records and became its chair of the company, known for its work with people suffering from brain injuries, has gained industry acclaim for its trend-setting "Sinners’ Salute" to the Songwriter" annual concerts.

Blanket Fee Upheld: The right of Showtime!/The Movie Channel Inc. to pay ASCAP a blanket license fee of $15 per subscriber for the period of April 4, 1984, to Dec. 31, 1988, has been upheld by a federal appeals court. ASCAP, which had sought 25 cents per subscriber, had challenged an Oct. 12, 1989 ruling by U.S. magistrate James G. Albeck to receive a license fee of $20 per subscriber for the cable company (Billboard, Nov. 25, 1989). ASCAP’s appeal was the first to challenge a fee determination for a blanket license set under the terms of a 1990 consent decree between ASCAP and the government.

On to an Indie? Peter Bond, senior vp at CBS Records International, will leave the label in November to set up his label in London. He has been with CBS for a decade, currently overseeing its operations in Eastern Europe, Africa, and Asia.

The fifth GRAMMY Awards telecast from New York takes place Wednesday Feb. 20 on CBS from 8 to 11 p.m. in 20 cities. The show will be followed immediately by the second annual Billboard Radio City Music Hall, Nominations for the 35th GRAMMY ceremony will be announced Jan. 10.

On the Sidewalks of New York: In an opening salvo against bogus tapes sold on New York streets, U.S. marshals, assisted by representatives of the Recording Industry Assn. of America and Artists Against Counterfeit Tapes, seized over 9,000 allegedly counterfeit tapes from 25 street vendors, newstands and retail locations throughout Manhattan. A court-ordered sweeps was conducted by 75 federal agents, who also destroyed 2,000 tape boxes and seized $1.5 million in cash and receipts from the raids.

The 51st GRAMMY Awards telecast from New York is scheduled for Feb. 26, 1990 at Radio City Music Hall. Nominations for the 52nd GRAMMY Awards will be announced Jan. 10.

"Yes, we will be announcing a new entry to the Family Style" record label and it will be announced by myself and my partner."

Pepsi Got a Hammer: Pepsi-Cola has invested a world-wide sponsorship and advertising deal with top pop-raper M.C. Hammer, who will appear in radio and TV spots for the soft drink. He will also serve as a spokesman in a Pepsi-produced anti-drug, stay-in-school program expected to reach 3 million students in the next year. Pepsi will sponsor Hammer’s worldwide tour, which opens Sept. 15 in Omaha, Neb.

The Isthmus Jazz: Look for jazz label Night Records to be launched here in November by Virgin as part of a U.K. deal by his manager to the label. It is said that the label’s long-term goal is to network with the company’s various units worldwide.

The fifth GRAMMY Awards telecast from New York takes place Wednesday Feb. 20 on CBS from 8 to 11 p.m. in 20 cities. The show will be followed immediately by the second annual Billboard Radio City Music Hall, Nominations for the 35th GRAMMY ceremony will be announced Jan. 10.

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Credit Crunch Breeds Caution At Retail Chains

BY ED CHIDSON

NEW YORK—Music retailers say they are beginning to feel the squeeze gripping the capital markets but express mixed views on whether it will affect consumer spending.

Some say the credit crunch, coupled with the uncertainty hovering over the economy, is a recipe for a more cautious approach to expansion plans, while others suggest that such an economic environment provides opportunity for well-capitalized businesses.

The commercial banking industry, trying to avoid the quagmire that has slowed billions of dollars in loan institutions, is exercising extreme caution in its lending practices. As a result, loans are becoming scarcer, and at higher rates. Federal regulators are partially to blame for banking practices, sources say, as they have not stepped in to initiate and oversee, scrutinize loan requests more closely, and, in general, tighten underwriting guidelines.

Disc World, a five-unit chain in Woodbridge, N.J., says it recently reached a handshake agreement with a bank to open a new store. But, when the time came to sign the papers, the bank backed away from the deal, citing a visit from government regulators, and applied new lending guidelines to the deal. The chain could not meet the bank’s last-minute lending requirements and “the door came down hard on collateral,” Lang says.

“Before, banks were content to wait for our labels to have some claim on any inventory, he explains. But now banks want record labels to subordinate their claims on the chain,” he says.

