New IFPI Chief Puts Focus On East Euro Piracy

BY NIGEL HUNTER

LONDON—Sir John Morgan, the new president of IFPI, the international federation of record industry groups, has made his first bust, figuratively speaking.

Morgan, who assumed his post Sept. 3, was being shown around a CD plant near Prague, Czechoslovakia, recently when he noticed a quantity of Pink Floyd CDs. All of them bore an EMI logo and the legend “Made in West Germany,” and it was plain that all had been illicitly produced. Morgan raised the matter with the plant managers and was told they did not always have time to check all the orders.

The new IFPI chief identifies his next targets.

Sikes Reassures B’casters On DAB
FCC Chief Says Inquiry Will Take Years

BY BILL HOLLAND
BOSTON—Alfred Sikes, Federal Communications Commission chairman and former radio station group owner, assured concerned broadcasters Sept. 14 at the National Assn. of Broadcasters’ annual convention here that they will play a major part in any upcoming FCC rules on digital audio broadcasting.

It was Sikes’ first public statement that the FCC will not leave broadcasters out of the DAB loop. The FCC chairman assured broadcasters that he considers “the public-service dimension” of local radio stations to be of “primary importance.” “I don’t anticipate any rush to judgment,” Sikes said, pointing out that the commission timetable on DAB would not even move out of the public inquiry and comment stage until 1992, and that it would be “at least another year or two” before the FCC formulates any new policy for allocating new spectrum for DAB service.

Sikes’ remarks at the breakfast meeting of invited group station owners came as a pleasant surprise, catching even NAB staffers off guard. “It certainly was surprising,” said NAB president Eddie Fritts. “I wasn’t expecting it.”

In an industry already worried about proposed spectrum fees, the potential impact of DAB was clearly the major topic at this year’s NAB confab. Broadcasters are worried that, if the federal government champions satellite industry entry into DAB rather than integrating DAB into traditional local broadcasting, their stations could quickly become outmoded.

Sikes, in comments after his address, assured broadcasters: “We are going to be as responsive to broadcasters as we can be, and I can assure you that we’re not going to rush this thing out. There’s no question about that.”

Under-30 Musicians Take Root In Jazz

BY JANINE MCADAMS

NEW YORK—Despite the focus of instrumental-oriented radio stations on fusion jazz and new age music, the jazz performers who are stirring things up in the marketplace these days tend to be those with traditional roots. A number of young, outspoke musicians, some with charismatic appeal, are raising the profile of their art form while building respectable album sales.

The media attention on this crop of under-30 “young guns” has opened up avenues of exposure for a select handful of these artists. Thanks to enthusiastic reviews of their albums and live shows, they are sought after for fashion magazine features, film cameos, soundtrack recordings, and TV appearances that are more commonly offered to pop performers.

Wynter Marsalis ushered in this youth-oriented era earlier in the decade by winning accolades and Grammys for playing both mainstream jazz and classical music, beginning at age 20. As a staunch supporter of traditional roots and its pioneers, he became a symbol and a leader of jazz’s new generation. More recently, Har...

(Continued on page 82)

Tower Cuts Thru Red Tape, Opens Japanese Megastore

BY CAROLE HISASUE

TOKYO—Tower Records’ newest store packs a punch. Scheduled to open Sept. 22 in Osaka, it is the largest record retail outlet in Japan. Furthermore, Tower executives say, it marks the first time a foreign retailer has been permitted to open within Japan’s so-called “large retail store law.”

These controversial regulations, which govern store size and operating conditions, are said to restrict non-Japanese companies’ ability to do business here. Earlier this year, they were the subject of government-level “structural impediments” talk between Japan and the U.S.

Tower has been operating retail outlets in Japan since 1979. It has three stores in Tokyo, and others in Kyoto, Himeji, Sendai, Sapporo, Nagoya, Yokohama, and Hiroshima. All are smaller than the Osaka site.

In fiscal 1988, Tower Japan generated revenues of 7.8 billion yen (approximately $73 million at current exchange rates). This compares with 3.8 billion yen ($53 million) in fiscal 1987. The chain is thought to be among Japanese record companies’ top five retail accounts.

The Osaka store is located in an area known as the “American Village,” which mostly comprises clothing-related retailers and dining...
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Geffen Records has decided to distribute a new album by Houston-based rap act Geto Boys (Billboard, Aug. 29), and only a week after Rubin struck up a special arrangement with the WEA Corp. to distribute the album.

“We believe very strongly in this artist and are willing to personally defend them,” Rubin said in a statement. “I must assure you that David Geffen did not like the record, he complained that ‘a lot of labels really are folding and giving in to this pressure.’ It is a very, very serious matter in this country.

In a statement, Geffen’s Bryn Bidenthal said, ‘We find ourselves increasingly at odds with Def American as an entity philosophy after their decision not to affix our logos to their albums by Clay, Slayer, and, finally, Danzig, following by our refusal to distribute the Geto Boys’ album.

“Because we believe both in artistic freedom and the freedom to choose the direction of our company, we felt it would be most constructive to encourage Rick Rubin to find a manufacturer/distributor with a greater affinity for the direction of his label.’

According to WEA president Henry Droz, Rubin will be selecting one of three WEA subsidiaries to distribute the Geto Boys’ album, which was set for a Sept. 21 release. Droz and Rubin say the Geto Boys’ album will not necessarily be assigned to a WEA-distributed label before its release.

When announcing the agreement with WEA, Rubin said he was free to terminate his agreement with Geffen at any time, but did not anticipate a split.

‘I’m not going to decide the future of my label based on what happens with one record,’ Rubin said at the time. ‘I will take it into account in deciding where is the best home for Def American. This will not be the factor in making that decision.’

At least three WEA subsidiaries have been agreed upon, each record manufacturer could then choose the alternative package of its choice, with the likelihood that one design will proliferate, says sources who attended the NARM packaging committee meeting Sept. 12 in Los Angeles.

Until now, retailers have been fighting to maintain the longbox because its size is compatible with current store fixtures, provides a solution to security problems, and enhances merchandise display value. Some manufacturers have been sympathetic to those concerns.

But a vocal group, including the Ban The Box Coalition, opposes the longbox because it contributes to environmental waste.

For the first time, retailers say they are optimistic that an alternative package can be found that addresses the concerns of both camps. But the process appears to have a way to go, with some issues still dividing participants.

Joining by proposal made at the NARM packaging meeting. (Continued on page 97)

Debut Of MO Disk System Could Mean Trouble For DAT

NEW YORK—The first recordable, erasable, and removable magneto-optical (MO) disk systems are now available to professional audio users within the next few months.

MO technology is debuting in the professional audio recording industry at this year’s Audio Engineering Society Convention, where at least three manufacturers will introduce recordable disk systems using the format. The convention is held Sept. 21-25 at the Los Angeles Convention Center and Hilton Hotel.

MO is one of three types of recordable/erasable/CD formats under development by both professional and consumer audio manufacturers, and is the first to make it beyond the prototype stage. It uses 5 1/4-inch optical disks that cannot be played back on standard audio CD players.

The technology is also based for a consumer unit announced by Thomson Consumer Electronics and Sharp, Japan (Feb. 24). Several other manufacturers, including Sony Corp., Matsushita, and Philips, are working with component companies, for the nonprofessional audio industry observers say. The Thomson unit is expected to retail for approximately $1,500, although no date of introduction has been set.

“The potential for recordable, erasable technologies is there,” says Jim Friesche, president of the Sony-owned Digital Audio Disk Corp., a CD manufacturing plant in Terre Haute, Ind. “Making them accessible as mass market audio, consumer products is the challenge.”

(Continued on page 95)

PolyGram U.S. Restructures To Aid Growth

LEVI TO REMAIN CEO AFTER HE TAKES GLOBAL HREM

NEW YORK—Amid a major corporate restructuring designed to reposition PolyGram in the U.S., Alain Levy intends to maintain direct control of PolyGram operations here, even after he becomes head of the worldwide record company, PolyGram N.V., in January. At a recent meeting with Wall Street analysts, Levy also confirmed that PolyGram Records will divide its U.S. operations into three record companies, two for pop music and one for classical and jazz.

PolyGram is trying to increase its U.S. market share—including sales of its subsidiaries: Island Records, PolyGram West, and Island Records—from 12% to 14%.

One of the new pop record companies is the restructured Island Records. The label will include PolyGram, London, and the newly acquired independent, Smash, Levy said.

The other pop company is Mercury Records, which will include such labels as Mercury and Virgin.

Warner and Mercury have had separate promotion staffs for some time, they will operate separately on all levels in the new setup.

Levy declined comment on the speculation that Ed Eckstein, executive VP/GM, creative affairs, Mercury/Wing, will head Mercury, Levy said he himself has been “running Mercury day to day.” He also said he was “looking for one or two key players” to complete the reorganization.

But, in a move that reflects Levy’s decision to maintain direct control of PolyGram operations here, Levy later added through a spokesperson: “At this point I have no plans for a president of PolyGram Records.”

Levy is currently CEO of PolyGram Records and of PolyGram Holdings Inc., which oversees U.S. operations. Under that umbrella are four subsidiaries: Island Records, Mercury Records, and PolyGram West, plus PolyGram Group Distribution. David Fine, who is stepping aside for Levy as chief executive of the Netherlands-based PolyGram N.V. in January, said PolyGram has “rebuilt” NARM To Me:

To Determine CD Packaging

BY ED CHRISTMAN

NEW YORK—As part of a process that could lead to the elimination of the controversial CD long-box, the packaging committee of the National Assn. of Recording Merchandisers will meet in January to recommend a standard size for an alternative package.

One of a standard size agreed upon, each record manufacturer could then choose the alternative package of its choice, with the likelihood that one design will proliferate, says sources who attended the NARM packaging committee meeting Sept. 12 in Los Angeles.

Until now, retailers have been fighting to maintain the longbox because its size is compatible with current store fixtures, provides a solution to security problems, and enhances merchandise display value. Some manufacturers have been sympathetic to those concerns.

But a vocal group, including the Ban The Box Coalition, opposes the longbox because it contributes to environmental waste.

For the first time, retailers say they are optimistic that an alternative package can be found that addresses the concerns of both camps. But the process appears to have a way to go, with some issues still dividing participants.

Joining by proposal made at the NARM packaging meeting. (Continued on page 97)

BMG Music Contributes To Bertelsmann’s 25% Gain

BY MIKE HENNESSEY

GUTERLOH, West Germany—After what president and CEO Mark Woeauser describes as “a year of tough business,” BMG, a joint venture between Bertelsmann Corp. and Universal Music, has given a 25% increase in net income in the fiscal year ended June 30, with a pretax profit of 1 billion deutsche marks ($252 million) on sales of $8.3 billion.

The largest contributor to the gross revenue last year was the Bertelsmann Music Group, which had record sales of $2 billion, up 11% from the previous year.

Woeauser said the music group’s strong performance continued through in-house creativity, rather than expensive acquisitions, had paid off and would continue to be BMG’s policy.

The group’s sales reflected growth of 7%, said Woeauser who presented the annual report: with exchange-rate fluctuations taken into account, it was actually more than 10%. Net income after taxes and profit sharing was $81.7 million.

Michael Dornemann, chairman (Continued on page 94)
Everyone's snapping up the most exciting power duo of the year, Snap. In less than 5 months their debut album World Power is well past Gold in the U.S. and Platinum worldwide. Their first single "The Power," was a Platinum sensation, going to #1 on the Dance chart and Top 5 at both POP and R&B radio.

But there's no power shortage here. Their new single "OOOPS UP," a former #1 smash in England and Germany, is on fire at POP, R&B and retail everywhere, selling over 300,000 singles already. The video is in stress rotation on MTV.

The album has met with widespread critical acclaim. For example, The Village Voice graded it A- and said "The music is crazy and radio-ready at the same time. Also funny." Entertainment Weekly also gave it an A- and said "Snap is smart dance/rap that's full of surprises."

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40 YEARS OF ARTISTRY
**Epic Sports New Logo, Talent, Marketing Exec**

NEW YORK—A new logo, new artist signings, and an important appointment have been announced by Epic Records president Dave Glowi, marking an aggressive new profile in the marketplace for the CBS label.

Since Glowi’s arrival at Epic in March 1989, the label has ventured to a greater degree into dance, metal, alternative, and other genres while strengthening its overall pop marketing efforts.

Those efforts continue with the recent promotion of Larry Stessel to the position of senior VP of marketing, in which capacity he will oversee marketing, media, and artist development for Epic on both coasts. Stessel was most recently VP, West Coast operations, for Epic.

“For the past 10 years, Larry’s creative planning has been an essential component in the successful direction of the careers of our leading Epic artists,” said Glowi in a statement. “This appointment reflects our confidence in him as well as Epic’s commitment to intensify our efforts in all areas of marketing.”

The new Epic logo—created in-house by CBS art director Mark Burdett—replaces the familiar script name that has been the company’s trademark since 1979. It will be featured on all upcoming Epic releases, including titles by such newly signed acts as metal veterans Iron Maiden, pioneering guitarist Les Paul; industrial dance band Front 242; picked up from the independent Wax Trax label; Seattle-based Metal Church, previously signed to Elektra; former Columbia Records artist Jean Luc Ponty; Screaming Trees and Kathy Sledge. Other signing announcements are expected.

“The new Epic Records is not only competing but succeeding in nearly every category,” he said.

**WEA Int’l Picks New Name To Reflect Global Makeup**

NEW YORK—WEA International, the organization founded in 1970 by the late Nesuhi Ertegun to handle the global music affairs of the U.S.-originated Warner Bros., Elektra, and Atlantic labels, was renamed Warner Music International, effective Sept. 19.

More than a freshening up of a familiar name, the new nomenclature reflects a deep-seated philosophical underpinning, while also countering any lingering industry perception that the company is predominantly the foreign marketing arm of the three U.S. labels.

As described in a handsome brochure, WEA International affiliates abroad have “achieved unilaterally strong marketing positions; today, fully 50% of the company’s sales are generated by its affiliate-signed artists, who number nearly 600.”

Considering that Elektra still releases only 25-32 albums a year—compared with about 20 a year back in the ’70s, according to Holzman—the above list of artists explains why Elektra’s success rate is so high. In addition, the names of the acts that had the original hits on “Rubaiyat” say much about the label’s tradition of idiosyncratic A&R: An eclectic space-gal man from folk and blues to rock and pop, it includes the Doors, Love, the Eagles, Warren Zevon, Josh White, Tom Paxton, Phil Ochs, the Paul Butterfield Blues Band, Carly Simon, Television, Delaney & Bonnie, the Cars, MC5, Bread, the Incredible String Band, Browne, Queen, and Judy Collins.

Bob Kranow, chairman since 1983 of what is now Elektra Entertainment, says that his guiding principle in signing artists “is a sense of individuality and a tradition of excellence.” Ten or 15 years ago, he says, many of Elektra’s current bands might have been on CBS, due to the pioneering A&R of record men like John Hammond and Goddard Lieberman. “But I’m proud to say . . . we’ve been able to break that attitude.”

To show his commitment to quality, Kranow notes that Elektra formed a dance music department a year and a half ago, but it was given no records to work until recently. Now its first titles, by Beats International and Deee-Lite, are both high on the Billboard Hot Dance Music charts.

One of the few musical genres in which Elektra is not heavily involved is rap. Kranow says, “I don’t want to be in a situation where you’re at the mercy of an idea rather than an idea . . . But would I take a Public Enemy or an Eric B. & Rakim? Cer-

(Continued on page 96)
Super Summer For Country Tours
Promoters, Bookers Boost Best Biz In Years

BY EDWARD MORRIS

NASHVILLE—This summer has been smiling on country concerts. Without exception, the talent agents and buyers surveyed report that the dates were plentiful and the attendance substantial. Neither the high temperatures and heavy rains throughout much of the country nor the leap in gasoline prices has so far seriously injured the live talent business, respondents say.

Gas costs, however, will soon be hurting the concert business, bookers and buyers speculate.

Dean Uneker, executive director of the International Country Music Buy Assn., says the summer of 1990 was “one of the best” for promoters. He adds, though, that he and some other promoters have had difficulty finding enough available talent for their dates. “I’ve had many dates,” Uneker says, “that I’ve had trouble filling.” In addition to his ICMA post, Uneker also buys talent for the “Country Showdown” competition.

Variety Attractions’ VP, Nick Dorr, reports that his company will have promoted about 400 country shows by the end of June, and that summer business was “pretty good” overall. “I would say the general attendance was good, but the weather was terrible, mostly the rain. Most of the shows were well received, and we had good crowds across the board. The problem is going to be the prevalent to having good walk-ins.”

Based in Zanesville, Ohio, Variety promotes its shows primarily in a state region in the Southeast, Northeast, and Midwest. Most of Variety’s bookings are mid-price acts, Dorr says. The company did, however, buy “a few scattered dates” with such superstars as Alabama, Reba McEntire, Randy Travis, and Kenny Rogers. “The big names held their own this summer,” he continues. “Of course, there are so many new acts coming on that [they are] really starting to get people’s attention.

While increases in gas prices have not been devastating to Variety, Dorr says, he has noticed an impact since late August.

John Dowdy, president of Buddy Lee Attractions, takes the opposite viewpoint. Although he reports that his company’s summer business was up about 185% over last year, he adds (Continued on page 97)

AVA Stops Central Buying, Keeps Baker & Taylor Tie

BY EARL PAIGE

LOS ANGELES—In one of the first changes following its reorganization and recent management upheavals, the American Video Assn. video store buying group will no longer centrally purchase product under its deal with Baker & Taylor, but it will continue to offer members discounts on product they buy through the Chicago-based national distributor.

Word of the revised Baker & Taylor arrangement came as John Power, AVA founder, announced the Chandler, Ariz.-based group has now gone private again following a proxy vote by members that averted bankruptcy (Billboard, Sept. 15).

Four hundred ballots were cast in that proxy vote, 90% of which favored the group’s proposal to transfer the group’s assets to John Power Associates, Inc. In exchange, Power canceled a note he held from (Continued on page 98)

Hollywood Shows Diversity
Label To Focus On New Talent

BY MELINDA NEWMAN

NEW YORK—As it lines up its first slate of releases, Hollywood Records, the Disney-owned pop label that will be distributed by MCA through Elektra Entertainment, promises a diverse artist roster.

In July, Hollywood debuted with the soundtrack from “Arachnophobia.” The three remaining 1990 projects represent a wide array of styles, ranging from teen pop to heavy metal to comedy.

Hollywood’s promotion philosophy is heavily alternative, notes Hollywood executive VP Wesley Hess. “Two of our first four releases, Roseanne Barr and [metal band] World War III, will be marketed entirely without commercials” (Continued on page 98)

Sony Taking DAT To The Streets Via Portable Unit

NEW YORK—Sony plans to ship the first portable DAT player and a car DAT unit by the end of the year.

The DAT Walkman not only plays the tiny digital tapes, but also records them. Via an optical cable, it can record digitally from CD players. It can also be hooked into home stereo systems, just like the CD Discman. In long-play mode, it can provide up to four hours of recording/playback on a 120-minute tape.

A Sony unit, the world’s smallest DAT player, weighs less than 1 pound. Its last price of $849.55 is the lowest for a DAT unit in the 3 months thus far.

Sony’s initial car DAT player, due (Continued on page 97)

Nelson Upholds Family Tradition At No. 1; Queensryche’s ‘Empire’ Rises To Top 10

Nelson’s “(Can’t Live Without Your) Love And Affection” jumps to No. 1 on the Hot 100, dislodging another pop progeny hit, Wilson Phillips’ “Release Me.” This is the third generation of Nelsons to top the chart. Grandfather Ozzie Nelson reached No. 1 in 1955 with “Then Some,”; father Rick Nelson did the track in 1958 with “Poor Little Fool” and in 1961 with “Travelin’ Man.”

Only one other family has produced three generations of chart-topping acts. Debby Boone hit No. 1 in 1977 with “You Light Up My Life,” her father Pat Boone topped the chart six times between 1955 and 1961, and grandfather Red Foley rang the bell in 1950 with “Chatanooga Shoe Shine Boy.”

Nelson’s debut album, “After The Rain,” is posted in the top 20 on the Top Pop Albums chart for the fourth straight week. It’s been a banner year for new acts. Two of this week’s top three albums are debuts: “Wilson Phillips” is at No. 2 for the eighth week; “Mariah Carey” jumps to No. 3. Factor in Lisa Stansfield moving up to the hottest Grammy race for best new artist in years.

METAL CONTINUES its assault on the pop albums chart, as Queensryche’s “Empire” vaults from No. 35 to No. 10 in its second week and Warrant’s “Cherry Pie” debuts at a very strong No. 33. Warrant’s previous album, “Dirty Rotten Filthy Stinking Rich,” opened at No. 123 in early 1989. It went top 10 and yielded the No. 2 single “Heaven.” The title track from the new album jumps from No. 47 to No. 9 on this week’s Hot 100.

“Empire” is a big breakthrough for Queensryche. The band’s two previous albums, “Rage For Order” in 1986 and “Operation: Mindcrime” in 1988, barely cracked the top 50. With “Empire” shooting to No. 10, CEMA has four albums in the top 10, twice as many at any other distribution entity.

These metal breakthroughs almost overshadow the anticipated robust debut by George Michael. “Listen Without Prejudice Vol. 1” is the new entry at No. 22, watched closely in the buxom “Faith,” bowed at No. 41, and went on to sell 7 million copies in the U.S.

Other eye-popping debuts include Too Short’s “Shorty Skiin’” at No. 9; the CD Discman debuted at No. 58. The rapper’s 1989 breakthrough album, “Life Is... Too Short,” debuted at No. 114 and peaked at No. 37. And the “Twin Peaks” soundtrack opens at No. 72.

Several readers noted that the Temptations preceded Sweet Sensation as a chart-topping act whose name had been used before by a top 40 group. A white New York quartet named the Temptations reached No. 29 in 1960, four years before the mighty Temps roared out of Detroit.

To Box Or Not To Box? BMG Distribution president Pete Jones, left, and Record World president Roy Imber discuss the pros and cons of CD packaging at a panel discussion during the Sept. 10 meeting of the Music and Performing Arts Unit of BNA’s Birth in New York.
A REVOLUTIONARY VISION.
**COMMENTARY**

**Copyright Laws Need Revision Across Region**

**IFPI UPGRADE IN EASTERN EUROPE**

*By EWALD ORFF*

The face of Eastern Europe continues to change at an increasing pace this spring has seen free parliamentary elections held in many Eastern European countries for the first time since the fall of phonogram piracy. The establishment of parliamentary democracy, is, however, only one of the ambitious objectives toward which these countries are facing.

The transition from their subsidized and centralized state economies to market economies, making hard currency is the other major challenge to be tackled by Eastern European countries in the years ahead. Notwithstanding the considerable financial aid provided by the Commission of the European Communities, and Western governments, the total restructuring of the Eastern European societies is bound to be a long and painful process.

To assess the current developments and to deconstruct them, for each country, for future action, IFPI, the international organization of the record industry, has formed an Eastern Europe Group consisting of representatives of the five major record companies (CBS, BMG, EMI, PolyGram, and WEA) and West Germany.

After considering the political and economic situation in the countries in question, the IFPI has listed a number of priority market areas for IFPI members. These are Czechoslovakia, Hungary, Poland, and the Soviet Union. East Germany has not been included in this list in view of its imminent union with West Germany.

One of the immediate objectives of the industry is to increase its membership and to encourage the formation of IFPI-led national organizations in this region. IFPI now has a national group in Czechoslovakia and members in Hungary and Poland. The Soviet Union, Yugoslavia, Melodia, the Soviet record company, and Polskie Nagrania, the major record company in Poland, joined IFPI in June.

Melodia is by far the largest record company in the U.S.S.R. and the only company holding licenses to represent foreign repertoire. It has record and television broadcasting facilities through the Soviet Union and recently began to supply the first Soviet-made compact disc. Melodia has more than 30,000 retail outlets and numerous recording studios throughout the country. Polskie Nagrania holds a number of significant national and international prizes of major international labels.

The major significance of the East European countries is that IFPI national groups in this region are that their markets will be increasingly accessible to international companies who want to promote their artists. Another priority of IFPI, greatly facilitated by the existence of national groups and local IFPI members, is to promote copyright or neighboring rights legislation in the four priority countries.

During the old days of communistic power, the illegal reproduction of sound recordings on a commer- cial basis was the chief obstacle to the growth of the Western record companies. But piracy is now a growing phenomenon, particularly in Poland and in Hungary. For political advancement to the growth of legitimate, independent record producers, the coordinator Ian Hafey estimates that, in Poland, pirate products represent approximately 90% of the market. This is certainly not the kind of market IFPI members are keen to invest in, nor would it attract the attention of major international companies.

The exclusive experience of IFPI anti-piracy activities shows that the first priority in combatting piracy is to obtain adequate legal protection and video carriers if this does not already exist. This is an important fundamental step in every anti-piracy campaign and is probably the area in which the IFPI Secretariat has, historically, made its most important contribution in the fight against this worldwide scourge. No single raid or seizure will have as much impact as legislation providing for full copyright protection and stiff penalties for infringement. Only after such legislation is passed, is the practical and of dangerous aspects of anti-piracy work begin.

To consider the four priority countries in detail, only Czechoslovakia has a framework that is satisfactory from the point of view of record producers. Following an amendment to the copyright law in April 1990, the exclusive reproduc- tion right is now protected for 50 years (it was previously 25 years), and Czechoslovakia is also a member of both the Rome and Phonograms Conventions. The Phonograms Convention of 1971 does not make provisions necessary to com- bat piracy of sound recordings, and the Rome Convention of 1961 gives that country only minimal reproduction rights to producers, but also broadcasting and public performance rights.

The situation in Poland is quite different. Poland is not a member of the Phonograms or Rome Conventions, nor does its national copyright law of July 1952 grant specific reproduction rights for phonogram producers. This means that there is currently no effective legal protection available for pro- ducers of sound recordings, al- ed in the new Polish copyright law. Following its accession to the Paris Act of the Berne Convention in March 1990, Poland also plans to ratify the Rome Convention. IFPI has established contacts with representatives of the Polish government and has offered its assis- tance in drafting a new law.

The Soviet Union, with its population of 280 million people, is by far the largest potential market in Eastern Europe; but it has a rather poor record in the protection of intellec- tual property. Currently, the Soviet Union is a member of nei- ther the Berne Convention nor the Phonograms or Rome Conventions; however, it did join the Uni- versal Copyright Convention in 1973. There is no specific law on copyright in the Soviet Union. Rec- ord producers were previously protected as state enterprises and not by means of any special legal protec- tion.

However, the Soviet Union has indicated that it wishes to accede to the Berne Convention, and, in side the Soviet Union, work is go- ing forward on the revision of the domestic law that would bring it into line with the Berne standards. Furthermore, the latest draft of the Copyright Bill contains provi- sions for the protection of phono- gram producers, including a reproduc- tion right of 50 years and the right to control broadcasting, pub- lic performance, and rental. Al- though the current political climate in the Soviet Union have delayed the progress of this bill, IFPI is quite confident about the outcome of this legal reformative reform. With Melodia now be- ing a full member, IFPI is in a position to offer its extensive exper- tise and experience in this field to assist the legislative process.

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THE RELEASES THAT WILL MAKE THIS YEAR-END UNFORGETTABLE

Living Colour
"Time's Up"

Indigo Girls
"Nomads Indians Saints"

The Vaughan Brothers
"Family Style"

Iron Maiden
"No Prayer For The Dying"

Dan Fogelberg
"The Wild Places"

Basia
"London Warsaw New York"

Suicidal Tendencies
"Lights...Camera...Revolution"

Social Distortion
"Social Distortion"

Teena Marie
"Ivory"

Cheap Trick
"Busted"

The Allman Brothers Band
"Seven Turns"

REO Speedwagon
"The Earth, A Small Man, His Dog And A Chicken"

Prong
"Beg to Differ"

Stanley Clarke/George Duke
"3"

Above the Law
"Livin' Like Hustlers"

Candyman
"Ain't No Shame In My Game"

Alexander O'Neal

TAKING THE LEAP.
BRIDGING THE GAP.
MAKING IT HAPPEN.

EPIC NOW
Censorship Still An Issue At NAB
Easy Top 40, Dance Formats In Flux

BOSTON—The indecency issue, the major topic at last year’s National Association of Broadcasters radio convention, may have been upstaged this year by financial issues, but indecency and censorship were still major panel concerns at this year’s confab, held, ironically, across the street from the controversial Robert Mapplethorpe exhibit at the Institute of Contemporary Art.

At a panel on broadcast ethics, for example, Infinity Broadcasting CEO Mel Karmazin described the censorship threat as “as great or greater than it was a year ago.”

Karmazin and fellow panelist Scott Ginsburg of Evergreen Media both oversee stations accused of indecency by the FCC. Karmazin noted that “every time the FCC has taken an action, we modify our policy to conform with the commission’s policy as we understand it.”

Ginsburg, on the other hand, said he did not tell his managers what to air, but instead trusted them to understand their communities. Shramrock Broadcasting’s Bill Clark said his group did have a mission statement that it used like a list of guidelines. Only Karmazin said he had ever been contacted by a station over a specific record.

In the programming tactics panel, Jaco’s Randy Michaels, referring to his stunt of ripping a woman’s blouse off at May’s Radio & Records convention, promised that

B’casters Sing The Financial Blues At NAB
Economic Squeeze, Soft Ad Sales Set Somber Tone

BOUSTON—DAB, debt, and depression (or at least recession) clearly were the major issues at this year’s National Association of Broadcasters convention, held here Sept. 12-15.

Digital audio broadcasting (see story, page 1) and the proposed spectrum tax (see story, this page) added to broadcasters’ existing concerns for the soft year for ad sales, and a gloomy economic forecast for 1991. Synchronize’s June panel general partner Randy Odens stuck his hand in the specter panel that “this convention has had a rather somber tone.”

“Radio is in such a critical time in its life, more than any other time in the history of our industry,” said Burbank/Douglas & Associates president Dwight Douglas at the consultants panel.

Radio stations are literally going bankrupt. Stations will go off the air. People are going to lose a lot of personal fortunes. Bankers are getting more and more involved with decisions.

At the latter, Genesys Broadcasting president Marty Greenberg told his audience of broadcasters “If you have to watch [to save money] are the two things you have the most control over, people and promotions. The days of having staffs of 50 people and three GSMs may be past.”

Owen Weber, Summit Broadcasting executive VP, added that stations must carefully look at a promotion to determine whether they help “get revenue or ratings.” If it is “doing neither,” he said, “you shouldn’t be doing it.”

ASCAP/BMI BASHING

ASCAP and BMI fees, a frequent bone of contention for radio people, particularly during tough economic times, came up several times during this NAB as well. ABC Radio host Paul Harvey was interviewed during his speech “how to relate to your audience” when he accused the performing rights societies of double dipping by charging fees to both the radio and concert industries.

(Continued on page 24)

 Prospect Of Spectrum Fee Galvanizes NAB

BOUSTON—Next to the digital broadcasting issue, the biggest—and most immediate—issue at NAB’s Radio ‘90 conference was the prospect of a first-ever spectrum tax lurking in the Bush administration’s budget plans.

Waiting lines grew long at the anti-tax, grass-roots congressional sign-up booth throughout the four-day event, as broadcasters reacted to the news that the administration’s budget team had solidified on-the-table spectrum-fee legislation.

Spectrum tax advocates as well as those who see the issue with a jaundiced eye rally in the movement.

The news of the hike and the agreement to include the tax came early in the convention, with NAB’s president Eddie Fritts giving broadcasters the bad news in his remarks at the Crystal Awards Sept. 14.

The spectrum-tax issueunderscored the nervous, unsettled, and even angry reaction of broadcasters to an increasingly dismal financial picture nationwide.

NAB took every opportunity to let advertisers know that this issue required hardball lobbying tactics, and, as NAB’s chief lobbyist, Jim May, said, if the grass-roots didn’t convince Capitol Hill to shelve the proposal, there would be a “court case as a final means of defense.”

One bright spot was news from May that the chairman of the Senate and House committees that will vote on the budget package are opposed to the spectrum-fee proposal.

(Continued on page 24)
Unmistakably Real.

Teena Marie. "Ivory."

TEENA MARIE—at the forefront of today's cross-over soul explosion! Teena has topped the Urban charts with the No. 1 single, "O0O LA LA LA!, achieved Top-40 success with her hit, "Lovergirl," and has earned Grammy and MTV award nominations. On her new album, "IVORY," Teena Marie gets deep inside the groove and draws out every ounce of emotion, energy and passion. The album was written, arranged and produced by Teena, with the exception of "Since Day One," produced and co-written by Soul II Soul's Jazze B.

"IVORY." Featuring the first single, "HERE'S LOOKING AT YOU." The quality is natural. On Epic.
Radio

The Star-Spangled Controversy, Pt. II: Transmitter Troubles Along The Mohawk

LAST JULY 4, KFIZ Fond du Lac, Wa., air staffer Dave Borhoutter began his new job as the "Star-Spangled Banner" during his 5:30 a.m. airstream on the AC station. PD Ron Thomas asked him to stop, but Borhoutter said no and continued to play the song, as it was a favorite of his. Thomas stated that he had been asked to leave in response to a complaint made as an issue of the situation. The song was played until the break, and soon after the station was turned on.

Meanwhile, the main fact that one of Montreal's major bridges—closed as a result of the standoff—had opened with no incident, could ease some tensions on the Mohawk reservation. Unfortunately, a barricade was set down the road, preventing anyone from reaching the bridge. The station's auxiliary transmitter was turned on and the station's transmitter was turned on, too.

But she says he’s a racing driver. We are threatened, or so they say. They are being threatened, or so they say, by the local police. We had gone through a week's delay, and now the staff is back on the air.

AUTOMATIC NEWWY Cleveland has dropped Satellite Music Network's The Wave format to go a more contemporary rock sound. Former WABX and B.J. Hart does mornings. PD Bernie Kimble does middays. Denis Carter fills in for afternoons from WKVIS Toledo, Ohio. Charlene MeVie from crosstown WGAR does nights. Brian Cruise, from rival WNCL, does overnight.

WAY Joy

by Sean Ross with Craig Rosen & Phyllis Stark

Adult alternative NEWWY Cleveland has dropped Satellite Music Network's The Wave format to go a more contemporary rock sound. Former WABX and B.J. Hart does mornings. PD Bernie Kimble does middays. Denis Carter fills in for afternoons from WKVIS Toledo, Ohio. Charlene MeVie from crosstown WGAR does nights. Brian Cruise, from rival WNCL, does overnight.

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for the morning show. "British Invasion" classic rock WNCX Cleveland under the name of "The Morning Team." Former PD Joe Ross from 104.1 KFJX in Salt Lake City is a new PD at WNCX Richmond, Va. 104/40 WHXT (Hot 99.9) Alentown, Pa., has gone mainstream.

WJLB Buffalo, N.Y., PD Jim Sheldon moves to Houston to do urban nights at KYW. Across town, "Paul "Cubby" Bryan from WYXY does afternoons at the new PD at 104 WTHZ (103) Tallahassee, Fla.

An example of album promotion is when Mark McVie from the band Fleetwood Mac is being interviewed for a new album. The band's new album, "The Chain," is being promoted through interviews on various radio stations.

KISS SHAKES FIST AT WZOU? The joint WZOU Boston/WPRO-FM Providence, R.I., concert to benefit the New England Center for Homeless (Oct. 15), is the first event with major artists that WZOU has attempted since PD Steve Rivers arrived there a year ago. WZOU has become a 40 rival WKSS-FM (Kiss) in 10.5% station. It may change its format by October to compete in the country music market. WZOU also has been threatened by a possible lineup change.

JOE Ross

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to be the Raiders.” Similarly, WJIB Boston PD Scott Apple, whose station’s much- heralded easy/alternative/soft AC hybrid has given way to more traditional easy listening with some jazz at night, noted that “there will probably be a point where [adult alternative and easy] will blend, but now listeners don’t buy it.” And for a few months, a patch of the hipster music Bonneville had recorded was sitting on clients’ shelves because it tasted poorly.

Back in the adult alternative panel, however, supporters of that format insisted their format was the one of a future. “The longer this format is around, the more successful it will be,” said KLZK Santa Fe, N.M., GM/partner John Sebastian. “I’m shocked there’s still that much mystery over this format.” KTWW (The Wave) Los Angeles PD Chris Brodie added that she is such a firm believer in adult alternative she would “serve drinks before going to work in another format.”

**PANEL STUDIES**

NAB seems to have been more successful this year than last in its effort to lure the record side of the business to town—something it had discouraged in previous years. At the second annual records and radio session, Elektra Entertainment senior VP/GM Brad Hunt informed radio that with the fragmented state of top 40, his label and others have been forced to find other avenues, such as video exposure and touring, to help bring out each act’s image. This in turn has heightened artist development costs: “It’s $500,000- $600,000 before a new artist hits the streets,” said Hunt, adding, “We can’t depend on radio to help us recover those costs.”

Much of the panel was devoted to the current flux within top 40 radio. Emmie group PD Rick Cummings called the recent glut of “adult top 40” stations “an oxymoron.” That led KHMX Houston PD Guy Zapoleon to note that “what we’re doing isn’t a top 40 station, but that the presence of AC/top 40 hybrids like his would “force top 40 to go back to the middle” from its current dance emphasis.

Meanwhile, in the dance format room, there was evidence that— with some exceptions—the gulf between black and Hispanic tastes might be narrowing. While WPOW (Power 96) Miami VP Bill Tanner noted that Bell Biv DeVoe was only a “medium” success in his market, others such as WJHM Orlando, Fla., PD Duff Lindsay (whose station reports to the urban chart), KGGI Riverside, Calif., PD Larry Martino, and WCKZ Charlotte, N.C., PD Mark Shands (whose station reports pop) said that their core artists were BET’s Johnny Gill, and M.C. Hammer, not Exposure and Seduction.

Both the album rock and classic rock panels focused on the possibility of increased service elements in their format. In the album room, WRFX Charlotte, N.C., GM Jack Daniels said he “was constantly looking for ways to keep aging with his audience. It’s frustrating to keep pushing away [from my own station] to find news about what’s going on in the Middle East.”

In the classic rock room, meanwhile, there was discussion of the increased sports programming on many stations. Football broadcasts, a sports talk show, or one that can help secure the core audience, especially the 25-54 males. “It’s a market niche made in heaven,” said consultant Gary Guthrie.

The album rock forum also contained a debate between WRFX’s Daniels and other panelists on whether it is important to lure new listeners to the format. Said Daniels, “The 17-, 18-year-old males are not into rock ‘n’ roll. They’re into rap.” Responded WYYY Baltimore PD Russ Motto, “Why don’t 18-24-year-olds listen to rock ‘n’ roll? Because we as a format have abandoned them.” KDJK Stockton, Calif., PD Mark Davis felt that if programmers were “wean” younger demographics “on the correct rock ‘n’ roll, they will be there.”

Back in the records/panel room, Mark Babineau, GM of the new DGC label, threw in a good word for album rockers, saying that although the format “seems to be breaking on . . . it does break a lot of records.”

In the country panel, programmers were urged to avoid the fragmentation that is affecting other formats. “If we stay on target we can benefit from all the other changes,” said KLZK Houston PD Rick Candea. WMZQ Washington, D.C., PD Gary McCerlaine cited the start of country rock outlet WTDK Charlotte, N.C., saying, “I don’t think the audience is big enough for more than one country format, even in major markets.” WPOC Baltimore PD Bob Moody responded that alternative country could be viable in some situations but added, “I don’t think it’s ever going to be a No. 1 format.”

**Assistance in preparing this story was provided by Ken Schlagler.**

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**RADIO**

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**J.C. MARK ON THE MARK**

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**Radio Hits in Tokio**

**NAB: Full-Time AMs Now Make More Than FMs**

**BY SEAN ROSS**

**NEW YORK**—It might not take a report to remind you that the average AM daytime did poorly last year. But would you expect a full-time AM to post a higher pretax profit than the average FM?


Perhaps the most chilling aspect of the NAB reports is not that they show financial losses or only moderate revenue gains in many categories, but that the time period covered is that before the leveling off that many radio stations reported this year (Billboard, April 12).

Of the four station categories—AM daytimer, AM full-timer, AM/FM combo, and FM—daytimers were the worst off, going from a marginal $1,145 pretax profit in 1988 to a $9,582 loss last year. Despite the fact that the average daytimer slashed its expenses by almost $4,000, only daytimers in markets with a population base between 25,000 and 100,000 people made money.

In 1988, the average FM went from a pretax profit of $81,049 to $107,874. Last year, the trend was completely reversed, with the average FM making only $75,507 before taxes. That made the average FM less profitable than the average full-time AM. That pretax profit went from $53,859 in 1987 to $90,957 in 1988 to $103,953 last year. From last year’s AM rise seemed to stem from drastic expense cuts, about $165,000 worth. But in this report, AM expenses were up by about $100,000 between 1988 and 1989. The average AM/FM combo made $64,807 in 1988. Last year it made $55,501.

As usual, the best place to be was in a major market with more than $5 million in revenue. For those stations were down slightly, going from $3,034,292 in 1988 to $2,980,277 last year. Such market stations with less than $5 million in revenue felt the crunch more drastically, going from a pretax profit of about $10,000 to a loss of more than $170,000.

Stations in markets with populations between 1 million and 2.5 million more than doubled their profits—$21,180 to $63,189—but stations in most medium-market categories were down. A station in the 500,000-1 million population range went from losing about $2,000 in 1988 to losing about $36,000 last year.

Time sales for FMs, full-time AMs, and AM/FM combos were up last year; time sales for daytimers were down. But only daytimers showed anything near the double-digit growth that some stations had hoped for until recently. Their time sales were up about 4.3% from two years ago compared to 3.4% for a combo or a 7.7% less for a daytimer.

In the compensation report, the best thing to be at the average radio station was still a national sales manager. That average income went from $56,285 in 1986 to $63,271 last year. Average salary changes: GM ($49,758 to $52,505); PD ($26,767 to $30,431); OM ($29,739 to $32,601); AS ($20,318 to $21,566); promotion director ($25,506 to $25,383); research director ($21,247 to $22,994); and on-air personality ($20,132 to $22,418).

The financial crunch of recent years can also be felt in the fringe-benefit area. Forty-four percent of radio employees received full hospitalization in 1987; last year it was 38%. There were similar drops in most categories, with about half the employees affected picking up some of their costs and about half losing that particular benefit altogether.
## Album Rock Tracks

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## Radio

**Quips & Jabs Fly At Marconi Radio Awards**

BOSTON—So what were the singers at the second Marconi Radio Awards? Well, there were a lot of jokes about Larry King's remarks about a Miss America contestant. His Marconi co-host, Gary Owens, had gotten only halfway through his joke, saying, "If you thought some of the Miss America nominees weren't attractive..." when King was interrupted by laughter. Owens then added, "Wait until you see some of our winners!"

WFAN New York's Don Imus, presenting the top-40 station-of-the-year award, told the audience, "It would seem more appropriate that an Imus show do this, but it's not a cash award, so I'll do it."

As with last year, the Marconis were as raucous as some major-market morning shows. The phallic shape of the awards was largely left alone this time, but the name of the hall, the Wang Center for The Performing Arts, which featured a set that co-host Owens and KLIX Los Angeles jock Frazer Smith could not resist. Smith also noted that he had just started a new Kids On The Block record back weekend and heard "Try Oxy 5."

The elaborately produced awards show was similar in structure to the first, although the elimination of last year's dinner and the length of the show, which eked in at three over three hours, likely left many in attendance restless. Larry Connick Jr., who, along with Lyle Lovett, provided the musical entertainment, used the audience's enthusiastic response as an excuse to stretch his set past the allotted 18 minutes.

Promoter Steve Severin said that creating a complete list of Marconi Award winners:

**Station of the Year**
- AC: KOST Los Angeles
- Adult standards: KFRC San Francisco
- Album/Classic Rock: WLUP-FM Chicago
- Classical: KING-FM Seattle
- Country: KILT-FM Houston
- Full-Service AC: WAAY Block 106

## Personalities of the Year

**Network/Syndicated**
- Larry King, Mutual Broadcasting System
- Major Market: Don Imus, WFKN New York
- Large Market: Gary Burbank, WLW Cincinnati
- Medium Market: Luther Messenger, WDFD Charlotte, Tenn.
- Small Market: Bobby Owen, KEAN Abilene, Texas

This story was prepared by Craig Rosen and Sean Ross.
In memory of

STEVIE RAY VAUGHAN

Epic's pride and joy

1954–1990
bread, said that the local and regional public-service contributions of traditional broadcasting "are unlikely to be provided by satellite" methods of DAB transmission. By alluding to FCC mistakes in the recent past on HDTV and AM stereo, the chairman gave another hint that he believes broadcasters should be integrated into upcoming DAB policy.