The president of a large retail chain had a similar experience. In the past, he says, he would borrow from banks against his inventory, even though some labels have security agreements that give them prior claim on the merchandise, should the retailer to feel the pinch. But recently, when he applied for a loan, the bank asked him to get the labels to submit their claims on the chain’s inventory.

“If everybody has a claim on the inventory and that’s what you are borrowing against, hey, I have no borrowing power,” he says.

Peter Bie, VP and chief financial officer of the 55-unit Spec’s Music & Video in Miami, also sees banks growing more conservative in their lending practices. “The banks, in light of the economic climate, the regulatory pressure, and the S&L mess, are dotting i’s and crossing t’s to a degree that I have never seen before,” he says. “It’s a lot tighter.”

With the combined impact of a weakening economy and banks less willing to lend money, retailers “can get hit by the double whammy,” Bie says. “The smaller and the less well-capitalized [retailers] will have trouble.”

In this kind of environment, borderline or weak retailers could be forced to walk away from last two-to-three years of good business, he says. Meanwhile, “companies that are strong in a recessionary period can become stronger. The management of these strong companies can use the credit, you can go out and expand through acquisitions. The strong get stronger and the weak fall by the wayside.”

To prove beyond a reasonable doubt that the work is obscene, I thought they failed to do it in the [federal civil] case,“ he says.

Because Gonzales’s ruling was for a federal civil case, it has no bearing on these two state criminal cases, says ACLU-appointed attorney Milton Hirsch, who is defending Freeman with Rogow. “Judge Gonzalez even said that [his decision] is with- out any bearing at all in a civil case. That ruling is completely inapplicable in this case,” says Hirsch.

To find Freeman guilty, the jury must find, beyond a reasonable doubt, that the scene according to community standards, that Freeman knew it was obscene, and that he willfully sold it to a person that it was obscene. Similarly, with the members of 2 Live Crew, the jury must find the

COURT DATES LIST FOR CREW, FLA. RETAILER

(Continued from page 10)

INDUSTRY CAMPAIGNS FOR VOTER REGISTRATION

Aroyd says Ayeroid, the coalition will spend much of its time raising funds and distributing them to voter registration programs at some of the store’s chains, as well as various venues regarding similar placements at concerts or other special events.

“It would be nice to see kids vote in Florida, kids vote in North Carolina, and kids vote in Louisiana, and for them to be able to have their political voices heard. So maybe politicians will start talking to kids—and not just to the generation-gap issues which just get old people scared of kids. And maybe black kids can vote

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SAFE & SOUND: Bhaskar Menon, chairman of the IFPI, the international label group, and executive director of Thorn-EMI, has escaped from Kuwait after being stranded there following Iraq's invasion of the country in August. Initial reports said he was to be evacuated by camel to the Saudi Arabian border. Menon, an American citizen, was en route to India for a vacation when his British Airways flight was prevented from leaving the airport after landing in transit. He is reported well after his month's enforced stay and is now in Madras. "We're all extremely relieved that Mr. Menon has escaped unscathed," says IFPI U.K. spokesman Mark Kingston. "Welcome sure the experience will have no lasting impact and we will soon be able to resume his duties as chairman of the board of the IFPI. We're confident we speak for all his many friends in the industry in expressing our delight."

PRIMED FOR POLYGRAM? Dick Dobbs, having apparently worked out an exit from his label contract, has left his post as executive VP of RCA Records, with his long-expected move to PolyGram due momentarily. His post there is expected to center on running the lineup of indie labels PolyGram distributes.

THE SUDDEN DEATH of Australian entrepreneur Robert Holmes a Court Sept. 2 of a heart attack at age 58 focused interest on Andrew Lloyd Webber's wish to regain control of his Really Useful Group. He needs 52% of the stock to secure his grip, but the 6.6% held by Holmes a Court was blocking his effort. Market insiders had speculated that Holmes a Court might have been eyeing RUG as an acquisition target and not merely wanting to add the Palace Theatre in London to its Stoll Moss Theaters web. Whether or not the Holmes a Court 6.6% stake in RUG is up for grabs is something Lloyd Webber obviously wants to know.

Holmes a Court was a onetime owner of the ATV Music catalog, with its many Beatles copyrights.