He said that, while it would be difficult for him to project beyond the next 12 months on FCC policy on DAB, recent commission advocacy of the U.S. television industry "might indicate where we're going on this issue," adding that he "has not sought or supported" cable and satellite entry into HDTV.

Regarding the much-criticized "hands-off" deregulatory policy on AM stereo of the previous two chair- men, Sikes said, "If we don't learn from this, we would be making a mistake."

Although the breakfast meeting was limited to about 100 guests, there were several NAB panels that concerned DAB or included DAB discussions, all of them room-fillers.

The Sept. 14 panel titled "DAB And The Future Of Radio: A Federal Perspective" was most telling, since broadcasters were able to hear from Bush administration policy strategist Wayne Berman, who is also counsel to U.S. Commerce Secretary Robert Mosbacher.

Berman made it clear that the Commerce Department's National Telecommunications and Information Administration, while aware of the NAB's preference for a terrestrial DAB system, would continue to foster the entry of new industries on "a level playing field" and would not prevent the introduction of DAB satellite systems.

While the NTIA "will not single out any [DAB] technology for advantage, we won't retard one either if the marketplace allows it," he said.

In private conversation, Berman said he will make sure the administration hears broadcaster views on DAB development, but added that he would not hold back development of satellite DAB systems "unless they could be proved to harm someone."

The twice-held panel "DAB: Friend Or Foe?" was a more general overview of DAB by NAB staff—what it is and how it will affect station owners. Again, the large meeting rooms were well-attended, even though the hastily added panels were among the first and last at the convention.

Panelists David Hicks, NAB radio board chairman, Alan Box, NAB's DAB task force chairman, and John Abel, NAB executive VP of operations, presented an extensive primer on the new technology. "Most of all, Hicks told the audience, "we really need to stick together on this. A fragmented industry is a vulnerable industry."

Among the subjects covered in the Q&A sessions these were the politics of finding and preserving an arena for DAB (the UHF and VHF bands are favored, but others could be selected), whether or not certain groups, such as minority broadcasters, would be present. Any DAB alternatives, might be offered preferences (NAB has asked the FCC for an equal opportunity for all broadcasters to receive a DAB allocation); and the time frame for DAB rollout. Without dates, the NAB representatives took a consensus view of the timetable. While some observers feel DAB could be a fact of life within a year of the 1992 World Administrative Radio Conference, the NAB reps thought only initial testing and conclusions would happen by 1993. Allocations, national and international rule-making, and possible legal challenges would not be completed before 1995, they said, and prototype service receivers and minimal penetration would arrive by about 2000. Abel told broadcasters it "could be 20 years" before DAB reaches a sizable penetration of the market.

He also suggested that companies with satellites have built-in problems: "They're a lot of trouble," he said; "they don't last all that long, and they are very expensive."

We can recommend an after-hours spot for the business traveler.

Fluffy pillows. A concierge who never sleeps. Room service dreamed up by French chefs. A well-equipped fitness club. To us, these are important business tools. Because Ma Maison is a hotel devoted to keeping you happy in your work. So after all the long hours you put in, relax. Get comfortable. We'll have you ready for that power breakfast overnight.

---

**Continued from page 1**

**YesterHits**

**Hits From Billboard 10 and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**

1. Upside Down, Diana Ross, MOTOWN
2. All Out Of Love, Air Supply, ARISTA
3. Another One Bites The Dust, QUEEN, ELECTRA
4. Give Me The Night, George Benson, QUEEN, WARNER BROS
5. Lookin' For Love, Johnny Lee, MCA
6. Late In The Evening, Paul Simon, CBS
7. Drivin' My Life Away, Eddie Rabbitt, ELECTRA
8. Fame, Irene Cara, RCA
9. Ain't She Sweet, Al Miller, LARRY GRAHAM, WARNER BROS
10. I'm Alright, Kenny Loggins, COLUMBIA

**POP SINGLES—20 Years Ago**

1. Ain't No Mountain High Enough, DIONNE WINTER, CAPITOL
2. War, Edwin STAFF, GORDY
3. Lookin' Out My Back Door/Long As I Can See The Light, Creedence Clearwater Revival, FANTASY
4. Peas, Clarence Carter, ATLANTIC
5. Julie, Do You Love Me, Bobby McFERRIN, MOTOWN
6. Cracklin' Rosie, Neil Diamond, MCA
7. Candida, Dawn, BILL
8. Snowbird, Anne Murray, CAPITOL
9. (I Know) I'm Losing You, Rare EARTH, DAVIS

**TOP ALBUMS—10 Years Ago**

1. The Game, QUEEN, ELECTRA
2. Hold On, JACKSON BROWNE, A&M
3. Diana, Diana Ross, MOTOWN
4. Emotional Rescue, ROLLING STONES, ROLLING STONES
5. Panarama, CAPS, ELECTRA
6. Give Me The Night, George BENSON, WARNER BROS
7. Soundtrack, CANADA MCA
8. Soundtrack, Urban Cowboy, WARNER BROS
9. Crimes Of Passion, Pat BENATAR, GOURMET
10. Christopher CROSS, WARNER BROS

**TOP ALBUMS—20 Years Ago**

1. Cosmos's Factory, Credence Clearwater Revival, SANTITI
2. Soundtrack, WOODSTOCK, COTILLON
3. Mud Dogs & Englishmen, Joe COCKER, ABC
4. Tennyson, Who, DECCA
5. Chicago, CHICAGO
6. Stage Fright, BAND, CAPITOL
7. Closer To Home, GRAND FUNK RAILROAD, CAPITOL
8. Blood, Sweat & Tears, COLUMBIA
9. A Question Of Balance, Moody BLAIR, THRESHOLD
10. Gold, Neil Diamond, MCA

**COUNTRY SINGLES—10 Years Ago**

1. Old Flames Can't Hold A Candle To You, Dolly Parton, MCA
2. Do You Wanna Go To Heaven, T.G. SHEAHER, WARNER BROS
3. Heart Of Mine, Oak Ridge Boys, MCA
4. Loving Up A Storm, RAZZY BAILEY, MCA
5. Faded Love, Willie NELSON & Ray PRICE, COLUMBIA
6. Lookin' For Love, Johnny Lee, ELEKTRA
7. I Believe In You, Don WILLIAMS, MCA
8. Theme From The Dukes Of Hazzard, Waylon JENNINGS, MCA
9. Charlotte's Web, Statler Brothers, WARNER BROS
10. Let's Keep It That Way, Mac DAVIS, Statler Brothers, LG

**SOUL SINGLES—10 Years Ago**

1. Give Me The Night, George BENSON, WARNER BROS
2. Feelin' For Jamaica, Tom BROWN, FIFTH DIMENSION
3. Girl, Don't Let It Get You Down, OF DAVE, TOP
4. Upside Down, Diana Ross, MOTOWN
5. Wide Receiver, Fred HENDERSON, BUPNEW
6. Another One Bites The Dust, QUEEN, ELECTRA
7. I've Just Begun To Love You, DYNASTY, ELEKTRA
8. Shake Your Pants, CAMERO, COLUMBIA
9. Southern Girl, MAIZE, CAPITOL
10. When The Wee Did We Wrong, L.T.D, MOTOWN

**Billboard**

September 29, 1990

20
You're invited to The Night of a Thousand Heroes.  
A(n easy-to-prepare-for) Costume Ball.  
With special, intimate performances by 
Bonnie Raitt and Paul Simon.  
Friday, Oct. 19th 7 P.M. at The Waldorf-Astoria Grand Ballroom.

It's the AMC Cancer Research Center's 20th Annual Humanitarian Award Dinner—this year honoring TOM FRESTON, Chairman and CEO, MTV Networks.

"MTV Networks is proud to support the AMC Cancer Research Center this year. AMC's unique focus on cancer prevention has garnered tremendous support from the entertainment industry for twenty years now. Continuing this team effort could help cut cancer deaths in half by the year 2000.

AMC's endeavor is heroic, and our support can make its goals attainable. You don't have to leap tall buildings in a single bound, or listen to long speeches. Just join us for a fun night of great music, food, dancing and hero-watching."

For ticket information call the Northeast Development Office of the AMC Cancer Research Center at (212) 977-4180.

Tom Freston
GET THIS INTO YOUR HEAD.

Their new album.
Featuring the first track and video "Thunderstruck."

Management: Stewart Young/Steve Barnett
for Port Rock Management, Ltd.
Produced by Bruce Fairbairn

On Atco.
WASHINGTON ROUNDUP (Continued from page 14)

Alfred Sikes, FCC chairman, while not privy to insider budget negotiations, suggested to attendees at an invitation-only breakfast that the spectrum-fee proposal "is not a priority—it's one of several issues," and said, "Remember, President Bush had to be brought kicking and screaming to even consider the idea of revenue raising."

Three members of Congress at a financial panel also shed doubts that those on Capitol Hill will look with favor on the spectrum fee proposal, but one of them, Sen. Kit Bond, R-Mo., warned that the administration may try to "ram it through" without debate, hoping Congress will fold rather than return for a lame-duck session.

Some of the most heated broadcaster responses to the spectrum-fee issue could be heard Sept. 14 at a panel where administration point man Wayne Berman, from the Dept. of Commerce, was on hand—ostensibly to talk about administration fostering of digital audio broadcasting. There, the spectrum fee was attacked by a succession of broadcasters, many of whom prefaced their remarks by noting that they were "good Republicans."

"This thing is singing us out," one broadcaster told Berman. "You're not taxing magazines or newspapers, it's unfair. Thirty-five percent of radio stations lose money, and they and others can't stand a 5% tax." Another said, "Don't kill radio just because back in Washington they can't control spending." Opponents of the spectrum tax also pointed out that it would hurt not just radio, but also the banking industry, since radio stations would likely default on their loans.

Berman, who is not connected with the budget planners at the Office of Management and Budget, appeared to be taken off guard by the intensity of the comments. He said he would "take back the message" to Washington.

Broadcasters were also grumbling about the recent political broadcasting audit by the FCC of a number of stations throughout the country, and the FCC findings showing that some overcharged candidates. FCC officials, communications lawyers, and NAB staffers at the session, however, made it clear that the commission will not longer overlook inadequately kept political files and "very carefully" in case the station is audited in the future.

Dennis Corbett, of Leventhal, Senter & Lerman, said broadcasters were "just asking for trouble" if they did not update and check their political files and "very carefully" in case the station is audited in the future.

Monahan, of Dow, Lohnes & Albertson, suggested being more careful to update rate structures. "It means a new approach to dealing with candidates, he said, educating them to discount options and offering them the lowest rate one would offer to a favored advertiser." Available to broadcasters at the panel was the FCC's new booklet, Q&A explaining do's and don'ts. No. 1 on the list: "Broadcasters can charge candidates a premium for non-pre-emptible class of time only if such a higher-priced class of time is also made available to commercial advertisers" and cannot "create a class of time that [they know] only candidates will purchase" at a higher rate.

To Bush administration officials also chose NAB as the site to kick off a new public-service campaign designed to heighten awareness of fuel conservation. Energy Department Secretary James Watkins, and Transportation Department Secretary Samuel Skinner joined the NAB's president, and the President's Council on Environmental Quality and advertising and broadcast agency officials to unveil the six-spot campaign, which will be backed up with magazine, billboard, and newspaper ads.

Several environmental activists attended the Sept. 13 press conference to protest what they feel is administration window dressing and to call for a full-scale national energy program.

GLOOMY ECONOMIC FORECAST CLOUDS NAB (Continued from page 11)

stations and the businesses that play their stations in their stores. An ASCAP spokesman later said that the group is "aware that Harvey has taken this issue on as one of his pet projects this past year."

That issue carried into the Marconi Awards when Tribune Broadcasting VP of radio Wayne Vnesman, in accepting the N/T station of the year award for WGN Chicago, got a laugh and some applause when he commented on stage that, "We don't play much music at WGN radio but we seem to pay (ASCAP and BMI) a lot of money."

SELLING OUT AT HOME
There was some optimism about the sales climate at the group heads panel. New Group President Jim Thompson likened radio to a "sleek F16 fighter that you can move on a dime," as a television of a jumbo jet. Radio is positioned perfectly (to do business) in this economy," he said.

But Thompson also bemoaned the lack of commitment of radio salespeople, saying, "In one market I work in, there are 300 radio salespeople and about 250 of them want to be in television."

Bob Hughes, president/chief operating officer of U.S. Radio LP, said the fact that radio is not considered a major advertising medium could be its greatest strength. Radio hits, he said, need to sell advertisers on using radio to improve the reach of TV and direct mail. The problem has with this, he said, is that "we want to be big and important like TV."

The Interrep Radio Store used NAB to unveil an aggressive plan to increase radio's share of advertising revenue from 7% to 9% in the next 10 years. Interrep's "Radio 2000/An Alliance For Growth" plan will cost $5 million, that money will come from "a budget previously allocated for marketing ourselves against our competi-
ors," said Interrep chairman Ralph Gershenson.

Final plans for the alliance will be completed by January and will be announced at the Radio Advertising Bureau conference in Nashville. It will involve a heavy radio presence at advertiser trade shows and within the financial community.

AND BUYING INTO EUROPE? At the first NAB panel devoted entirely to U.S. investment in international radio—something that was only a whisper last year—most panelists warned American broadcasters about being too eager. British syndicator Simon Cole likened the situation to a "giant K mart sale," where, in the American hunting frenzy, U.S. broadcasters were grabbing anything that looked good. Cole added that none of the new local stations he London during the last year—including the Group C-owned London Jazz Radio—"have made money or show they can."

Both Cole and consultant Jeff Pollack encouraged U.S. broadcasters to be involved instead in the service sector. Technical expertise, Cole said, was more relatable to other countries and cultures than programming knowledge. Pollack told Americans that "the only way to be successful is to do joint ventures. You need partners who know how to get things done."

Pollack also pointed out that in countries like Poland, where he was set to sign on a new station, Radio M, in the next six weeks, "the average salary is $60 a month. The situation is that there's no money there." He also bemoaned the interest in European radio by "goodballs" such as the investors who wanted to do an English-language station in Hungary.

Assistance in preparing this story was provided by Sean Ross and Bill Holland.
How Might Stations Distort Ratings? Arb Handbook Has Answers

BOSTON—Arbitron used the Ratings Distortion panel at the National Assn. of Broadcasters convention to unveil a new handbook on ratings distortion and ratings bias guidelines. Birch/S-carborough Research President/CEO Bill Livsley announced plans for a similar book. The Arbitron book, which was mailed to all subscriber GMs last spring, focused on special station activities that could cause problems, among them: encouragement to audience research sweeps. The book is based on a survey in progress, promotions that might prompt a diarykeeper to claim or record listening that did not occur, direct appeals for participation or to misrepresent or distort listening to a particular station or understate their listening to a competitor.

Some of the station activities included in the book are:
- Recorded promotions. Under this heading, the book includes taped demonstrations that may contain promotions for programming or booklets where merchandise given away as prizes plays on the Arbitron name. The book also explains the distinction between ratings distortion and "hyping." The former is described as pandering to diarykeepers to report or record more or different listening than actually occurred. The latter includes direct-mail pieces made like promotions or booklets designed to cause more actual listening during a survey period, i.e.,
certain forced listening contests. Rating distortion is a violation of Arbitron policies, hyping is not.
- Also discussed on this panel was the preview of station promotional materials, a subset of "hyping" that is dealt with in the new Arbitron handbook. Although Arbitron will preview promotions for potential problems, Birch will not. Lovek defended his company's policy of not approving a promotion before it airs, saying that "there is potential for promotional execution that is too extreme." Mel Goldberg, executive director of the Electronic Media Ratings Council, meanwhile, chastised GMs for being unwilling to pay for extra sample size, "which could give them the information they need to increase ratings." Goldberg said the reluctance to pay for extra sample is particularly silly in the light of the fact that radio managers will "take a potential client out to lunch a few times in order to make a sale." Despite plans at a number of radio stations to cut promotions and client lunches next year (Billboard, Sept. 22), and despite the tone of economic concern that pervaded this year's NAB, there seems to still be the customary talk here about the growing importance of marketing. During a panel on creating a profit center from your promotion department, KLOL Houston GM Patrick Finn said, "The promotion director should be an in-house resource to the PD and sales manager. But the promotion director should not be a slave to the programming department. The promotion director should be a managing partner with the other departmentheads."
- Radio, promotion radio directors were again poorly represented at this year's convention. Despite several panels focusing on promotions and marketing, few promotion directors made the trip.

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable, 4ft x 2ft x 2ft.

PERSIAN GULF PROMOS, PART 6
- During the convention, the NAB announced its support for a radio campaign called "Air/Lift," which will raise money to purchase up to 25,000 radios and batteries for Persian Gulf troops. Group W Radio will head the fund-raising. The radios will be distributed by the Armed Forces Radio and Television Service.
- In other Persian Gulf-related promotions, adult alternative KIFM San Diego has adopted a Navy ship, the USS. Acacia, a medical, dental, and repair vessel assigned to the Persian Gulf. KIFM will be providing the ship with program tapes and has volunteered its production rooms for family and friends of the 1,200 crew members to record messages for loved ones. The tapes will be delivered to the ship weekly by helicopter.

AC WMAS-FM Springfield, Mass., and a local Vietnam veterans group are sponsoring "Operation Gift Lift," which is collecting nonperishable items for the troops. Items being solicited include boxes or envelopes, paper, sunblock, medicated powder, toilet paper, pens, playing cards, books, magazines, toothpaste, shampoo, and board games.

PRD-MOTIONS
- Mark Bishop has been named promotion director at WMUS Cleveland. He held the same job at WLYQ Columbus, Ohio. WPLZ Tampa, Fla., promotion director Darell Schouler is out. No replacement has been named.
- Ann Marie Wallace has been named assistant promotion manager at WPEN/WMGK Philadelphia. She was PD at country WCNZ Chester, Pa. John Montgomery has been appointed promotion director at WAPI-AM-FM Birmingham, Ala. He held the same position at rival combo WERC/WKRX.

BILLBOARD SEPTEMBER 29 1990
## Billboard Power Playlists

**For Week Ending September 29, 1990**

### Platinum

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<tr>
<th>Station</th>
<th>Artist(s)</th>
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<tr>
<td>Z100</td>
<td>Michael Bolton</td>
<td>Have Love In Your Heart</td>
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<tr>
<td>Z100</td>
<td>Whitney Houston</td>
<td>Love Takes Time</td>
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<tr>
<td>Z100</td>
<td>Michael Bolton</td>
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<td>Z100</td>
<td>Whitney Houston</td>
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<td>Castle On The Hill</td>
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<tr>
<td>MIX 107.3</td>
<td>Jimi Hendrix</td>
<td>Castle On The Hill</td>
</tr>
<tr>
<td>MIX 107.3</td>
<td>Terence Trent D'Arby</td>
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### Gold

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<td>Like A Virgin</td>
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<tr>
<td>100.7FM</td>
<td>Madonna</td>
<td>Like A Virgin</td>
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**For Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations**

### Platinum

- New York: "I Don't Want To Miss A Thing" by Bon Jovi
- Philadelphia: "Don't Want To Miss A Thing" by Bon Jovi
- Dallas: "I Don't Want To Miss A Thing" by Bon Jovi
- Chicago: "I Don't Want To Miss A Thing" by Bon Jovi
- Los Angeles: "I Don't Want To Miss A Thing" by Bon Jovi
- Boston: "I Don't Want To Miss A Thing" by Bon Jovi
- Houston: "I Don't Want To Miss A Thing" by Bon Jovi
- Cleveland: "I Don't Want To Miss A Thing" by Bon Jovi
- Detroit: "I Don't Want To Miss A Thing" by Bon Jovi
- San Francisco: "I Don't Want To Miss A Thing" by Bon Jovi
- Minneapolis: "I Don't Want To Miss A Thing" by Bon Jovi
- Miami: "I Don't Want To Miss A Thing" by Bon Jovi

### Silver

- Providence: "I Don't Want To Miss A Thing" by Bon Jovi
- Hartford: "I Don't Want To Miss A Thing" by Bon Jovi
- Atlanta: "I Don't Want To Miss A Thing" by Bon Jovi
- Miami: "I Don't Want To Miss A Thing" by Bon Jovi
- New York: "I Don't Want To Miss A Thing" by Bon Jovi
- Los Angeles: "I Don't Want To Miss A Thing" by Bon Jovi
- Boston: "I Don't Want To Miss A Thing" by Bon Jovi
- Philadelphia: "I Don't Want To Miss A Thing" by Bon Jovi
- Cleveland: "I Don't Want To Miss A Thing" by Bon Jovi
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- Chicago: "I Don't Want To Miss A Thing" by Bon Jovi
- San Francisco: "I Don't Want To Miss A Thing" by Bon Jovi
- Minneapolis: "I Don't Want To Miss A Thing" by Bon Jovi
- Miami: "I Don't Want To Miss A Thing" by Bon Jovi

### Gold

- New York: "I Don't Want To Miss A Thing" by Bon Jovi
- Los Angeles: "I Don't Want To Miss A Thing" by Bon Jovi
- Boston: "I Don't Want To Miss A Thing" by Bon Jovi
- Philadelphia: "I Don't Want To Miss A Thing" by Bon Jovi
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- San Francisco: "I Don't Want To Miss A Thing" by Bon Jovi
- Minneapolis: "I Don't Want To Miss A Thing" by Bon Jovi
- Miami: "I Don't Want To Miss A Thing" by Bon Jovi
**Women In Publishing: A Profile**

Andrews, Fields, Ware Share Their Views

**BY DAVID NATHAN**

LOS ANGELES—Ask Brenda Andrews, Rachel Fields, and Carol Ware about the current state of contemporary black music and you will hear well-rounded, well-informed views of what is happening.

Among the most powerful female executives in music publishing, Andrews' skill as a lyrical story teller and her ability to cover different musical territory.

"I thought of writing it before my first trip to the U.S.S.R. in 1985," says Russell, who was part of the U.S.S.R. songwriter project. "Music Spreads Louder Than Words." Af- ter going to Moscow, I really got focused, on what the song was about," Russell says.

While there, Russell was permitted to shoot a video for the track at a Moscow train station and says it will be released if she persuades A&M to make the track a single. The singer/songwriter's compositions have been recorded by Luther Van- dross, Cool Wind & Fire, and Roberta Flack, among others, that the opportunity to perform for Soviet audiences was particularly special in the current climate of glasnost.

"I love being a part of the bridge between the two cultures," she says. "There’s no soul music in the Soviet Union, it’s a whole new thing for them. And although I’m not a hard core soul artist, I’d say my music is soulful. It’s really exciting for me.”