WHATS THE STORY? The rumor mill has Persicon Corp., chairman Elliot Goldman leaving that company. But Goldman says that's not so, although he says he needs edges that he is withdrawing somewhat from day-to-day operations. The reins are being picked up by president and CEO, Mark Boone, who has been on the job for a month. Meanwhile, the customized-taping company is involved in negotiations to gain additional capital within 60 days from a new investor, which would be used to fuel more growth, according to Boone.

In other Persicon news, Mitch Perlish, formerly director of purchasing with Music Plus, has joined the company as VP of music acquisitions. Perlish, instead of moving up to the company's headquarters in Redwood City, Calif., where he's temporarily located, will open a new office in Los Angeles in October.

BILL & COO & CEO, TOO: Billy Mesibel has been given the additional responsibilities of CEO & COO at All Nations Music, the Los Angeles-based music publishing setup he has operated as president since its formation in January 1989.

ENIGMATIC CHANGES: Enigma Entertainment, which has seen several high-ranking executive departures in recent months, has now laid off four regional sales staffers. An Enigma spokesman says that CEMA field sales reps will service accounts on the company's behalf from this point on. But Enigma will be bolstering its executive sales staff with the addition of Suki Sir— who has resigned her post as Elektra sales coordinator—as director of national sales.

2 LIVE DEBATE: Negotiations are taking place for a debate between anti-obscenity crusader Jack Thompson and Harvard constitutional law professor Alan Dershowitz prior to 2 Live Crew's pay-per-view concert Nov. 8. The debate would be included in the price of the concert.

AL TELLER CHAIRMAN of the MCA Music Entertainment Group, will receive the "Unsung Hero" award (Continued on page 102)

Music Biz Hopes To 'Rock' Voting Booths

BY DAVE DMARTINO

LOS ANGELES—"Rock The Vote," a music industry voter-registration drive, is under way with the support of a wide array of artists, celebrities, and companies. The campaign is set to be launched at the 1990 MTV Music Video Awards show here Sept. 6.

The campaign—the first fruit of a private initiative gathering steam here July 11 by Virgin Records co-managing directors Jeff Ayeroff and Jordan Harris (Billboard, July 21) — will begin with televised public-service announcements by artists urging viewers to register to vote. The effort will then shift emphasis to several retail outlets and concert venues where voting registration booths are planned.

Additionally, MTV will continue far beyond the Sept. 6-Oct. 6 period to promote voter registration and actual voting. Among leaders in the drive are Judy McGrath, senior VP and creative director at MTV.

She says the idea of the campaign is "to use people who we know have an influence with our audience—namely all the musicians and performers on MTV, and anybody who believes, like we believe, that registration and voting is important. We're going to produce spots with them and run them all year."

Furthermore, says McGrath, MTV will use "everything we can use" to promote the campaign, including on-air time, its college marketing network, and possible contests in which contestans must submit proof of registration or actual voting to enter. "We've got a million creative ideas," she says.

Among the artists who have already shot spots MTV plans to run are Iggy Pop, Anthony Kiedis of the Red Hot Chili Peppers, Michael Penn, Ozzy Osbourne, Lita Ford, M.C. Hammer, Jon Bon Jovi, Megadeth, and Donny Osmond.

McGrath notes that the network will be closely working with Virgin's Ayeroff during the course of the year, largely because he's "the guy who got this thing going."

Ayeroff says the Rock The Vote coalition has generally been accorded cooperation from labels and artists across the board. "We haven't talked to everybody, because we're quite frank we haven't had the time," says Ayeroff. "But everybody has been very responsive, because this is not a brat reaction; this is being very politically correct. This is saying that we have the right to organize ourselves much the same way that Donald Wildmon has the right to organize himself."

Aside from the ongoing MTV cam (Continued on page 103)

Court Dates Loom For Crew, Fla. Dealer

BY MELINDA NEWMAN

NEW YORK—Attorneys for 2 Live Crew and retailer Charles Freeman are preparing for courtroom showdowns in Broward County, Fla., where both parties face state obscenity charges related to Crew's album "As Nasty As They Wanna Be."

Freeman, owner of E-C Records in Fort Lauderdale, is charged with distributing "Nasty" under a law where both parties face state obscenity laws after performing parts of the "Nasty" album (Billboard, June 23).

Bruce Rogow, the attorney provided by the American Civil Liberties Union for both 2 Live Crew and Freeman, says the defense in both cases will be the same: that the work is not obscene. "The state has (Continued on page 103)
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*CVC VIDEO REPORT

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