Russell is currently in motion for Russell to do a series of concerts in the U.S.S.R. Russell has previously toured with Billy Ocean and Jeffrey Osbourne and done some dates with David Sanborn, now, she anticipates a U.S. tour later this year.

She says that the success of "Piano In the Dark" and the "Get Here" album was "very intense," but adds that it "enabled me to fulfill a major wish. I got to literally see the world." More recently, the "Get Here" track was performed by a new artist Otis Adams.

Although Russell has enjoyed a loyal black music following, she says that industry insiders still have a problem categorizing her music. "Some people think of me as a pop artist, some as a jazz/pop artist. I think of myself as a universal artist and I’ve always thought of myself that way," says Russell. I’m always trying to touch everyone with my music.”

Russell Gets Wicked.

Brilliant reggae band Aswad pauses in the midst of recording its seventh Mango album, "Too Wicked," at Kingston, Jamaica's Blackwood studio. And the first single, "Next To You," is due this month. The album also features cuts with Jamaican DJ Shabba Ranks. Shown, from left, are Angus “Dummie” Zebo, Tony-G, Aswad, Gussie Clarke, producer, Steven Stanley, engineer, and Brisley Forde, Aswad.

**Force M.D.'s 'Step' Back Into Spotlight**

NEW YORK—The Force M.D.’s is back on a successful visit to the U.S.S.R., where she performed live on a TV special—making her one of the first contemporary black artists to appear on television there. Now the singer/songwriter is embarking on a promotional tour to draw attention to her latest album, "Kiss Me With the Wind.

Russell says that her new project is "diversified and shows more sides of my musical personality" than did previous work. "I say that it’s a little more up and has more energy and zest than some of my other albums.

Russell burst onto the music scene in 1979 with her critically acclaimed debut on A&M. She subsequently recorded briefly for Warner Bros. before spending some time in Sweden in the mid-'80s. She enjoyed international success with a return to the label via her 1988 "Get Here" album, garnering three Grammy nominations for "Piano In The Dark," a top 10 pop and black music hit in 1989.

Russell, who also worked with the Brookyln, N.Y.-born artist on her first album, co-produced "Kiss Me With The Wind" alongside Larry Williams, with whom Russell co-produced the track "Good For Love." Narada Michael Walden contributed two cuts, including the title song and "Stop Running Away," the debut single.

"We’ve known each other for at least 10 years and I felt that, aside from Andre, Narada was about the only other producer I’d been able to relate to," says Russell, who penned most of the album’s material, including her version of "Dinner With Gershwin," a hit for Donna Summer that Russell co-produced in 1987. She collaborated with L.A.-based writers Sharon Robinson, Matthew Wilder, and Paul Glass.

Russell worked on a number of tracks at her home. "It was heaven, just being able to do so much of the programming there, and it’s the first time I’ve done that," she says. "I feel that this time, the production for this album really does justice to the songs I wrote."

Russell is particularly enthused about the tune “Night Train To Len-
**Billboard®**

**FOR WEEK ENDING SEPTEMBER 29, 1990**

**TOP BLACK ALBUMS**

Compiled from a national sample of retail store and one-stop sales reports.

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**BILLYBALL’S BLACK CHART RESEARCH PACKAGES**

The definitive lists of the best-selling black singles and albums, year by year.

- Number One Black Singles, 1948-1988
- Top Ten Black Singles, 1948-1988
- Top Black Singles of The Year, 1948-1988
- Number One Black Albums, 1964-1988
- Top Black Album Of The Year, 1965-1988

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A real contender!
On Def Jam/Columbia.

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Co Produced by L.L. Cool J.

with the emergence of more hybrid writer/artists and writer/producers, there are fewer opportunities for those who are only songwriters. "It's more competitive nowadays," says Andrews, "but that means we have to deliver better product now and be involved on all levels, talking with managers and A&R people as well as with artists themselves."

Ware says she finds herself working with writers who have the potential to be producers, a potential that both Fields and Andrews agree is worth encouraging. "Since more and more artists are writing their own material, I try to arrange collaborations between our writers and the artists themselves."

Fields says that although she and her staff have a vast catalog from which to draw, along with an extensive roster of well-known artists, writers, and producers, "I listen to everything that comes in because I'm always looking for new talent. But that doesn't mean I sign everything I hear. I'm very selective."

Andrews is currently involved with a project devoted to nurturing up-and-coming writers in high schools in South Central Los Angeles. "We're funding a studio and really finding a lot of great new talent in South Central," says Andrews, who has several projects in various stages of completion with writers that she and musician/producer/teacher Reggie Andrews (no relation) have discovered there. "It's very important that we give young people a chance in this business."

Andrews, Ware, and Fields point out that, contrary to how most record companies create separate divisions for the categories of music, music publishing cuts across such format barriers. All three work with music that covers the spectrum from pop to R&B. Says Andrews, "Music publishing really doesn't have the same concern for color. And we want to keep it that way, because music itself has no color either."

THE FORCE M.D.'S
(Continued from page 29)

beheartfelt ballads "Tears," "Tender Love," and "Love Is A House"—which was No. 1 for two weeks in 1987—had disbanded. But the group says the break was much needed.

"We didn't mind the long layoff. We had shows in Japan and Germany and we just bought homes, so we needed time to settle down," says T.C.D. "The delay was really due to the timing of the album and the record company. They wanted the album to be more powerful than it was when we first presented it to them. They wanted it to be more uptempo, so we would come out really BAM! So we went back to the studio, and looking for the best songs took a little time."

One of the Force M.D.'s' strengths has always been their stage craft. The group has just completed successful tours of Europe and Japan, and are currently working on a new show to take on a domestic tour later this year.
A WORK IN PROGRESS
After forty years, a legacy that boasts the Doors, the Eagles, Love, the Stooges, Phil Ochs and Carly Simon and a future that includes the Cure, Anita Baker, Metallica, the Pixies, 10,000 Maniacs and Tracy Chapman.

On Rubaiyat artists from today's Elektra reinterpret thirty-eight classic songs from Elektra's past: our work in progress.
In Order to Make Future Connections—
Audio to Digital, Digital to Digital,
Audio to Video—the Recording Industry Is
Learning How to Interface Today’s Studio
Equipment With Tomorrow’s.

By SUSAN NUNZIATA

As the professional audio market evolves, new needs and requirements are constantly brought to the fore, and manufacturers strive to accommodate changing requirements. Conversely, users are faced with the monumental task of learning and understanding a vast array of new technologies that have been designed, theoretically, to make their jobs less complicated.

And through it all, the art of engineering, the imagination necessary to create quality audio and video, is still as necessary as it was 40 years ago. The theme of this year’s AES, "Creating Illusions in Sound—The Fusion of Art, Technology, and Imagination," is a catchall that summarizes the essence of professional audio today. The question facing many in the industry is how to merge these elements in a way that is cost effective and productive.

Running a successful business has always been a bane to pro audio professionals, and as the economy becomes tighter, affecting budgets across the board, manufacturers, studio owners, sound reinforcement professionals, duplicators, and replicators are sitting back, assessing the market, and formulating ideas that will carry them through the next decade and beyond.

It is clear that the studio market is delineated into two main areas of expertise, traditional music recording and audio for film and video post production. As traditional studios face tightening budgets and locked rates, economics is an increasingly vital aspect in studio choices for investment.

While quality and reliability are still major criteria for purchasing, pricing is an issue now more than ever before.

The market demands from the post production arena have opened up new opportunities for many traditional music studios and post houses. These combination houses create a new genre of recording studio that attempts to incorporate the best of both worlds, bringing new requirements to traditional recording gear.

Studio integration is high on the list of demands from many studios, and some manufacturers feel that it could serve as the buzzword of the 1990s. The console is expected to evolve as the central control for the studio, addressing the need for multiple tape machine control and fader automation through a central data base that also ties these functions with session management requirements such as cue lists, tracksheets, and beat maps.

Improved automation is an integral part of this, and manufacturers seek a variety of ways to meet those needs.

(Continued on page A-14)

AES '90 Illustration by Ron Pastucha
Recently, George Massenburg and Allen Sides each made a sound purchase. The Sony PCM-3348.

Stop by Booth #300 to find out why the Sony PCM-3348 really struck a chord with these legendary industry leaders.

And while you're there, check out the Sony Info Theater featuring presentations by top audio professionals.
Executive Perspective

Record Industry: Synchronizers, Duplicators, and Replicators Look at Products


CARY B. FISCHER, VP, George Massenburg Labs (GML Inc.);

GML provides an extensive array of automation tools for music, film post-production, and broadcast. Products, created at least partly in response to the market's needs, are financed by the sale of their products alone.

Our graphics "front end" development is continuing toward becoming a replacement for the traditional work surface, if that is possible. Our goal is to provide a graphic interpretation so lifelike that users accept the visual as the result of manipulation of a more intuitive set of control devices. The net result should be that we can select any "engine" for this control surface, thus providing a standard set of intuitive tools for the end user.

The professional audio market has split into two distinct areas of activity. The first and most traditional segment of the market is music recording. Here we witness great difficulty in expansion by facilities due to constraints in recording budgets and the inability to raise studio rates. Some facilities who traditionally have based their capital equipment purchase criteria on quality and reliability have been forced into accepting recording product based upon the advent of more cost-effective automation tools.

The second segment of our market has grown significantly over the past five years. This market, of course, is the film and video post-production sector. Demands for solid-state television and higher quality movie soundtracks has necessitated the updating of film post-production facilities and has dictated that video and broadcast facilities "retrofit" for stereo.

This is not an easy task, faced with many challenges over the past two years, and has necessitated a development path that will carry our automation systems well through the year 2000. We have started to redevelop our system to afford the production user a more intuitive working environment through tools and terminology based upon criteria relevant to their specific environment. We have introduced functions such as multi-sectional operation, an events controller, software nested grouping and a system "smart start" that will allow anyone to set up a mix before turning on our system. Once the mix is up, you can turn on our system, which will boot up, setup menu, and go.

We will continue to develop for all segments of the market, as our system design affords us the luxury of vast expansion through hardware porting and additional software adjuncts.

This area of discussion is unique to our company as GML was founded and is driven by an extremely competent mixer/producer named George Massenburg. Every product and every update has run through a series of trials and errors periods within the standard GML product development cycle and is the result of our process that works within the actual recording process. As an example of this process, the recent Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind" album, which was recorded and mixed by George, was the subject of a products final development approval. Our new 8900 limiter/compressor, which was utilized in several versions during the recording of this album, was developed during the recording process and is an integral part of the process for any other company with such privileged access to the "true acid test." In fact, all of our products are the net result of direct user input, user developed and user tested within the recording environment.

Discussions regarding format compatibility of any type tend to incite raw primal responses from the majority of the markets user base. In our case, we have attempted to open a dialog with all automation manufacturers on an open data exchange format that would allow clients to move between various automation environment with minimal reconstruction of the original mix data. We have had direct cooperation from Otari disk mix people toward reaching this goal; however, the manufacturers seem determined to go alone.

CHRIS JENKINS, Product Director, Solid State Logic: The rate of change in the speed of digital technology and the appearance of products directly relates to their price and sophistication.

There are "new" keyboards, signal processing boxes and inexpensive mixing consoles at every trade show. For manufacturers of highly sophisticated systems, like SSL, the pace of change is slower. This is because our design philosophy is to produce the best possible system for whatever application we are addressing. It’s a policy which seems to work, with around 80% of all albums that make the chart being produced using SSL consoles.

When SSL introduces a new console it has to represent a major leap in design and architecture and automation. This is not something which can be done quickly, but it is something that we are always working toward. (We see) continued advances in console and automation technology, but the rate of change is slower. Here we again see an example of what is coming out of the multitude of digital systems once the studios become more adept at making comparisons. Currently this is a bit of a jungle for prospective purchasers, and I don’t envy them their task.

SSL has followed the route of designing application-specific digital products, rather than creating an all-encompassing "workstation." The problem with a general purpose tool is that it can be marginally effective in any of the roles, or, it can be marginally bad in the other ones. We don’t do any of them very well. We designed ScreenSound as a dedicated audio-for-video product with a specific set of performance criteria, just as we would have done with an analog product.

Already it is possible to see the difference between the professional system and a workstation, because with the launch of ScreenSound’s SolidNet at AES, for the first time a true multi-user professional system has been made possible. SolidNet is a digital audio network which enables centralized mass storage of sound files, and gives individual users the ability to pass work around between themselves while downloading and uploading work. It’s actually a massive step forward, taking digital editors out of the hobbit era forever.

Another feature of ScreenSound is that it can lock together up to seven ScreenSounds, allowing synchronized playback. This turns the network into the first digital multitrack, the largest hard disk multitrack ever created.

We are always pleased to listen to engineers and studio owners. Fortunately, because we regularly create consoles to their individual specifications, we get a lot of interesting ideas and general comments. We also hold regular User Group meetings, we’re having one during AES in L.A., to invite input. Hopefully, we are already on top of the things which people bring up, but occasionally there are some surprises.

A recent example of the degree of user involvement we allow is the console for New York’s Right Track studio. Frank Filipetti was keen to have a number of special features, all of which we were able to provide. The console has 24 45 degree wings, allowing the 80 channels to wrap around the engineer bringing all of the controls within easy reach. There is also a choice of SSL eq’s as Frank wanted the option of using both the classic bell eq and G Series eq’s. Obviously all of the electronics and the automation are G Series. It’s a highly customized console, but a very appealing one, too. SSL does talk about digital, because it is new and CD has been such a successful format, that it is easy to forget that analog has many subtleties and sonic artifacts which listeners find desirable. For those of us who believe the new era in digital production for many years to come, in the areas of sound manipulation, whether editing or signal processing, digital obviously has advantages which are difficult to overlook and will predominate. As for consoles, I am arguing whether it is better to be talking about the new 16/24 track digital console or the next digital multitrack. But there are advantages in the automation of functions, and ultimately, for more complex production processes, such as for mixing, the digital console will predominate.

Analog and digital tape machines will coexist for some years to come, if only because tape machines have a long working life. It is true to say, however, that most projects with a large enough budget would prefer to record on digital and to mix on analog. Executive Perspectives continues on page A-4
EXECUTIVE PERSPECTIVES

JOHN CAREY, National Marketing Manager, Otari Corp.: Otari has recently developed a new generation of analog recorders using microprocessors to control the adjustment of record and reproduce electronics automatically. This advancement provides speed and accuracy to a process that had been time consuming and expensive.

Otari has developed a new line of mixing consoles which are specifically targeted to the film mixing and TV post-production stages. This market segment has undergone substantial growth and represents a solid opportunity for future business. Otari consoles provide state-of-the-art performance at reasonable price points to facilitate more profitable operation of a post-production audio facility.

Otari has developed a disk-based digital audio recorder and includes the DDR-10. The DDR-10 is a very high-performance digital recorder using 64x over-sampling A/D and Bx over-sampling D/A converters. The output converters also include APOGEE auto filters for the optimum in sonic clarity. This high-performance recording capability is combined with the speed and flexibility of disk-based random access digital editing and is enhanced even further by on-board DSP functions to accomplish equalization, pitch shift, time compression all within the digital domain. The DDR-10 is a logical extension to Otari’s full line of analog and digital recording products and provides the studio with a complete recording and editing system in one unit.

New products/technology emerging as replacements or improvements: Higher performance analog recording systems with improved tape tape performance, signal pre-processing, automatic tape alignments, and internal synchronization will be the next generation. Lower cost full-function digital recording and editing systems are available now, while disk-based systems are expanding their capabilities to include (replace) those of the recorder, console, outboard gear and editor.

Otari is currently engaged in the process of expanding our product line to encompass those advancements and new technologies described above.

Otari has always placed a great deal of value on the constant stream of input and feedback from our customers and the markets in general. There has never been a time when we did not seek out the users input and comments before, during, and after the development of any new product. The users are the people who establish what we develop and how the products look and operate.

The MTR-90tl was in large part specified by our customers including the internal chase synchronizer the EC-101 to create the “super tape recorder” in the audio post studio.

The MTR-10/12 series studio/production recorders were specified by radio production engineers and recording studio engineers. The Series 54 production console was defined by requests and comments from our customers Series 34C and others looking for a better solution to their needs. The Premiere film mix console was specified by the engineers who planned to use it once the development process began. Analog and digital can and does exist now. We at Otari believe that the application will always be the best definition for them. We supply a very broad line of analog and digital recorders from mono to 32 channels for this very reason.

For example, if an engineer requires 92 tracks for a recording session, he or she would get the additional tracks from available remote modular disk recorders by simply entering a few commands from the keyboard. With network, large scale environments are becoming less complicated, since there is no need to transport, patch, and synchronize additional tape machines in the recording studio. Both small studios and large multi-room facilities stand to benefit by the use of this technology.

In addition to our own R&D labs, we maintain beta test sites at several audio facilities throughout the U.S., Europe and Japan. The CyberFrame was entirely designed by observing and analyzing the workflows of actual professionals. By studying their real job functions were mundane and which were, we designed software that automated the boring, routine tasks, while augmenting the enjoyable aspects of the recording process. Along this line of thinking, we are also exhibiting new mixer automation technology at the L.A. Audio Engineering Society Show utilizing mappable motorized faders. The project, developed jointly with Uptown Automation, is driven by the umbrella of digital mixing power, coupled with the tactical and visual feedback so critical under intense session pressure. Whether analog or digital, hard ends or virtual, this will allow engineers to “drive” their systems.

The reproduction and signal manipulation capabilities of digital audio satisfy certain artists, just as the tonal qualities of analog audio please others. If a project was done correctly in the digital domain, the user may not ever realize the analog tape was being used. Yet if an artist used a device that produced digital artifacts while creating the music, he or she will say “I don’t like digital” rather than blaming the particular product. Our products have always been about creating the serious product. Our goal was to produce the right tools, resulting in one of our strongest selling points. As for format coexistence, whether a track is created digitally or through analog means, it is the final product that counts — the mood and color of the musical piece. In that respect, analog and digital formats do coexist as sound textures.

CHRIS FOREMAN, Marketing Manager, Panasonic/Ramsa:

Comprehensive measurements and extensive listening tests for the current generation of "processed" loud-speech systems have substantial problems. It appears that the dynamic processing is being used to "bandaid" designs that could not exist on their own merits. Our answer to these problems has been to develop a new line of "unprocessed" loudspeaker systems, the Ramsa WS A500 series, using the best ideas from classic loudspeaker system designs enhanced by new concepts like crossover network time correction and 6th-order vented box alignment along with new materials technology like our molded resin enclosure and deep-drawn titanium diaphragm. The "unprocessed" result produces better linearity, accuracy, and impressive performance.

In an industry that is currently divided by professional recording community. Yet, professionals have continued to request additional features. For this reason, the new Panasonic SV-3700 and SV-3900 DAT Series is a unique professional product, which is VR type shuttle/jog wheels for precise positioning, an all-new transport system with 1000% search speed AES/EBU digital I/O, improved A/D and D/A electronics and, on the SV-3900, an RS-422 serial control port with the ability to address up to 32 DATs on network using ES-Bus or P2 protocols. While these new Panasonic DATs are not time-code equipped machines, their new features make them valuable in applications like video production and post-production, automated broadcast and live theater presentations.

The audio markets we serve are demanding increased connectivity and compression, improved audio signal quality and automation and higher levels of before and after-sale service.

We do extensive market/user surveys but few "dream" products ever come to market since most users, when asked to describe a dream product, describe just that, a dream that is impractical in terms of technology or cost or both.

Professional users purchase products on their merits, not just because of analog or digital technology. For this reason, as long as any analog product has significant price or performance advantages over an equivalent digital product, users will continue to choose that analog product and manufacturers will continue to build that analog product. The crossover of technology will make the coexistence decision, not the manufacturers.

One example is the full digital mixing console. At this time, a full digital mixing console has a "learning curve" that is beyond the scope of a state-of-the-art analog design would be cost-prohibitive. As a result, our Ramsa mixing consoles continue to be dominated by analog technology.

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EXECUTIVE PERSPECTIVES continues on page A-6
MORE ENGINEERS GO GOLD ON AMPLEX THAN ON ALL OTHER TAPES PUT TOGETHER.

Every engineer listed here has earned the prestigious Ampex Golden Reel Award for creating a gold album exclusively on Ampex audio tape. Find out what makes Ampex tape right for your sound. Just call or write for a copy of our new 456 Technical Brochure, and see why Grand Master® 456 is engineered like no other tape in the world.
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MARK R. GANDER, VP, Marketing, JBL Professional: JBL will be responding to the market demands for more fully integrated system concepts. While there will be continued demand for individual loudspeakers and electronic components to solve specific problems, new technology and customer demand for simplicity in operational interface will bring about further integration of electronic systems and loudspeaker components into complete sound system solutions to the sound production challenges of the future.

New product introductions will be made at the very high end, pushing the boundaries of technological innovation, as well as at the lower levels, bringing cost-effective solutions to the broadest range of users. Response to creative and technical problems will take the form of both responding to market demand as well as creatively applying technology to lead the market to new directions and capabilities.

The goal is to allow the engineer using the tools greater speed and efficiency in performing currently recognized tasks, and to realize new connections and capabilities that expand the creative horizons of the technology.

The rapid increase in digital solutions, which will allow software-based integration of multiple functions, will be balanced by a greater understanding of the suitability of analog-based solutions for specific applications.
## Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

### BILLBOARD SEPTEMBER 29, 1990

#### SALES

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### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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**Round the Globe Music, Ltd.**
**RETAIL PROMOTION & MARKETING SPECIALISTS**

**STILL! #1**

National Billboard Rap, R&B, Pop, Dance Singles & Album Charts. National Mom & Pop Retail Promotion. National Video Promotion. 5 #1 Rap singles so far in 1990!! Spending 19 WEEKS at #1!!! Consistently in the top 10 of the Billboard Charts in 1990! Look for us on the Dance Charts!

Round the Globe Music, Ltd. 145 West 28th St. 10th Fl. New York, NY 10001

TEL: 212/947-5575  FAX: 212/947-7557

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**FOR WEEK ENDING SEPTEMBER 29, 1990**

**Billboard. HOT RAP SINGLES™**

Compiled from a national sample of retail and one-stop sales reports.

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They're Livin' in The Light. EMI execs celebrate the release of British vocalist Caron Wheeler's debut single, "Livin' In The Light," from the "UK Blak" album. Shown, from left, are Paula Subotnick, marketing manager, EMI; Glyncse Coleman, VP, urban promotion, EMI; Sal Licata, president/CEO, EMI; Wheeler, Ron Urban, executive VP/GM, EMI; Jack Satter Sr., VP, promotion, EMI, and Jim Cawley, senior VP, marketing, EMI.

LaLa Means I Love You. Singer/songwriter LaLa puts the finishing touches on her next album project, for Motown Records, in a Los Angeles recording studio with engineer John Van Nest, left, and producer Larry Robinson, right.


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*Brazilian Beat. Brazilian songstress Margareth Menezes prepares to take the stage in New York's Central Park to play songs from her new Mango album, "Elégobo." Wishing her luck are band member Charles Negrita and David Byrne, with whom Menezes performed on the "Rei Momo" tour.*
DJ's To Mix In Fall; Independents Have Their Day

"The gang that should hang together is the one that contains the sisters and brothers who are all in the same frame of mind. It's unity time." Oaktoon's 3-5-J

COMING TOGETHER: Over the next six months, several organizations are planning conventions. Although each event has a slightly unique tone, a common theme running through each of these events is an emphasis on credibility and survival of dance music in the mainstream music industry.

Amsterdam will be the site for the U.K.-based Disco Mix Club's European DJ Convention, Oct 14-16. Panels will be spread out over the Paradox Hotel and the RAI Congresscentre. Debates will be held in Dutch and English. Issues slated for discussion will include the power of remixers and DJs over the mainstream market, club management, and sampling.

The conference will include the final of the highly competitive European DJ Mixing Championships. The contest has been in preliminary stages since the beginning of September. Among the confirmed finalists so far are Wreckless, from England; Elliott Ness, Finland; and Pedri, from Spain. The finals will be held over two nights at the historic Metropool and Kongsburg clubs.

For information and hotel booking information, call 0208-676-6800.

When the First Annual International DJ Expo convenes at the Resorts Casino Hotel in Atlantic City, N.J., Oct. 23-25, the primary focus will be on various technical aspects of being a club and mobile DJ.

Sponsored by Testa Communications, the confab offers panels covering such topics as relationships between jocks and club owners, trends in digital audio technology, and the broadening of the mobile DJ market.

Additionally, a series of music and video-oriented discussions will be offered, moderated by major-label dance department heads including Dave Costanza from Epic Records and Cary Vance of Virgin. Call Kathleen Coppola at 516-764-8677 for details.

From Feb. 13, the Desert West Record Pool will host its first Desert West Music Round-Up at the inch are provided by U.K. mixmaster Zeu B. Held.

The group shines best, however, on the album's original material, written by lead vocalist Andrew Kubiszewski. Most striking are the frenetic synth-houser "Everyting Is Different Now" and the moodier "Imagination."

Cardiac Records (212-977-8020), which has been quietly issuing hip-hop/EB-based jams for several months now, is set to create a club-level sticker with a potent pair of single you won't want to let slip by.

First comes the ambient house-flavored "One Nation" by Ulo Rowe. This well-produced track is textured with ethereal keyboard lines and Rowe's rich rendering of optimistic lyrics.

More pop-accessible is "Show Me Love" by Ed Terry, a sparse house jam that provides a fine showcase for the veteran session singer's highly emotive style. Smooth, radio-friendly influence of the tune's co-writer Jethrobean is most evident. Give it a spin.

Although best known as the home of cutting-edge rappers like Sir Mix-A-Lot and Kid Sensation, Seattle-based Nasty Mix Records (206-229-8772) ventures into the techno-pop arena with "Strong Emotion" by Blu Max.

This noteworthy collection is a nice blend of hi-tech hop-grooves and old-fashioned soul vocals, courtesy of charismatic front man Alex Jonson. The first single has yet to be chosen, though we're betting on the poppy, hook-laden title track, or the aggressive and funky "Fight The Feeling."

If Live Crew makes you blush, you may have a ticket to trouble by digesting Sex-D'natic Wake Up (And Smell The Pussy) on Quark Records (212-488-7290). Placed on top of an insinuating swing groove, an assertive female rapper orders her bed partner to perform all sorts of charming sexual acts. After innumerable male chauvinist rhymes, it's refreshing to hear a woman reverse the roles for a change.

For something to take you into the wee hours of the morning, be sure to check out "Sweet Ambience" by Lovechild (Strictly Rhythm, 212-246-0030). This hypnotic, atmospheric house instrumental comes in a series of remixes that stir the body.

Finally, what's a party without a finger-snapin' diva Italian import Maude tries for much-deserved American acceptance with "Get On The Move" (Emotive, 718-261-7091). The single is divided into two parts: the A side kicks along a hip-house vibe, while the B side scoops out a percussive, deep bass territory.

PREVIEW: Although it's not scheduled for commercial release for another six weeks, we can only hope to see a sneak preview of the second album by Atlantic recording act Ron Kan.

Tentatively titled "Syntonic," this engaging hi-NRG/stop-styled set takes a decidedly more song-oriented stance over the sample-heavy approach of the previous "Move To Move." No longer a duo, multi-instrumentalist/producer Barry Harris steps up to the mike and reveals a surprisingly potent singing voice, as well as matured songwriting talents. Clear choice for the first single: the exuberant John Luongo-produced anthem "Liberty."

TID-BEATS: Although George Michael will not unveil the dance-oriented "Listen Without Prejudice, Vol. II" until this summer, club jocks will soon be treated to a pumped-up version of the down-tempo "Freedom 90" from the current, ballad-dominated "Vol. I." Michael is doing the remixes himself.

Here's a rumor we'd like to see come true: Jazze B and Michael Jackson are said to be planning to write and produce material for Jackson's next album. According to sources, Jazze will construct several instrumental tracks for (Continued on page 37)
### HOT DANCE MUSIC

#### CLUB PLAY

Complied from a national sample of dance club playlists.

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#### 12-INCH SINGLES SALES

Complied from a national sample of retail store and one-stop sales reports.

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### Kym Mazelle

**Don't Scandalize My Name**

*prod. by Alan Sanger and Herbie Hancock

**Brilliant!**

Produced by Alan Sanger and Herbie Hancock

**Figure 12 Productions**

*On EMI/Capitol, EMI/Capitol and EM.I/Canada Records.

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**Billboard**

SEPTEMBER 29, 1990

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### NOW LOOK HERE BABY...

**Don't Let Me Read You, Write You, Add You, Subtract You, Multiply You, Divide You, and Leave You With No Sum, Sweet Thing**

*[uh-huh!]*
NEW YORK—Evoking from DJ to mixer is a natural process in the world according to Freddy Bastone.

"Without DJ'ing, I wouldn’t have been mixing records in the beginning," says Bastone. "But after DJ’ing now, I’m kind of lost about what’s going on. I really appreciate DJ’ing now, more than ever, because it keeps me in touch with what’s going on."

The 27-year-old Bastone, who is also a musician, began spinning while still in high school, and was master DJ at Manhattan’s now-defunct Danceeteria. He also worked as a DJ at the Fun House and Townhouse 48.

Approximately 10 years ago, mixer John Luongo asked Bastone to be his "club cars" in the studio, and Bastone worked at promoting Luongo’s records. His first solo mix project was for Ned Sublette, a Sleeping Bag act that sold about 3,000 units.

Bastone then moved on to Profile Records where, as an A&R, he signed Paul Hardcastle to the label. After that, six-month stint, Bastone mixed more songs and launched his own label, Metropolis Records, which was distributed through Emergency Records.

Metropolis, which had Shannon and similar acts, lasted two years, but it wasn’t paying the bills, according to Bastone. "What was paying the bills was being in the studio working for other people. I’m more the person that likes to stay in the studio and be creative." Running a business did not suit Bastone.

A series of productions and mixes followed, along with an A&R post at Epic, where he signed Will To Power. After leaving Epic two years ago, Bastone continued on the production and mix circuit and, last year, became a Corporation Of One when his first project under that pseudonym was released on Tuff City (U.S.) and Desere (U.K.).

Other Bastone-produced projects include recently released albums by Georgia Jones on Polydor in the U.K. and The Almighty El-Cee for Select.

Bastone has been in tune with music since his childhood—his father is a jazz musician—and he credits a range of musical influences that includes Queen, Led Zeppelin, Aerosmith, Barry White, Teddy Pendergrass, Kool & The Gang, early Earth, Wind & Fire, and Stevie Wonder.

"I kind of want everything to go back to simple," he says. "I’m going along with the times—I did hip house music two and a half years ago, and I’m always trying to find out what’s the new thing, what’s it going to be—but when I go home at night I still listen to the old stuff." Bastone sees the ’90s as a time of musical open-mindedness. "I think in the ’80s a lot of people were just really close-minded," he says. "People used to be singular, just ‘I like rap,’ or whatever. I think we’re now like rap, and they like house, and they like rock, thanks to MTV, because it’s all over the place. Everything might, hopefully, become combined."

For his own work, Bastone prefers live mixes, usually using 16-tracks, and avoiding overproduction. "When I’m in the studio and I’ve got an idea, I like to just do it, there. I don’t like waiting. I find that working, all the technology gets in the way. Technology limits the spontaneity of the stuff."

And spontaneity is the stuff of DJs.

DANCE TRAX
(Continued from page 35)

Jackson to embellish.

Meanwhile, longtime Jackson producer Quincy Jones has been brought in to guide the third Columbia album from U.K. sibling duo Bros. After two American mis-fires, the new set is said to be crucial to the group’s future here.

Premier DJ Tony Humphries has been clocking extensive studio hours lately. He just remixed "Spillin’ The Beans" and "Do You Love Me As Good As You Look?" two tracks for Jellybean’s as-yet-un-titled Atlantic Records album. Also forthcoming are reworkings of "The Sun Rising" from the loved on Atlantic, and "Part Of Me" by Warner Bros. recording artist Donna McElroy.

NEW ON THE CHARTS

Big Life recording act Blue Pearl aims to prove that sometimes the best material does not require song and arduous plotting.

Composed of former Killing Joke member Youth and American sax horn session singer Durga McBroom, the duo met in Venice, Italy, last year, where McBroom was performing as a backup vocalist in Pink Floyd’s touring band. During a brief visit to England, Youth invited McBroom to work on some songs. Among the results was the single "Naked In The Rain," which reached the top five on the U.K. pop charts, and enters the Billboard Club Play chart this week at No. 37.

Other fruits of Blue Pearl’s impromptu session will be offered on the act’s full-length debut, tentatively scheduled for release in November. The merging of McBroom’s rock background and Youth’s increased interest in the U.K. ambient house movement should make for a unique collection.

Contact: Dennis Wheeler, managing director at Big Life Records, 212/941-1666.

LARRY FLECK

HOT DANCE BREAKOUTS

1. GAS STOP (WHO DO YOU THINK YOU ARE) BOOGAR ALEX
2. TIME AND AGAIN DJ PIERRE
3. I NEED YOUR LOVE GOOD GIRLS
4. GIVING YOU THE BENEFIT PEBBLES
5. SUICIDE BLONDE JOKES ATLANTIC

12" SINGLES SALES

1. BLACK CAT JANE J JACKSON
2. AIN’ IT GOOD TO YOU M.C. SHAN
3. DENIABLE ADVENTURES 4/CO
4. WON’T TALK ABOUT IT BEATS INTERNATIONAL
5. TIME AND AGAIN DJ PIERRE

Breakouts: Titles with future chart potential based on club sales or sales reported this week.

BLUE PEARL’S MCBROOM

 Produkted by Dennis’ Dennis D for Sian Jinn Productions and Shipyardhouse for Electric Motion Productions. Press the forthcoming album "Move To This." U.S. representation Armon Books Inc. for EMI Management.

Cathy Dennis
Just Another Dream

Cathy Dennis, the delightful voice of the D-MOB hits "C’mon And Get My Love" and "That’s The Way Of The World," returns with one all her own.

Available on 12" and Maxi Cassette

BILBOBOARD SEPTEMBER 29, 1990 37
Stoli presents music

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The Stoli World Music Series presents GRP recording artists Acoustic Alchemy in an exclusive live radio concert broadcast on Halloween. Check your local radio listing for time and station.
Queensryche Strikes With 'Empire' Album Catapults Band To New Levels

BY ELIANNE HALBERG

NEW YORK—Although Queensryche guitarist Chris DeGarmo admits that having a hit single would be "fantastic," he says the band never approached its new EMI album, "Empire," with one in mind. "We're not a singles band," he says. "We just write the fact that radio now plays us a test of time, finally. We have enough fans now that that request it. We've radically altered our chemistry. Radio just suddenly realized they can play Queensryche and people won't change the station."

Queensryche—DeGarmo, lead singer Geoff Tate, guitarist Michael Wilton, bassist Eddie Jackson, and drummer Scott Rockenfield—landed on the Album Rock Tracks chart this summer with the track "Last Time In Paris," from the "Adventures of Ford Fairlane" soundtrack. It served to set up the Sept. 4 release of "Empire." The album's title song—with its striking images of urban violence—has hit the album rock chart with a bullet.

While Queensryche's previous album, "Operation: Mindcrime," made a slow climb to gold and is nearing platinum, "Empire" has already topped 500,000 in sales, debuting last week at No. 35 on the Top Pop Albums chart.

"It's nice to find a place," says DeGarmo. "MTV played us heavily last year, but our success and fan base weren't devised around a hit. 'Eyes Of A Stranger' [from 'Operation: Mindcrime'] did well and expanded our base and a hit would expand it more, but it's expanding anyway. Of course, I would be lying if I said I didn't want a hit from this album, but it would have to be something we mean, not something calculated.

A Top 40 breakthrough for Queensryche with this album is quite possible, predicts EMI marketing VP Jim Cavley. Coming off the success of "Operation: Mindcrime," the label had its strategy (Continued on next page)

Three Byrds Reunite For Box Set Sessions; Hornsby's Pals: Lalah's Bow; Voter Rock

AMID THE BONANZA of boxed sets coming from record companies to pump up the volume of their four-quarter sales, (Billboard, Sept. 18), the Beat has gotten the good word from Columbia that its Byrds box, due Oct. 23, will feature four new studio tracks from founding members David Crosby, Chris Hillman, and Roger McGuinn, as produced by Don DeVito last month in Nashville. One is the choice McGuinn song "Love That Never Dies," previously described in the Beat (Aug. 11). Session players included Al Kooper, Jim Lauderdale, Van Lynch of Tom Petty's Heartbreakers and John Jorgenson of the Desert Rose Band. Among 17 other newly released tracks in the four-CD set will be live versions of "Turn! Turn! Turn!" and "Mr. Tambourine Man," recorded with Bob Dylan at the Roy Orbison Tribute concert in February.

ACROSS THE RIVER: The Bruce Hornsby & the Range show Sept. 12 at the Reebok Rivertage in New York turned into an elevated affair after opening set Cowboy Junkies canceled, due to lead singer Margo Timmins' bout with pneumonia. Stretching out, Hornsby played Kit John's classic "Burn Down The Mission" and an encore tribute to Leon Russell, his admitted idol, whom Hornsby is producing for an upcoming disc on Virgin. Shawn Colvin showed up to reprise her harmonies from Hornsby's latest RCA disk, "A Night On The Town," and Branford Marsalis sat in, playing a jazzy jam with Hornsby that evolved into "The Way It Is." Backstage, Marsalis said he was L.A.-bound to record an upcoming blues disc with his quartet, joined by Ruth Brown, B.B. King, and John Lee Hooker. Also backstage was singer-songwriter Willie Nile, who reports that his debut disc on Columbia, due early next year, is being co-produced by T-Bone Wolk, with guitarist Richard Thompson among the featured players.

ON THE BEAT: Paul Simon's upcoming Warner Bros. disc, "The Rhythm Of The Saints," is now set for release Oct. 16. A previously scheduled arrival date was reported in the Beat last week... Heaven only knows how far Lalah Hathaway will go. Proudly introduced by Virgin promotion VP Sharon Heyward, this young singer/ songwriter is doing a showcase crowd at the Ballroom in New York with a sleek, soulful, and all-too-brief set from her pop/R&B disc. Hathaway's first single, "Heaven, Knows," is a top five hit on the Hot Black Singles chart. The late Donny Hathaway must be smiling down on his daughter... School Day News; Steve Leeds, director of international talent at MTV, goes back to the blackjack table again this fall with a course on the music biz at the New School for Social Re-
A VERSATILE VAN ZANT
Johnny Van Zant wanted to mix things up on "Brickyard Road," his debut album for Atlantic. The result is a cookbook resembling that of Lynyrd Skynyrd's Ronnie Van Zant and Donnie Van Zant of 38 Special. But surprisingly, there are also generous doses of pure pop songs, power ballads, and even a little dance music.

QUEENSRYCHE STRIKES WITH 'EMPIRE'
(Continued from preceding page)

set for retail, video, radio, and tour exposure of the band. EMI reps played several songs of "Empire" for key retailers in the weeks before its arrival. Record stores received a 30-day display calendar with pull-out pages, counting down the days to the new album's release. A triangular display piece was designed to hold the CD and the two COC copies of "Empire." A video of the title single is in active rotation on MTV and EMI plans to follow it up by promoting "Best I Can." The second single to be taken from the rock band "and really let the album's sales [level] speak itself," says Cawley. As sales build, EMI will bring in a third single, "SilentLCedi," to Top 40 radio.

This is really an incredibly special, different band whose music was really coming from their creative spirit," says Cawley. "Their music is just totally inspired, it's not in any way commercially driven.

Label execs and the band members are quick to credit strong management in Queensryche's steady ascent. "It's a fine position we find ourselves in, in association with Q Prime," says DeGarmo of the savvy management team of Cliff Burnstein and Peter Mensch, who also have guided the careers of Metallica, Def Leppard and others. "They've placed a lot of responsibility on the band. We're not puppets. They are very objective, listen to our material, feed us comments and we listen. It's mutual respect. They function as an addition, and they're fair.

Although Queensryche's lyrics are not riddled with expletives, they are "explicit" in the best sense. The band members are not afraid to state their opinions on political and social matters. While this is hardly fodder with which to build a big record, it does place the band in a certain position of responsibility. "Empire," while not a concept or thematic project, reflects personal observations on a variety of current issues.

"Music has a tremendous impact on the people who listen to it, but a song is not going to make a person kill themselves," says DeGarmo, alluding to the recent heavy metal-suicide trail of Judas Priest, in which the band was acquitted (Billboard, Sept. 8). "That is the result of personal problems way beyond anything contained in a song.

"I'm not in favor of censorship, but rating records is not an unrealistic proposal," he continues. "Films are rated. An 11-year-old would be shocked by 'Platoon,' 'Apocalypse Now,' or 'The Exorcist.' The subject matter is a little heavy for someone that age. If an album has extremely explicit lyrics, there is nothing wrong with indicating that on the jacket to alert consumers. The tragedy is a senator ruling that a record won't be stocked in stores. What makes this country is that we can make choices. You can buy to not buy what we want. That choice shouldn't be taken away.

Queensryche's material, he notes, is not offensive in it's reality. We make a lot of statements about political situations that are twisted into our fictional stories. We are blunt and intense with the ideas we present but we haven't been singled out, for whatever reason. My position is that people should have a choice. If someone finds our record offensive, they can skip it. I'm not a conservative person, but I think you can get an intense story across in a classy way."

Queensryche will undertake a worldwide headline tour in November, and the buzz around "Empire" is already making the band a priority news. "When you write it, it means a lot and we always hoped other people would find it. What inspired it," DeGarmo notes. "We knew that 'Operation: Mindcrime' was different from other records out there, and in that respect, we had hope that people would like what we did. There's satisfaction in that and the fact that so many people found something in a pretty obscure record. That means obscurity is good; there is room for it, and that means a lot to us. If everyone sounded the same, there would be an extremely boring landscape.

BEHIND THE SCENES AT SIRIUS RECORDING STUDIO
(Continued from preceding page)

Release of "Runaway," the band's much-anticipated debut album, is causing excitement among fans and industry alike. The album was produced by Ronny Zant and his bandmates, and features a fresh blend of rock, pop and dance sounds.

The album has sold more than 250,000 copies, according to David Zant. So far, the band has performed in front of concerts and radio stations, and has played sold-out shows, bringing their unique sound to a national audience.

Meanwhile, the band is preparing to release their second album, which will feature more mature and introspective material. Fans can expect a mix of hard rock and acoustic tracks, with a strong preference for upbeat and danceable beats.

The band's success has not gone unnoticed, and they have been invited to perform at several high-profile events, including festivals and concerts. With their powerful vocals and energetic stage presence, the band is making a name for themselves in the rock world. Their dedication to their craft and their不断增加的 fanbase make them a force to be reckoned with in the music industry.
TALENT

TALENT IN ACTION

BILLY IDOL
GENE LOVES JEZEBEL
Central Canadian Exhibition
Ottawa

THE COCKSURE WALK was more a list, the spurs and spurs ostentatiously wouldn't induce nightmares in Carl Lewis, the jumping might not daunt Michael Jordan. But Billy Idol is back on the road, temporarily throwing short-outs instead of long bombs.

Idol's current "Charmed Life" tour sports most of all the singer's trademarks—snarls, snarls, swag-
er, self-deprecating, sardonic sex-
ism, and sculpted, searing rock.

There is drama—a "Guns'n' Roses"-style entrance—and a heavy emphasis on hits. His latest, "Crude Of Love," is unfurled before the 90-minute show is a dozen minutes old.

At this date before some 7,100 fans, however, some elements were lacking from what is usually a first-rate power rock performance. There was an awkward pace to the show—an initial blast that somehow didn't build momentum, a sense of event and spark, until a final top-form fury.

And Idol's new band, conspicuously missing guitarist Steve Stevens, was still ironing out some songs and looking for its identity.

But the biggest drawback is that Idol is, for the time being, a wounded warrior valiantly soldiering on. His recovery from a motorcycle accident has been remarkable, but it is still incomplete. Idol brands his walking stick that he probably should use for more than pointing and swinging onstage. As the limp grows more pronounced throughout the show, it becomes harder to subvert the winces and enjoy the music.

And enjoy you still can. Three quarters of Idol's normal effort is a match for most rockers on the circuit; his voice is as strong as ever, perhaps even better. And the repertoire has bloomed to yield more than enough radio-friendly material: "White Wed-
ding," "Sweet Sixteen," the crowd-
awakening "Mony Mony," the set-
ending "Rebel Yell," and an encore of "Get To Be A Lover."

Gene Loves Jezebel opened with a perfunctory set that took on a mea-
ningful quality, largely because the band made little effort to relate to and win over its audience. Despite riding high with "Deusex" atop the Modern Rock Tracks chart, this vet-

eral band is far too unfamiliar to many to be acting this aloof. The iron is hot, but the band looked too bored to strike.

As of Sept. 7, Faith No More took over as opening act, as planned.

Kirk LaPointe

SHOES

Club Lingerie
Hollywood, Calif.

OLD-TIME POWER POP freaks had to be (pardon the expression) shoe-horned into Club Lingerie Aug. 18 for the long, long-anticipated L.A. debut of Zion, Ill's preeminent pop-rock band. Most in attendance agreed it was worth the 13-year wait.

Shoes—no "the," please—have ac-
themed a big cult club fan since the band members made their mark with their tuneful homegrown debut, "Black Vinyl Shoes," in 1977. Three fine but commercially unsuccessful albums for Elektra followed. Today, the band continues to craft its melodic "80s-derived original songs for its in-house indie label, Black Vinyl. This year's superb "Stolen Wishes" may be the band's best, most consistent release ever.

Backed by a new drummer and a peripatetic guitarist/keyboardist, the group's vocal frontline of Gary Kibe and siblings Jeff and John Murphy (the former two on guitars, the latter on bass) presented a spark-
ing show of terrific new songs and fan-pleasing oldies at the Lingerie. The performance was all the more aston-
ishing given its circumstances, for John Murphy had been hospitalized with a bleeding ulcer only three days before.

The evening featured driving ren-
ditions of "Rebel Yell," "We Got The Day," "Your Devotion," and "I Want You Bad" from "Stolen Wishes" and such compelling numbers from the past as "Tomorrow Night," "Too Late" and "Burned Out Love." For a group that has often eschewed the stage for the studio, it was a wholly satisfying set that left fans begging jubilantly. Major-label A&R people should get it with and try this Shoes on for size.

Chris Morrisey

AL GREEN
MIGHTY CLOUDS OF JOY
Circle Star Theatre
San Carlos, Calif.

"WE'RE GONNA HAVE a party if you want it, but we're gonna do it in the name of Jesus," said the pastor of the Full Gospel Temple of Memphis. The Rev. Al Green brought a seven-

piece band and three backup singers to the revolving stage, where this crowd was really ready for church.

This dynamic original had them in the palm of his hand on "Amazing Grace" and "Nearer My God To Thee," stomping his feet and singing off his knees. Even now, he might be the greatest living male soul singer. They ate up the funky gospel rhyme "Everything Is Gonna Be Alright" and the blues shuffle "Jesus Will Fix It," from his 1987 release, "Soul Survivor." He sold them on the hip-hop of "As Long As We're Together" from last year's disk, "I Get Joy."

The biggest man at the show might have been Green's bodyguard, con-
stantly going into the crowd after the gawking singer.

"I don't like a dead house," the rever-

end proclaims at one point. They adored him, but might have been a bit weary after getting up and down out of their seats almost 30 times already for the King Solomon Mission Baptist Church Choir and Mighty Clouds Of Joy, clapping, dancing, and singing for four hours and twenty minutes up with some hectic hits, "Let's Stay Together," "Sittin' On The Dock Of The Bay," and "I'm So Tired Of Be-
ing Alone," and was whisked off the stage out like Mike Tyson. Some churchgoers seemed stunned at his quick exit.

Robin Tolleson

For your copy of the sizzling 1991 BARBI TWINS CALENDAR featuring Sia & Shane Barb...
THE RAP ON CONTROLLED Compositions: Words & Music has uncovered another wrinkle—this time involving rap samples—in the controlled composition controversy. Madeleine Smith, owner of Valencia, Calif.-based Songwriter Services, clears rap samples for such successful rap artists as Easy-E, N.W.A., Above The Law, C.P.O., The D.O.C., Kid Frost, Candyman, and Tairrie B.

Let Smith tell the tale: "I clear rap samples for several artists, most of which result in co-publishing agreements with the sample's publisher. In addition to asking the publisher of the sampled composition to agree to this usage, I must also request that they accept their portion of the new copyright at the artist's reduced statutory rate (usually 75%). While most publishers will agree to this rate, albeit grudgingly, they do not thereby become party to the other provisions of the artist's controlled composition clause.

"Should the artist's record label decide to release such a co-published song as a single, you run into an even worse situation than those described by David Rosner [see Words & Music, Aug. 23], because singles in the rap and dance formats are not released as 'traditional' singles—they contain up to four mixes of the same song. "The controlled composition clause generally contains language wherein the label will only pay one time for a particular song, no matter how many times the song is on the 'single' release. This is expected and therefore acceptable if the song is totally controlled, but when there is an outside co-publisher involved, one who is not subject to this one-time-only payment, the artist/writer can actually lose money on the single, depending on the percentage of the song controlled by the outside co-publisher.

"For example, if the song is split 50/50 between the controlled publisher and the non-controlled publisher, the controlled composition clause calls for a one-time royalty. If there are four mixes of the song, and the non-controlled publisher has accepted the artist's reduced statutory rate, then in effect the entire royalty times two would go to the non-controlled publisher, who would be eligible to receive his 50% for all four mixes, and the artist would be liable through future earnings for the balance to be paid out to the non-controlled publisher.

"Imagine a similar situation where the non-controlled publisher would not accept his 50% at the artist's reduced statutory rate, in which case the artist's account would go into the red even further, to be recouped, of course, from the artist/writer's future publishing earnings. If the single is a totally non-controlled song, then the more mixes there are, the more money the artist will 'owe' to the record company, because of his or her decision to record an outside song.

"So in effect, single releases must be based on which song the artist can afford to release in multiple mixes, rather than which would make the best single. But, as Rosner pointed out, the record companies are counting on the artist choosing the best material over their own financial earnings.

"Are there any other tricky approaches to controlled compositions out there? Words & Music is ready to document them!"

TALENT

Words & Music

Dance Singles Get Bum Rap In Controlled-Comp Struggle

BY IRV LIGHTMAN

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Holschneider, president, Deutsche Grammophon.

Deutsche Grammophon; Haimovitz; for solo
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Grammophon. Since joining the roster
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A
support
touring the country with
UCLA's Wadsworth Theater. The Blue nile has been
releasing the country with A&M artist Wendy Maharry in support of "Hats," its second release on A&M.

On The Road Again, Charlo Minor, left, senior VP of
national promotion for A&M, congratulates Paul Buchanan
of A&M recording group the Blue Nile backstage at
UCLA's Wadsworth Theater. The Blue nile has been
touring the country with A&M artist Wendy Maharry in support of "Hats," its second release on A&M.

A Time Of Renewal, Cellist Matt Haimovitz, center,
renews his exclusive contract with Deutsche
Grammophon. Since joining the roster in 1987, Haimovitz
has recorded three Yellow Label releases. His first
recordings under the new agreement will be three works
for solo cello. Pictured, from left, are Aman Pederson, VP,
Deutsche Grammophon; Haimovitz; and Dr. Andreas
Holschneider, president, Deutsche Grammophon.

Basia Sells Out, Epic recording artist Basia is congratulated by Epic executives
after her two sold-out performances Aug. 16 and 17 at New York's Radio City
Music Hall. The shows were Basia's last stop on her coast-to-coast tour in
support of her album "London Warship New York." Shown, from left, are Larry
Stessell, VP of marketing, Epic; Polly Anthony, senior VP of promotion, Epic;
Basia; and Dave Giew, president, Epic.

The Pleasure Is All Island's. Recording group Pleasurehead signs a worldwide
recording deal with Island Records. The band's debut 12-inch single, "She
Came Down," is set for U.K. release this fall, with the worldwide release of its
first album due in early 1991. Shown, from left, are Loren Chodosh, the band's
lawyer, Paul Ferguson, Pleasurehead; Rick Dutka, senior VP, business affairs,
Island; Mike Bone, president, Island; John Valantine Carruthers and Gypsy,
Pleasurehead; Hugo Burnham, director of A&R, Island; and Bruce Patron,
manager, Pleasurehead.

Dicey Achievement, Def American comedian Andrew Dice Clay, front, receives
a gold record for "Dice" in recognition of sales of more than 500,000 units.
"Dice," released in 1989, was Clay's first album for Def American, and is the
first comedy release in a decade to achieve gold status without the aid of a hit
single. Shown in the back row, from left, are George Drakoulias, director of
A&R, Def American; Hot Tub Johnny West, Clay's personal assistant, Rick
Rubin, president, Def American Recordings, and producer of "Dice," Mark Di
Dio, director of national promotion, Geffen Records; and George Cappellini,
national promotion, Geffen Records.

Gold Anniversary. The Benson Co. honors RiverSong recording group Gold
City after the group's 10th anniversary commemorative live recording at
Gadsden, Ala.'s convention hall. Benson also presented a RiverSong jacket to
each member of the award-winning group, whose latest recording is "Windows
Of Home." Shown, from left, are Mike LeFevre, Mark Fain, and Brian Free, Gold
City, Eldridge Fox, owner/manager of the Kingsmen and MC for the evening;
Norman Holland, A&R director, RiverSong; and Tim Riley, Ivan Parker, Doug
Riley, and Gary Jones, Gold City.

Rock In Rio: The Sequel. Michael Greene, right,
prsesident of NARAS, chats with Roberto Medina, promoter
of both 1985's "Rock In Rio" and the upcoming "Rock In
Rio II" concerts, during Medina's recent visit to Los
Angeles. "Rock In Rio II" is scheduled for January 1991 in
Rio de Janeiro, Brazil.

A Star Is Inscribed, Concord Picante recording artist Tito
Puente receives his star on the Hollywood Walk of Fame

Hooray For Whoopi. Actor Patrick Swayze, left, presents
his "Ghost" co-star, actress Whoopi Goldberg, with the
first Neil Bogart Memorial Labs "Children's Choice Award"
at the charity's sixth annual gala aboard luxury cruise ship
Crystal Harmony. On the right is actor/comedian Taylor
Negron, who acted as MC for the event. More than
$50,000 has been raised to fight pediatric cancer and
AIDS through the Bogart Labs.
BROWNE CHARTS CAREER PATH WITH HIT ALBUM

Curb Showcase Spotlights Country’s Newest Star

TALENT WATCH: JANN BROWNE. Joining the incredible surge of new country talent, Jann Browne is on the move with some lament chart and a finely honed live show. A recent Curb Records showcase at the Buckboard in Atlanta demonstrated Browne’s striking style, pose, and stage presence. A sad and slow ballad, “You Don’t Have Very Far To Go,” was an early winner for Browne. She then switched to a bluesy version of “Honky Tonkin’” and followed it with “Louisville,” Browne, who grew up in the Louisville area, wrote this song and another powerful number she performed later: “Far Away Wind.” Backed by a five-piece band (heavy on electric and acoustic guitars, mandolin, bass, and drums), Browne gave a standing ovation with “Tell Me Why,” a chart-topping single that also provided the title of her album. Showing some show-biz savvy, Browne saved the best for last, encores with a song she co-wrote, “Blue Heart In Memphis,” her get-down number of the night. Browne’s new single.

Long before there were the Kentucky Headhunters, there were the Kentucky Brianshoppers, a touring square-dance group headed by Browne’s grandparents. Young Browne cut her teeth on songs by Patsy Cline and Brenda Lee and met such greats like Opa stars as Grandpa Jones. She moved to California in 1977 and played the honkytonks. She later toured for two years with Asleep At The Wheel, left the road to concentrate on songwriting, tried gospel singing, and appeared as one of the artists on “A Town South Of Bakersfield, Vol. II.” Then came the Curb contract, and the string of hits began. Browne’s Atlanta performance indicates that this Kentucky-souled, California-smart beauty will keep those hits coming.

HOMETOWN HEROES: The third annual Every Brothers’ Homecoming Festival drew more than 20,000 fans to the tiny town of Central City, Ky., over the Labor Day weekend. Joining Don and Phil Everly for the benefit concert in their hometown were the Kentucky Headhunters, Chet Atkins, John Prine, Dwayne Atchley, Thom Bresh, Lane Brody, Jonelle Messer, David Schnauffer, and an all-star Everly band that included Laurie Londin, Albert Lee, and Buddy Emmons. The festival raises money for community development projects and scholarships. Ten scholarships were awarded at this year’s event. Bill Anderson’s autobiography “Whisperin’ Bill” has gone into its third printing, and a paperback version is planned. A looker like a big month for Chris Hillman. His group, the Desert Rose Band, is nominated for the top vocal-group-of-the-year award from the Country Music Assn., and he will also find out if the legendary rock group he founded, the Byrds, will be among the new inductees into the Rock and Roll Hall of Fame.

FORE: The Music City News/Cellular One Country Music Scramble Golf Invitational has been set for Oct. 3, 1 p.m., at Montgomery Bell State Park near Nashville. Those involved in the music industry are eligible to play for a $600 entrance fee that covers greens fees, carts, beer, cold drinks, lunch, among other prizes available for the contestants. Those wishing to participate should contact John L. Eubanks III, owner of the Nashville Country Radio Seminar, is writing a detailed history of the seminar. He needs photos and printed material dealing with past seminars. Contact L. Eubanks III at 1265 Graycroft, Madison, Tenn. 37115 (phone: 615-321-0000) – A Sawyer Brown up-splat. The group’s “Gone Hit Cassette” CD and video package are being released simultaneously. Sawyer Brown is powering through a 214-city “The Boys Are Back” tour that started in January and ends Dec. 9. The energetic act will also be on tour with the Judds and join Hank Williams Jr. for selected dates on his “Lone Wolf” tour. The new CD and cassette project reunited Sawyer Brown and producer Randy Scruggs. Suzy Bogguss will be teamed with Alabama and Clint Black for what should be a red-hot fall tour. She recently gained a standing ovation and encore at Michael Martin Murphy’s West Fest with her version of Patsy Montana’s “I Want To Be A Cowboy’s Sweetheart.’

ENCORE TIME: Mcghan Radio will be producing its fourth annual “Live From Nashville” multiple-station remote during country music week, starting Oct. 8. Stations broadcasting from the Vanderbilt Plaza Hotel include WPOC Baltimore; WGRG Cleveland; WWDF Detroit; KTXF Tulsa, Okla.; WKHH Richmond, Va.; WCMS Virginia Beach, Va.; and WQYK Tampa/St. Petersburg, Fla. To get the set of obtaining broadcast spots should contact Mcghan Radio Productions in Los Angeles at 213-830-7417.

SILENT NEGOTIATORS: Nashville Scene has learned that the Nashville firm of Flood, Bunnstead, McCready, and Sayles Inc. developed the arrangement with the Nashville Music Promotion Company, a financial management firm representing entertainers, sports figures, businesses, and other high-net-worth clients. A native of Stuttgart, West Germany, Haerle developed a love of country music through listening to Armed Forces Radio. He came to the U.S. in 1960 and soon began working on the radio in Chicago. He remained in that career in country and bluegrass recording. Later, Haerle held posts at ABC and United Artists; CMH Records.

In 1975, he established CMH Records in Los Angeles. His first project was the five-record set “200 Years Of American Heritage In Song,” issued to coincide with America’s bicentennial. He subsequently did attractively packaged and well-appointed albums on such acts as Lester Flatt, Mac Wiseman, Don Reno, the Osborne Brothers, Grandpa Jones, the Stoneman Family, Merle Travis, Benny Martin, Josh Graves, Bill Monroe, and many others. His records have received Grammy nominations. Another CMH Grammy nominee was the superstar instrumental bluegrass group The编制 Band, which received Grammy nominations. Josh Graves, Benny Baker, Jesse McDowells, and Eddie Adcock.

During the last quarter of the ’80s, CMH issued little new product, but kept its catalog active. At the time of Haerle’s death, the CMH catalog had more than 100 titles.

Haerle was survived by his wife, Glenda, and son, David, who say they plan to keep CMH in operation.
### HOT COUNTRY SINGLES & TRACKS

**FOR WEEK ENDING SEPTEMBER 29, 1990**

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<th>WEEK</th>
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<tr>
<td>TITLE</td>
<td><strong>JUKER B-9 IN MY MINE</strong></td>
<td><strong>WONG</strong></td>
<td><strong>HE WALKED ON WATER</strong></td>
<td><strong>HE TAKES ME TO THE BEACH</strong></td>
<td><strong>CRAZY IN LOVE</strong></td>
<td><strong>WESTERN GIRLS</strong></td>
<td><strong>ON THE DOWN LOW</strong></td>
<td><strong>SOMETHING OF A DREAMER</strong></td>
<td><strong>MY PAST IS PRESENT</strong></td>
<td><strong>I'LL LIE MYSELF TO TALK</strong></td>
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<tr>
<td>ARTIST</td>
<td><strong>BROOKE SPRUNTA</strong></td>
<td><strong>BROOKLYN JENKINS</strong></td>
<td><strong>RANDY TRAVIS</strong></td>
<td><strong>LORRIE MORGAN</strong></td>
<td><strong>CONWAY TWITTY</strong></td>
<td><strong>MYSTIC MARTY</strong></td>
<td><strong>PAUL OVERSTREET</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td><strong>RICKY VAN RICK</strong></td>
<td><strong>SHELBY LYNEE</strong></td>
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### NEW

1. **COME NEXT MONDAY**
2. **AMERICAN BOY**
3. **GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'**
4. **THIS SIDE OF GOODBYE**
5. **SOMEBODY ELSE'S TROUBLE NOW**
6. **NEVER KNEW LONELY**
7. **AIN'T NECESSARILY SO**
8. **WHAT WE REALLY WANT**
9. **MAYBE THAT'S ALL IT TAKES**
10. **THE THINGS YOU LEFT UNDONE**

### NEW POWER PICK/AIRPLAY

1. **A FEW OLD COUNTRY BOYS**
2. **I'M GONNA BE SOMEONE**
3. **DON'T GO LOOKING FOR A HANDOUT**
4. **FOOL SUCH AS I**
5. **GOOD TIMES**
6. **HONY NIKES TOES**
7. **YOU REALLY MADE ME CRY**
8. **FEED THIS MUSIC**
9. **DON'T GIVE US A REASON**
10. **RECKLESS HEART**
11. **WHEN SOMEBODY LOVES YOU**
12. **YEON**
13. **OH LONELI**
14. **HE WAS ON TO SOMETHING**
15. **THIS AIN'T MY FIRST RODEO**
16. **BACK IN MY YOUNG DAYS**

### HOT COUNTRY RECURRENTS

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<th>WEEK</th>
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<tr>
<td>TITLE</td>
<td><strong>THE DANCE (YOU LIE)</strong></td>
<td><strong>BETTYE ANN</strong></td>
<td><strong>IF I WALK ON REBA</strong></td>
<td><strong>HERE IN THE REAL WORLD</strong></td>
<td><strong>HARD ROCK BOTTOM OF YOUR HEART</strong></td>
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<td>ARTIST</td>
<td><strong>GARTH BROOKS</strong></td>
<td><strong>THE NASHVILLE CARTOON</strong></td>
<td><strong>REBA MCCARTY</strong></td>
<td><strong>RANDY TRAVIS</strong></td>
<td><strong>GARTH BROOKS</strong></td>
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### HOT SHOT DETRUCE

**EVERYTHING I DO**
**LAFAYETTE**
**THE DANCE**

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(Continued from page 10)

that he thinks there are too many acts touring. “In our business, there’s just so much out there at one time,” he says. “The average person only goes to two paid concerts a year, and when you have upwards of 250-300 country artists touring, you’re crushin’ and saturatin’ the marketplace.”

Conway, whose acts include Ricky Van Shelton, Willie Nelson, Garth Brooks, and Lorrie Morgan, argues that established acts should be more prudent in their touring. “The solution to it would be for the artists toAO start taking one a year to support a new album or because they haven’t been in a certain market for a certain amount of time.”

The main slot in the live country market, Conway says, is in major markets that have outdoor amphitheaters.

He estimates that concert ticket prices have risen $2 or $3 over last year’s level. “In our research, we’re finding there’s plenty of money out there to support an act, but aren’t spending it.” He thinks concerts will become even more parsimonious with their entertainment dollars this fall.

Greg Oswald, GM of World Class Talent, says his agency has its biggest summer in history, but adds that it is careful in its roster of acts to 20. World Class acts include Barbara Mandrell, Louie Mandrell, Michael Martin Murphey, Joe Bonamassa, and Donny & Jo El Sonnier, as well as newer talents like Marsha Thornton, Rich Gregisom, and David Lynn Jones.

For his agency’s success, says Oswald, derives from its approaches to packaging. “We’ve created a new division in this company called the American West Agency. [It represents] legitimate Western heritage singers, poets, and artisans.” This spawns enterprise for offers the entire range of their acts, including Murphy’s West Fest (Billboard, Sept. 22).

World Class also packaged Gris- som’s “Heart of a Woman,” a CMA award winner, into a “Rough ‘N Ready Tour.” The label has supported the tour by buying radio ads in the markets played and the label’s current format. Several months ago, the agency also announced the packaging of two Choose records, one by the Larry Grissom, the other featuring Louise and Irene Mandrel.

“We’ve had a great year,” says Stapp, who has a headlining tour under way. He says that some fairs were rained out in late May and in the first three weeks of June, but that otherwise the summer season has been uneventful by major problems. Dahl asserts that Ricky Skaggs is enjoying “the big- gest years he’s ever had,” because it has been the same good times for the Nitty Gritty Dirt Band, Highway 101, Sweethearts Of The Rodeo, and the Bellamy Brothers.

Even newer Monterey acts, as Allen Jackson, Lionel Curtwright, and Steg Boggsys, have been kept busy.

“I’m seeing some ticket prices that are higher than I expected anywhere this last year, and we’ve seen selling- prices as high as $32. “I think you’re asking not to make money on some of these shows.”

M. Reba McEntire has seen the growth of a relatively new venue that works well for country acts, Dahl reports.

“Some of the people are getting into situations where they’re being able to produce a city festival, or a series of ‘music in the park’ or ‘down on the side streets,” he says. “A lot of the venues that have been developed in the last 25 years are starting to feel the need to add a little space to compete with the larger centers that are sitting 20 miles out.”

Dahl cites such “major, well-run events” as “A Time Of Denver,” “Milwaukee Fan Fest,” and Chattanoog-a’s “River Fest.”

Dan Wojcik, president of Enten- tainment Artists, says that Travis Li- lians Jr. has had an 88% increase in gross ticket sales over the same period last year—with three fewer dates than last year. “He was fresh, and it was time to go and do the big fairs again.”

Travis played fewer shows this year, but to bigger crowds. “I was surprised he played fewer shows this year, but it’s the way the business is going,” he says. “We’re seeing, as opposed to a few years ago, more major festival acts, Travis will reduce his touring this fall. Davis says he will do about 40 shows this fall, but no date has been set. He will not be on the road until February.

A spokesperson for Reba McEn- trie, who started 1989 in the fall, says that despite the tour that started her season three months later than normal (because of the birth of her first child), she “still did about as many dates. They just extended [the season] a week longer and did more dates during the week.”
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Turf Battle Looms In Emerald Isle

Blockbuster Opening Threatens Xtra-vision

BY KEN STEWART

DUBLIN, Ireland—The video rental market here, which has declined in recent months, is set to enter an increasingly combative phase with the arrival of the U.S. Blockbuster Video chain, the first serious competitor for the domestic Xtra-vision PLC web.

Video franchising is new to Ireland. The Blockbuster franchise is operated by a consortium that includes prominent concert promoters Jim Aiken and Maurice Cassidy. Informed sources here indicate that Blockbuster plans to open six stores in the Dublin area, but at press time the company would neither reveal opening dates—which are believed to be imminent—nor respond to queries concerning its plans.

Experts predict that, within five years, Blockbuster will achieve a turnover of approximately 16 million Irish punt (some $27.2 million) and pretax profits of more than $6.5 million.

Xtra-vision, meanwhile, is currently restructuring its management following a dramatic drop in the value of its shares, and insiders are convinced a price war is likely.

Blockbuster is said to be planning to rent hit videos at the local equivalent of $5.10 (for three nights), with catalog and back-catalog titles fetching $3.40 and $2.55, respectively. The chain’s stores will likely be larger than the Xtra-vision outlets, stocking a minimum of 10,000 titles.

After starting the year at 103 pence ($1.75), Xtra-vision shares plummeted to an all-time low of 10 pence (17 cents) in late August, when an unidentified seller disposed of 250,000 shares. Since then, they have since rebounded to 22 pence (37 cents).

Xtra-vision was floated on the Unlisted Securities Markets in Dublin and London in May 1989. From an entrance price of 81 cents, shares zoomed to $1.70 and the company was valued at $71.4 million.

At the chain’s annual meeting Aug. 22, Alex Spain, chairman, told shareholders that Xtra-vision was beginning to concentrate on “consolidation and creative execution” rather than growth, and that earnings were likely to fall below last year’s levels. Xtra-vision’s brokers predict pretax profits of $4.25 million in the year ending January 1991, against $7.65 million last year. A September statement with interim results was promised at the convention.

Sal Perisano, chief operating officer of Xtra-vision and head of its U.S. division, confirms that Herb Boyle, the president of Xtra-vision Corp., the U.S. arm of the Dublin-based firm, resigned on the day of the annual meeting. Boyle, who Perisano says is succeeded by Liam Daniel, chief financial officer, was believed to own 5.5 million of the company, which trades on the London and Dublin stock exchanges.

Richard Murphy, who founded the company more than eight years ago with $35,000 he received as compensation for a motorcycle accident, stays on as chief executive, according to Perisano. Murphy is said to own more than 30% of the equity of Xtra-vision.

Xtra-vision operates approximately 50 stores in the U.S. (Videooutlets in the Boston area and Video Library in New Hampshire), 160 in Ireland, 60 in England, and 55 in Northern Ireland, says Perisano. He adds that the chain’s expansion course will resume in 1991.

Noting that Xtra-vision’s Videooutlet outlets already compete with Blockbuster outlets in the Boston market, Perisano says, “We fully expect to see them competing with us in Dublin.”

Video rental stores had a sluggish summer in Ireland because of such diversions as the monthlong World Cup soccer tournament and a long spell of exceptionally good weather. And further competition is on the way via a subscription movie channel that domestic cable company Cablelink hopes will be on stream before year’s end.

However, Brian Bell of Wilson Hartnell Advertising, speaking for Xtra-vision, says he does not believe a price war is looming. “Blockbuster,” he says, “has already sold it is going into a different area, concentrating strictly on urban areas. Xtra-vision doesn’t even mention,” (Continued on page 54)

Warner Study Says PPV Movie Market Is Viable

BY PAUL SWEETING

NEW YORK—In a conclusion that runs counter to the prevailing industry wisdom, Warner Pay TV executives say a new study shows that hit movies are at least as important to the immediate future of pay-per-view as are special events. If true, the results indicate that pay-per-view technology could provide a more significant threat to the future of home video than previously indicated.

Throughout most of its history, PPV has been thought most efficient at delivering special events, such as live concerts, professional wrestling exhibitions, boxing matches, and other sporting events, to the home audience. It was not believed to be as efficient at delivering movies, which are typically generated significantly lower “buy rates” than did special events.

But the Warner Bros. study—the results of which were presented at a press briefing here by Edward Bleier, president of Warner Bros. pay-TV, animation, and network features division—shows that over the last three years, buy rates for hit movies on the nation’s top nine cable systems were equal to, or better than, almost all special events presented during that time.

“For events that are the icing on the cake,” Bleier said, “generating pay-per-view awareness, including pay-per-view trial, and adding further revenue to a solid base of movie buys.”

The key to successful PPV movies, according to Bleier, is better marketing by cable systems and PPV providers. The study says,

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“In this section

Second Features: ‘Mahabharata’ Super Club Lands $115 Mil Credit Line
Disney World Breaks ‘Pan’ Street Date
Vid Shops: New Link In Food Chains
Toy Trains Arrive On Video

Video Gold, Warner Bros. recording star Hank Williams Jr., center, is presented with an RIAA gold video award for his Cabin Fever Entertainment release "Full Access." The award recognizes sales of at least 25,000 units, or $1 million in sales at suggested retail. Presenting the award are Bill Dobie, right, director of marketing for Cabin Fever and executive producer of the project, and Williams’ manager, Merle Kilgore.

“Hit movies [defined by the study as grossing $10 million or more at the box office] should be the foundation of every PPV system—offering consistency of box-office proven, high-quality Hollywood product every month, plus opportunities for targeting audience segments that rarely buy major male-oriented boxing and wrestling events.”

The study compares the buy rates for 11 Warner Bros. movies with such PPV specials as the Tyson-Spinks fight; Wrestlemania IV, V, and VI, and the second Leonard-Hearns fight. Buy rates for the 11 movies ranged from 4.3% to 9.7%, compared with 2.7% to 12% for the special events.

“Although movies take at least a solid week of exhibition, vs. four to eight hours for an event, and sell for $4-$5 rather than $10-$35, movie pay-per-view is the essential core of a cable system’s pay-per-view revenue,” Bleier said. “With fewer major events available, and with a record number of box-office blockbusters in the theaters this summer, the potential of hit movies—logically presented and marketed—is now underscored by comparison to the best events.”
shops in museums with IMAX theaters, but it deserves to be in regular video stores, where viewers could rent it with "2001: A Space Odyssey."

This Australian thriller doesn't have a single recognizable element, but viewers willing to take a chance on an unknown entity will find themselves pleasantly surprised. It's a superlative copy of a fast-moving, Hollywood-style roller coaster ride, full of spectacular stunts and high production values. On a bet, a bunch of teenagers break into a department store at night only to find that they can't get out. Their troubles multiply when they are discovered by a renegade cop with severe emotional problems who decides to waste them all. It's sort of like "Die Hard." Sweden.

This is one of the few films that actually suffers from casting that's too good. It's basically a turd-sized piece of melodrama concerning the relationship between an inhibited factory worker and an illiterate chef she teaches how to read, he teaches her how to have orgasms. It's the type of tear-jerking hokum that ordinarily would have been a sappy TV movie starring Alan Alda and Marlo Thomas. Instead, it's an overblown feature movie starring Jane Fonda and Robert De Niro. They're not actually bad (they're too professional for that), but unlike Jack Nicholson and Meryl Streep in "Irrezzed," it feels like they're slumming. Despite the good intentions and the heartfelt direction of Martin Ritt, an air of condescension permeates throughout the whole enterprise. A portion of the proceeds of video sales will go to the National Literacy Hotline, so this tape might actually help some people learn to read.

- "Vice Academy Part 2," Prism Entertainment, prebooks 10/2.
Can you imagine "Police Academy," with worse overacting and lamer jokes? Now you don't have to.Just watch this. Starring Linnea Quigley ("Return Of The Living Dead") and ex-porn queen Ginger Allen Lynn, this low-budget sex comedy will easily lure customers with its promise of sleaze. They'll get it in droves.
Super Club Gets Credit Line
Appoints Philips Exec to Board

NEW YORK—Super Club N.V. has appointed Jaap J. van Weezendonk, executive VP and chief financial officer of Philips, to its board of directors. In a separate move the company announced that it has obtained a $115 million revolving credit line from First City Texas, a Dallas-based bank.

Weezendonk will hold the position of vice chairman of the board of directors for the Belgium-based company. In a statement, Darrell Baldwin, president and CEO of Super Club’s North American operations, said van Weezendonk’s election to vice chairman “underlines a further strengthening of the ties and cooperation between” Super Club and Philips, the $28 billion electronics company based in Belgium. Philips owns approximately 11% of Super Club.

About the revolving loan, Baldwin said, “The proceeds of this increased credit facility will be used to consolidate the operating debt existing within Super Club’s numerous acquisitions and provide funding for further expansion.”

Landi Miller, Super Club executive director of corporate communications, declined to elaborate on how much leverage the company has put into putting together its acquisitions.

According to Baldwin’s statement, the credit line provides Super Club with greater flexibility in maximizing the borrowing capacities of each subsidiary.

The deal with First City Texas marks the second time this year that Super Club has acknowledged steps to bolster its financial base. In late May, the company raised about $100 million through an equity offering on the European private placement market.

“Hips, Thighs & Buttocks/Denise Austin,” Parade, 30 minutes, $19.95.

Featuring Denise Austin (of ESPN’s “Getting Fit With Denise Austin”), this video is an example of very little being done to spice up what is basically bland instructional subject matter.

Production, sets, and wardrobe, for instance, are less than inventive—-but sax-filled music selections prove motivating. The actual exercises are effective and positioning and technique are well explained and nicely captured visually.

For those with the bottom-based problem areas that this video tackles, these 30 minutes of drenched, but concentrated, fanny-firming exercises appear to be a small price to pay to encourage the return of one’s tush to the top of one’s leg. **DEBBIE HOLLEY**


Part of the acclaimed PBS series “Wonderworks,” this story concerns a young boy who is upset by his parents’ impending divorce and decides to sue them for breaking up the family. The subject is handled with warmth and sensitivity, and Alon Arkin turns in a humorous performance as the boy’s attorney—a car mechanic who practices law in his spare time. Given the timely subject matter and the strong name recognition of “Wonderworks,” this one looks like a winner. **TRISH MILLER**

“Cinderella.” Home Vision, 87 minutes, $29.95.

This program takes Sergei Prokofiev’s traditional score and wedds it to a new interpretation of the classic fairy tale, performed by the Lyon Opera Ballet. In the eyes of choreographer Maguy Marin, the characters become magical dolls, the atmosphere one of childlike wonder. The fairy godmother is a hi-tech robot who sends Cinderella to the ball in a toy car; later, the prince searches for her on a rocking horse. Though the program is probably too stylized and symbolic for young children, it is an enchanting and innovative treat for adults and older children who like ballet. If you have a strong performing arts section, this is one to include. **T.M.**
Disney Goof Lets 'Peter Pan' Take Off Early

NEW YORK—While most of the country was eagerly waiting for Disney Home Video's 'Peter Pan' to arrive last week (it hit the streets Sept. 18), folks in Akron and Canton, Ohio, have been happily renting the movie for nearly a month.

Executives with Video Time, a five-store chain based in Canton, picked up 131 copies of 'Peter Pan' Aug. 20, which was 29 days prior to street date, from several shops in the Disney World complex in Orlando, Fla., while they were on vacation. When they got back to Ohio, they put them out and started renting them.

According to Disney executive VP Richard Cohen, a clerical error caused the tapes to be put out on shelves in Disney World too soon, but he adds that the error was quickly corrected.

"We did have a problem with product being out at Walt Disney World," Cohen says. "We were alerted to it by the [Video Software Dealers Assn.] board, who were having a meeting by coincidence. The product was removed from the shelves within hours." VSDA board members also purchased copies and returned them to Disney Home Video, Cohen says. "When they saw how quickly we responded, they voluntarily returned the copies to us," Cohen says.

"We have been extremely diligent in trying to protect the street date on this release," Video Time was also contacted, according to Jeanine D. Lithak, retail sales manager for the chain, but did not return its copies. Cohen acknowledges that Disney has little recourse at this point, since, under the First Sale Doctrine, Video Time is free to rest what it legitimately bought. "There had been rumors around that we were renting [pirated] copies or had somehow badgered these cassettes, but we assured Disney we had bought them legitimately from their own stores," Lithak says. "We were interested in why they were on sale at Disney World." Cohen says the studio is not aware of other instances of dealers obtaining copies early from Disney World or other street-date problems on the title. Lithak reports that Disney's "Peter Pan" is renting very well, far outperforming GoodTimes Home Video's Mary Martin version of the title.

MCA Aims To Log Big Yule Sales With Dec. Releases

BY CHRIS McGOWAN

MCA HOME VIDEO has announced three yuletide laserdisk releases that will launch Dec. 13 and should debut among the top Christmas collectibles.

'Sorrower' ($39.96) is William Friedkin's 1977 action thriller that packs a visceral wallop and has the down-and-out realism of a novel by B. Traven (who wrote 'The Treasure Of The Sierra Madre' and 'Death Ship'). Friedkin was 'very involved' in the process of putting his movie on disk and "is a real believer in laserdisk," says Colleen Beers, who helms laser operations for MCA. 'Sorrower' could have a Dolby soundtrack, but will not be letterboxed (Friedkin prefers pan-scan video releasing).

'The Andromeda Strain' (wide-screen, Side 3 CAV, $39.98) is a 1971 sci-fi suspense tale about a deadly virus that comes to Earth in a fallen satellite and threatens to destroy mankind. Robert Wise directs the film, based on a novel by doctor/writer Michael Chrichton.

'Ghost Dad' (Side CAV, $34.95) is the 1990 Bill Cosby comedy that didn't exactly do supernatural numbers at the box office, but may walk through a few video-store doors, given the Cosby family image and the yuletide spirit. It special-effects fans will relish the CAV second side. FALL LASER CROP: From now through the end of November, there are a number of hot laserdisk titles that should also sell well during the Christmas season. 'Images,' which is currently releasing Bob Rafelson's 'Mountains Of The Moon' (Side 3 CAV, $49.95), which relates British explorer Richard Burton's epic adventures in 19th century Africa. The disk includes the short film 'The Making Of Mountains Of The Moon.'

This month, Image is also bowing three '30s classics produced by Alexander Korda: 'The Rise Of Catherine The Great!' with Douglas Fairbanks Jr., 'The Scarlet Pimpernel' (also directed by Korda; based on the classic Barzoz Orez novel and starring Merle Oberon and Raymond Massey), and 'The Man Who Could Work Miracles.'

On Oct. 1, Pioneer Artists will release 'Nat King Cole: Unforgettable' ($34.50), a tribute to the great singer that includes archival film material and rare home movie footage, as well as a digital reissue that may get into the format for its educational benefits at home, as a way to give their children an edge in school.

LASER IN THE CLASSROOM: The state textbook committee in Texas recently recommended adopting laserdisk statewide for a particular elementary school.

FOR WEEK ENDING SEPTEMBER 29, 1990

 Billboard

TOP VIDEO DISK SALES

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<th>NO.</th>
<th>TITLE</th>
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<th>YEAR OF RELEASE</th>
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<td>Jessica Tandy Morgan Freeman</td>
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GROCERS GROW: Is it a trend? Grocery chains with video departments going to open to sell specialty videos? Down in the Missouri boot-heel Greg Ryan, video buyer for chain Foremost Food stores, thinks it is. With video sections in 41 of its grocery stores, Food Giant has gone on to open three such sections under the Fun Flicks logo. Now a new 60,000-square-foot grocery unit will have a 5,000-square-foot store adjacent that will have only video on it without prerecorded music. “Video specialty retailers have reached just 90%-95% of its potential,” says Ryan. “Food companies have only reached 50%.” Food Giant, headquartered in Siloeston, Mo., has an interesting market of just-under-50,000-population towns in five states—Missouri, Kentucky, Arkansas, Mississippi, and Tennessee. With Food Giant since 1983 and helping launch video four years ago, Ryan recalls how grocery stores really lowballed video early on because it was strictly a traffic builder. “We used to sell $1 on everything. Today we’re $2 on new releases and $1-$2 on catalog. ‘Children’s is $1.’ Although grocers love the two-trip traffic video renters represent, as they get further into the video business they realize there is profit to be made, Ryan indicates.

SUPER SERVICE: Video retailing is expanding so fast, becoming so complex and competitive, that a new type of wholesaler is emerging, according to Wendy Phoenix, VP at Superstore Services. Her firm provides services to large franchisers and aggressively expanding independent operators. Superstore has steadily added services and now has performed a separate distribution firm, Canterbury Distribution. The new firm will distribute high-quality foreign, cultural, family, and educational video products. Because Superstore has worked with the largest video retail chains, smaller operators may shy away, but Phoenix says “we work with every size retailer. Our services also include the ability to analyze stores that are currently in operation and to make recommendations to the retailer to add or remove titles. We can also select and reprocess titles from existing stores into a store which is about to open and provide the balance of product necessary.” The main service has been offering catalog management, inventory analysis, and inventory enhancements. Superstore offers “modules” that respond to special needs like ethnic and action films for an inner city store, foreign films in a high socioeconomic or culturally oriented market, or highly specialized videos like boating and fishing titles. With a staff of 22, Superstore now offers a full line of candy, Nintendo games, audio books, and other items. Phoenix boasts that Superstore's Video Munch candy line has been placed in 400 stores during the past 13 months.

CABLE CONGRATS: Wherehouse won raves at the chain’s annual managers’ convention because of its support of HBO Pictures product. The convention, third for the chain though it is 20 years old, was held Sept. 11-14 at the Stouffer Conference Hotel near LAX (see coverage, page 62). Laurie Dineen, Western regional sales manager, called Lauren Margulies, video buyer, to the podium for special honors. The irony, said Dineen, is that video stores are afraid of HBO content, believing its cable exposure limits its rental appeal—at least the opposite is true. Dineen, who is departing the label, said statistics show that only 15% of U.S. households with VCRs subscribe to HBO “and perhaps no more than 2% of those tape movies.” Because of the promotion on cable and word of mouth, HBO movies often “rent 70% better” than normal releases.

MUTUAL ADMISSION: Warner Home Video and Wherehouse exchanged kudos during the presentation of George Rogers, VP video, said Warner Home Video was the first to support the chain’s Screen Test Guarantee program and its Guarantee Rental offer. Warner took video-vendor-of-the-year awards and Jim Beaumont, from Buena Vista Home Video, took away vendor-sales-person honors.

DISTRIBUTORS DUKE IT: Add to the incredible competition among home video distributors in Southern California. Now VPD Inc., will have a Santa Ana unit to go along with its Ontario and Long Beach branches. Also opening are San Jose, Calif., and Seattle, the latter the first time VPD has gone outside California. In recent weeks, Commpart Corp., and Ingram Video, meanwhile, opened a facility in the greater Los Angeles market.

BY EARL PAIGE
Indie Produces Great Train Videos, Books
TM Makes Tracks In Deal With Lionel Trains Chief

BY MOIRA MCCORMICK

CHICAGO—When Tom McComas and James Tuohy first decided to produce a video on the subject of toy trains, they figured if they could sell 5,000 copies, they would be in good shape. But their inaugural 1989 release, "Great Toy Train Layouts," quickly sold 7,000 units—and so did its follow-up, "Great Toy Train Layouts Part II." Their company, TM Books & Videos, based in New Buffalo, Mich., (and operating on a farm setting in nearby Michigan City, Ind.) is now reported to be the largest producer in the country of video and books on toy trains.

Recently, McComas and Tuohy took on as a partner Richard P. Kughn, chairman of the board of Lionel Trains Inc. The partnership is between TM Books & Video and Kughn himself, not Lionel, McComas stresses.

In addition to the two "Layouts" videos (each is detailed inspec-
tions of spectacular layouts along with profiles of their owners, such as former Disney animator Ward Kimball), parts III and IV are due out soon. TM also distributes a nearly a dozen other train-related titles from other producers, including "Tocca For Toy Trains," "Union Pacific Big Boys," and "Tonerville Cartoons." However, the part of our business is with our own product," says McComas, "Titles are $29.95, and run 45-50 minutes.

McComas, an independent filmmaker, says he became a toy train aficionado "when a commercial client of mine paid me for a project by giving me a collection of old trains. They sat in storage until a dinner guest offered me $10,000 for them in 1973—I then took them upstairs, dusted them off, and tried to do some research on them. But I found there were no books on the subject."

He and Tuohy, a journalist, decided to write their own books, and the first was published within a year. In 1976, the pair produced a 16mm film called "Lionel: The Movie," a history of the toy train giant released under the auspices of Lionel and now available through TM as a video.

Initially, Tuohy and McComas advertised their titles through specialty publications such as Model Railroad News, as well as through direct mail. Their mailing list now encompasses 40,000-50,000 names, and mailings are sent out three times a year. McComas says their market broadened when People magazine named "Layouts Part II" one of America's 10 best videos of 1989. Since then, listings in special-interest catalogs such as Wireless have also helped expand their business into the non-collector market.

McComas says he expects the partnership with Lionel's Kughn to lead to larger general advertising campaigns. Kughn, he says, is "a collector who's bought our stuff for years." Kughn, who also owns the Upper Deck baseball card company, is working with TM on an upcoming video about baseball card collecting.

Turf Battle in Ireland
(Continued from page 49)

fear Blockbuster. You have to remember you're dealing with a franchise, not with Blockbuster per se. Xtra-portraiture is up against Blockbuster in New Hampshire and more than holding its own.

Bell continues, "The Republic of Ireland and the U.S. are doing extremely well. You have their buoyant markets. The U.K. is a difficult patch, and so to a lesser extent, is Northern Ireland."

Assistance in preparing this story was provided by Paul Verna in New York.
Pro Audio

NEW YORK—The audio industry in the '90s will go through a tremendous transformation in technology and attitudes; the people who are the engineers and managers will be changing, coming out of the computer generation. That is the future of the industry, according to Bradley Naples, president of New England Digital Corp., the New Hampshire-based company that brought the Synclavier to the world of audio.

The '90s, considered by Naples to be "the true decade of digital," will also be the decade of innovation, not only in technological development, but in how the businesses are managed and customers are served.

"I think you have to understand the industry that you're really in, or industries, and I don't think this is well understood by a lot of companies," says Naples. "Although we are in the audio industry, we are a computer company, involved in digitizing audio. The type of management team that you need to be successful as a computer company in a totally new and emerging market is not the same type of personnel as you'd find in a traditional audio company."

Most of NED's senior executives hail from the high-tech, arena, and its second-in-line staffers are from the audio industry, according to Naples, who notes that achieving a proper balance is integral to a company's success.

Naples became interested in New England Digital after seeing a PM Magazine news segment on the Synclavier sampler, which was unveiled at Dartmouth Univ. in the late '70s. He contacted Jon Appleton, one of the developers of the system, and, in 1979, was hired as business manager, the eighth employee to join the fledgling company.

New to the company is a $300,000 marketing and sales staff. The Synclavier is used by a variety of companies, including animation studios, recording studios and in the music industry.

"I think the musician in 50 years will be broader than the musician today," Naples says. "Comparing a musician to a painter who understands the makeup of paints and pigments in order to mix them together before painting, Naples notes that Synclavier and other synthesizers offer a palette of sounds that can be broken down in order to create new sounds that never before existed. "The one thing you can do on a Synclavier is dissect sounds. You can understand how sound is put together before you take those sounds and weave them into an orchestrated composition.

"There are more people today to affect the market than ever before," says Naples. "There are so many opportunities that the musicians who are the backbone of the industry are going to have a huge impact on the marketplace.

"The industry is really, really reduced," says Naples. "You can't afford the new generation of people, they can't afford the cost of pricing or financing are the video post and film post markets."
**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 22, 1990)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>BLACK</th>
<th>COUNTRY</th>
<th>ADULT CONTEMPORARY</th>
<th>DANCE-SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE Artist/ Producer (Label)</td>
<td>RELEASE ME Wilson Phillips/O Ballard (SBK)</td>
<td>CRAZY The Boys/The Boys (Motown)</td>
<td>JUKEBOX IN MY MIND Alabama/J Lee &amp; Alabama (RCA)</td>
<td>OH GIRL/ Past Young/P Wingfield (Columbia)</td>
<td>THIEVES IN THE TEMPLE Prince/P Wingfield (Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td>RECORDING STUDIO(S) Engineer(s)</td>
<td>OCEANWAY/WESTLAKE/STUDIO ULTIMO Francis Buckley</td>
<td>WESTLAKE Gerry Brown</td>
<td>EMERALD Steve Marc/Antonio/ Jeff Geidt</td>
<td>LIVINGSTON Pete Wingfield</td>
<td>PAISLEY PARK Michael Koppelman/Tom Garneau</td>
</tr>
<tr>
<td>RECORDING CONSOLE(S)</td>
<td>Custom API/Neve V/Neve 8018</td>
<td>Neve V/Trident 80C</td>
<td>SSL 4064-E Series</td>
<td>SSL 4000-E&amp;G Series</td>
<td>SSL 4000-E&amp;G Series</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 456/Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Agfa 469</td>
<td>Scotch 250</td>
</tr>
<tr>
<td>MIXDOWN STUDIO(S) Engineer(s)</td>
<td>WESTLAKE Francis Buckley</td>
<td>LARRABEE Dennis Mitchell/Andy Betweens</td>
<td>EMERALD Steve Marc/Antonio/ Jeff Geidt</td>
<td>HIT FACTORY Bob Clearmount</td>
<td>PAISLEY PARK Prince</td>
</tr>
<tr>
<td>CONSOLE(S)</td>
<td>Neve V</td>
<td>SSL 4000-G Series</td>
<td>SSL 4006-E Series</td>
<td>Neve VR</td>
<td>SSL 4000-E&amp;G Series</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 456/Ampex 467</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Scotch 250</td>
<td></td>
</tr>
<tr>
<td>MASTERING HOUSE (ALBUM) Engineer</td>
<td>BERNIE GRUNDMAN Chris Bellman</td>
<td>HIT FACTORY DMS Herb Powers</td>
<td>STERLING Ted Jensen</td>
<td>CBS STUDIOS Vlad Moller</td>
<td>MASTERDISK Howie Weinberg</td>
</tr>
<tr>
<td>PRIMARY CD REPLICATOR (ALBUM)</td>
<td>Capitol-EMI Music</td>
<td>JVC</td>
<td>CBS Manufacturing</td>
<td>WEA Manufacturing</td>
<td></td>
</tr>
<tr>
<td>PRIMARY TAPE DUPLICATOR (ALBUM)</td>
<td>Capitol-EMI Music</td>
<td>HTM/Sonopress</td>
<td>CBS Manufacturing</td>
<td>WEA Manufacturing</td>
<td></td>
</tr>
<tr>
<td>PRIMARY DUPLICATION TAPE</td>
<td>Agfa/Aurex Basf/Sunkyong</td>
<td>Aurex</td>
<td>Aurex</td>
<td>CBS Ultra 4</td>
<td>Agfa</td>
</tr>
</tbody>
</table>

©Copyright 1990. Billboard. No part of this publication may be reproduced without the prior written permission of the publisher. Hot 100. Black & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.
and manufactured shell uses a sturdy tape-handling mechanism, making the cassette sealed for studio recording as well as reference, according to the company. Agfa is also bowing an audio/video accessories line for duplicated recording studios featuring splicing tape, leader tape, and analog and digital cassettes. Contact: 201-449-2500.

**OBJECT ORIENTATION: Symetrix is spotlighting its DPR411 recording and editing station at the Symetrix/Marshall suite at AES. The new system incorporates a proprietary "object oriented editing projection" that assigns the attributes of a graphics object to each discrete sound segment or track on the full-color controller screen. The graphics control tablet includes a pen that allows each audio object to be rapidly selected and moved freely, according to the company. The system also offers simultaneous four-track recording and playback with four layers of object-oriented editing and sound file manipulation per track. Contact: 206-282-2555.**

**AUDIO PARAGON: Audio Anima- tion is unveiling the Paragon digital dynamics processor, designed for the broadcast market. It offers four bands each of compression and limiting, and uses an "instant attack time" limiting system that yields a clipping artifacts, according to the company. Delivery is slated for November at a suggested list price of $8,500. Audio Animation recently relocated to a new facility at 6822 Central Ave. Pike, Knoxville, Tenn. 37912. Contact: 615-689-2500.**

**SWIRE VENTURE: Swire Magnetics entered a distribution agreement with Olson Industries in Old Town, Maine, which will account for a 30% increase in C6 manufacturing capacity, pushing Swire's yearly output to nearly 190 million units. Olson anticipates annual production of 20 million Norelco boxes and more than 60 million newly designed clear Cartons, all of which will be distributed by Swire, according to the company. Swire is bringing a line of improved duplication products to this year's AES Convention. Contact Swire: 213-515-4194.**

**SPARS MEETS: The Society of Professional Audio Recording Services (SPARS) has several meetings slated for AES, including an educational conference Sept. 21, a general membership meeting-Oct. 22, a business seminar during the afternoon of the 22nd, and a manufacturers' interface breakfast Sunday (23). Contact: 417-641-4645.**

**ELECTRO-VOICE MIX: Electro-Voice is introducing the BK-1620 stereo mixing console, featuring a hum bucking ground design that makes it virtually immune to hum and interference from external sources, according to the company. EV also recently implemented Kevlar fiber composite speaker cones into its EYX-180 woofers. Contact: 615-885-6831.**

**PORTABLE DAT: Bruel & Kjaer, in cooperation with Panasonic Professional Audio, is introducing a portable DAT recording/archiving system in a padlified flight case. The system is built upon two B & K Type 4006 omnidirectional microphones and the new Panasonic SV-255 portable DAT recorder, and includes necessary accessories. Contained in a lightweight Zero/Halliburton flight case, the package has a suggested price of $65,000. Contact B & K: 508-481-7000.**

**TANNYO STUDIO LINE: Tannoy is debuting its new Studio Monitor Series based on its patented Differential Material Technology (DMS). The six-model line is the culmination of 10 years of extensive research in DMS. With the new technology, any moving or vibrational component capable of storing energy is isolated from the cabinet by a surround or mount made from a different material or a fused bond generating a differential, which dampens and absorbs that component's resonant vibration, according to the company. Contact: 714-745-1156.**

**HARRISON LINEUP: Harrison is debuting its ARS-9 audio routing switcher and will feature its Series Ten B and Pro-290 consoles at AES. The lineup is also being shown at the International Broadcasting Convention in the U.K. this month. The Society of Motion Picture and Television Engineers Show next month, and the International Broadcast Equipment Exhibition in Japan in November. The ARS-9 is designed for either stand-alone operation or integration into the fully automated Series Ten B. Contact: 615-331-8800.**

**FOR THE RECORD**

In the Sept. 15 issue, an article on fiber optics for the pro world reported that a fiber-optic development project by Monster cable was dropped. According to the company, however, Monster has a full range of products for fiber-optic systems and is displaying its cable line at the Audio Engineering Society convention this week. Its clients include Disney and NBC-TV.

Janet Jackson's "Come Back To Me" single on A&M, listed in the Sept. 8 Studio Action chart, was duplicated on BASF chrome tape.

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**NEW PRODUCTS AND SERVICES**

(Continued from page 53)

go with Gauss recently include Nor- mandy Sound in Warren, R.I., and Debbie Gibson Productions in New York. Contact: 212-875-1000.

**JBL LINEUP: JBL Professional is bowing several new products at AES, including the SR17000 Series loudspeakers, featuring titanium diaphragm compression drivers with patented diamond surround, Bi-Radi- cal horns, and new Vented Gap Cool- ing low-frequency transducers. JBL is also unveiling SR Series power amplifiers designed for sound reinforcement applications. ES Series amps for sound contracting applications, 2100 Series coaxial transducers, and 8300 Series wall speakers. Contact: 818-893-8411.**

**DELTA DISPLAY: Soundcraft is announcing the new Delta 8 console for both 8- and 16-track recording. It incorporates features on the company's 200 Delta board, which debuted at last year's AES in New York. Soundcraft is also introducing the Venue console, a fully modular 8-bus board designed for front of house live mixing applications. Contact: 818-893-8411.**

**STUDIO REFERENCE: Agfa is debuting SR-XS studio reference chrome audio cassettes in C-60 and C-90 configurations. The tape formula, designed for pro studio reference applications, uses highly coercive mag- netic particles. The Agfa-designed and manufactured shell uses a sturdy tape-handling mechanism, making the cassette sealed for studio recording as well as reference, according to the company. Agfa is also bowing an audio/video accessories line for duplicators and recording studios featuring splicing tape, leader tape, and analog and digital cassettes. Contact: 201-449-2500.**

---

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**Pedro Guzman**

"JIBARO JAZZ" SO-1181

featuring the new single "Fantasia del Cuatro"

Produced by: Javier Hernandez

---

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There's a storm of true musical essence developing in the tropics

Pedro Guzman

"JIBARO JAZZ" SO-1181

featuring the new single "Fantasia del Cuatro"

Produced by: Javier Hernandez

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**SUSAN NUNZIATA**
## Top Jazz Albums

**No. 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Harry Connick, Jr.</td>
<td><em>Columbia 46146</em></td>
</tr>
<tr>
<td>2</td>
<td>Wynton Marsalis</td>
<td><em>Columbia 46141</em></td>
</tr>
<tr>
<td>3</td>
<td>Branford Marsalis Quartet/T. Blanchard</td>
<td><em>Columbia 46170</em></td>
</tr>
<tr>
<td>4</td>
<td>Branford Marsalis Quartet</td>
<td><em>Columbia 46072</em></td>
</tr>
<tr>
<td>5</td>
<td>Harry Connick, Jr.</td>
<td><em>Columbia 46223</em></td>
</tr>
<tr>
<td>6</td>
<td>Pat Metheny</td>
<td><em>Getzen 26293</em></td>
</tr>
<tr>
<td>7</td>
<td>Eliane Elias</td>
<td><em>Blue Note 93089</em></td>
</tr>
<tr>
<td>8</td>
<td>Jimmy McGriff</td>
<td><em>Headway 379</em></td>
</tr>
<tr>
<td>9</td>
<td>Stan Getz</td>
<td><em>A&amp;M 5399</em></td>
</tr>
<tr>
<td>10</td>
<td>Bluesiana Triangle</td>
<td><em>WHCDM-HI 1215</em></td>
</tr>
<tr>
<td>11</td>
<td>Jackie McLean Quintet feat. Rene McLean</td>
<td><em>Tribeca 181</em></td>
</tr>
<tr>
<td>12</td>
<td>Christopher Hollyday</td>
<td><em>Novus 3007</em></td>
</tr>
<tr>
<td>13</td>
<td>Michael Camilo</td>
<td><em>EPIC 62825</em></td>
</tr>
<tr>
<td>14</td>
<td>Gerry Mulligan</td>
<td><em>A&amp;M 5356</em></td>
</tr>
<tr>
<td>15</td>
<td>Carmen McRae</td>
<td><em>Novus 3006</em></td>
</tr>
</tbody>
</table>

### Top Contemporary Jazz Albums

**No. 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Franks</td>
<td><em>Remse 26143</em></td>
</tr>
<tr>
<td>2</td>
<td>Rippingtons featuring Russ Freeman</td>
<td><em>GPR 9618</em></td>
</tr>
<tr>
<td>3</td>
<td>Spyro Gyra featuring Jay Beckenstein</td>
<td><em>GPR 9608</em></td>
</tr>
<tr>
<td>4</td>
<td>John Mclaughlin Trio</td>
<td><em>JMF 938</em></td>
</tr>
<tr>
<td>5</td>
<td>Bob James</td>
<td><em>יהם</em></td>
</tr>
<tr>
<td>6</td>
<td>Anita Baker</td>
<td><em>Elektra 60922</em></td>
</tr>
<tr>
<td>7</td>
<td>Bobby Lyle</td>
<td><em>Atlantic 82130</em></td>
</tr>
<tr>
<td>8</td>
<td>Richard Elliot</td>
<td><em>Epic 73665</em></td>
</tr>
<tr>
<td>9</td>
<td>Ricardo Silveira</td>
<td><em>Verve Forecast 943 902</em></td>
</tr>
<tr>
<td>10</td>
<td>Najee</td>
<td><em>Max 92248</em></td>
</tr>
<tr>
<td>11</td>
<td>John Patitucci</td>
<td><em>GPR 967</em></td>
</tr>
<tr>
<td>12</td>
<td>Bob Berg</td>
<td><em>Denon 6212</em></td>
</tr>
<tr>
<td>13</td>
<td>Acoustic Alchemy</td>
<td><em>GPR 9614</em></td>
</tr>
<tr>
<td>14</td>
<td>Basia</td>
<td><em>Epic 49542</em></td>
</tr>
<tr>
<td>15</td>
<td>Larry Carlton</td>
<td><em>GPR 961</em></td>
</tr>
<tr>
<td>16</td>
<td>Ronnie Laws</td>
<td><em>Par 2030</em></td>
</tr>
<tr>
<td>17</td>
<td>Lonnie Liston Smith</td>
<td><em>Startime 402</em></td>
</tr>
<tr>
<td>18</td>
<td>Stanley Clarke/George Duke</td>
<td><em>PCP 46012</em></td>
</tr>
<tr>
<td>19</td>
<td>David Benoit</td>
<td><em>GPR 9621</em></td>
</tr>
<tr>
<td>20</td>
<td>Dave Weckl</td>
<td><em>GPR 9615</em></td>
</tr>
<tr>
<td>21</td>
<td>Tom Grant</td>
<td><em>Verve Forecast 819</em></td>
</tr>
<tr>
<td>22</td>
<td>Stanley Jordan</td>
<td><em>Blue Note 92356</em></td>
</tr>
<tr>
<td>23</td>
<td>Max Groove</td>
<td><em>Optimum 3228</em></td>
</tr>
<tr>
<td>24</td>
<td>Kenny G</td>
<td><em>Arista 8613</em></td>
</tr>
<tr>
<td>25</td>
<td>The Meeting</td>
<td><em>GPR 9620</em></td>
</tr>
</tbody>
</table>

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**Jazz Blue Notes**

*by Jeff Levenson*

**After Years of Chasing Land Speed Records, Guitarist Al Di Meola has set sail on a bold new course. His gallows for this adventure is a new acoustic group called World Sinfinia, and it features a quintet of players from different parts of the world. Chief among them is Dino Saluzzi, one of jazz's best-known exponents of the bandoneon (Astor Piazzola is the other), a type of button accordion native to South America. Saluzzi hails from Argentina. Di Meola's group contains a supporting guitarist, Chris Carrington from Venezuela, and two percussionists, Arto Tuncboyaci from Turkey and Gumbi Ortiz from Puerto Rico. With the addition of Saluzzi, the leader gets to converse with a master soloist and examine the global music that has influenced and interested him since his early fusion days in the mid-'70s with *Return To Forever*, and as a solo artist since.*

"With Dino," he says, "I have someone to talk to musically. I can have dialogues with him as a melodic improvisor. He contributes another, vital voice to the group that is orchestral and colorful."

"Originally," he adds, "this band started out as a solo concept; it was just me. Then, before I knew it, it began growing organically. I'm seeing now that with this group I can satisfy all my musical desires. I've always been interested in Mediterranean folk music and Greek music and the sounds of South America, all mixed together with jazz harmonies. Somehow, without even trying, World Sinfinia is proving just that."

**Digital Restoration: John McLaughlin, Di Meola's former soul mate (along with Paco De Lucia) during the early '80s, when they scored big with "Friday Night In San Francisco"), has just rescheduled a tour supporting his "Live At The Royal Festival Hall" album on JMT/PolyGram. Earlier this year, McLaughlin broke a finger (not the best of injuries for a guitarist) and had to call off a number of important dates. This series of shows kicks off Oct. 2 in Boulder, Colo., and then wraps up Oct. 19 in New York.**

**Al Di Meola's new band is a multicultural assemblage**

**THE THREE TENOR CONCERT LIVE FROM ROME**

**CARRERAS DOMINGO PAVAROTTI in concert MEHRA**

*Available on London Compact Discs, Cassettes, VHS and LaserDisc.*

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TOP CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GALWITZ/LAST RECORDING</td>
</tr>
<tr>
<td>2</td>
<td>HOROWITZ/LAST RECORDING</td>
</tr>
<tr>
<td>3</td>
<td>SCHIFF/LAST RECORDING</td>
</tr>
<tr>
<td>4</td>
<td>RACHMANINOFF/LAST RECORDING</td>
</tr>
<tr>
<td>5</td>
<td>BEETHOVEN/LAST RECORDING</td>
</tr>
</tbody>
</table>

Classical

KEEPING SCORE

by Is Horowitz

MUTI MATTERS: Work with a busy conductor and orchestra and you've got to plan far ahead. Riccardo Muti, for instance, will be recording all the Schumann symphonies with the Vienna Philharmonic for Philips, but the first sessions won't be held until May 1990. It's already been disclosed that Muti and the VPO have a complete Mozart symphony survey in their plans, and that project won't begin until October 1991.

Since Muti signed a non-exclusivity pact with Philips two years ago (his commitments to Angel/EMI also remain extensive), the PolyGram imprint has blocked in a heavy load of recordings with the maestros that includes video as well as CDs.

Even before the Mozart CD survey gets underway, for example, Muti and the Vienna will be captured in live video taping of the last three Mozart symphonies during their performance in Salzburg. The plan is to release this material on laserdisk.

And come Jan. 1, 1990, it will be Philips' turn to record the annual New Year's Day concert of the VPO, with Muti on the podium. CD and laserdisk versions due.

ANGEL ANGELS: Wolfgang Sawallisch, recently named to succeed Riccardo Muti as music director of the Philadelphia Orchestra, continues his Dvorak cycle with the orchestra for Angel. Next sessions will take place in January with the cellos concerto, featuring Natalie Gutman as soloist, and the Symphonies Variations as the major works. A Wagner album is also planned, with other repertoire certain to follow.

Among other Sawallisch commitments to Angel is a Beethoven symphony cycle with the Royal Concertgebouw. But that won't begin until some time next year.

Riccardo Muti conducting all kinds of video, CD business

light's contribution to the bicentenary sweeps. A 10-CD boxed set of highlights, plus the 10-CD packages of complete works, priced to sell at $1.99 per disk, comprise the campaign. Many of the recordings feature the Salzburg Mozarteum led by Hans Graf.

The current Laserlight catalog of 156 titles will be expanded to 200 by the end of the year, says Jerome Stine, marketing chief.

A batch to be used by Arturo Toscanini, and Benny Goodman's clarinet are only two of some 200 items that will be on display in the main gallery of Lincoln Center's music library in New York, Oct. 1 through January. The multimedia exhibit, "Echoes And Artifacts," is one of many events that will mark the centenary of the venerable hall, which opened in 1981 with a concert conducted by Chailkovsky.

Not many may remember that composer John Eaton, just named a MacArthur Fellow (worth more than $150,000), and holder of no less than three Prix de Rome grants plus many other awards, performed a pop single on the electronic Syn-Rel for Decca Records in the mid-80's. No, it didn't make the charts.

Nipper News

"All the News That Fits His Prints"

Vol. 2, No. 6

KISSIN COMING TO AMERICA

Evgeny Kissin began to play at 2, and made his public debut at 10. At 12 he made international headlines when he played both Chopin concertos in a single concert with the Moscow Philharmonic. At 15 Kissin performed for the first time outside the Soviet Union, and has since become one of the most eagerly anticipated guests at festivals and concerts throughout Europe. Definitive notice of his acceptance as one of today's musical greats was an internationally televised concert on New Year's Eve 1988, with the Berlin Philharmonic conducted by Herbert von Karajan. By that time, Kissin was committed to extensive recordings for RCA Victor Red Seal.

The New York Times hailed Kissin's recorded performance of Prokofiev's Concerto No. 3, made at the age of 13, for its amazing technical command: "That he is already a brilliant pianist there can be no doubt. Tireless fingers sweep across the keyboard with unfailing accuracy; enormous reserves of physical power are conjured up with ease." But Time's was heard in his astonishing recording of Rachmaninoff's Concerto No. 2, the extra something that spells true greatness: "[Kissin's] immense technical facility and uninhibited emotional sweep remain unchanged, but they are balanced by a newly thoughtful, poetic sensibility.

In September 1990 Evgeny Kissin prepared to meet a challenge almost every other musician of note has faced in the 20th century: an American debut. As he's a talent with such an extraordinary reputation preceding him, an extraordinary debut is planned: Kissin will perform both Chopin concertos with Zubin Mehta and the New York Philharmonic and give the first recital in Carnegie Hall's Centennial Season. How will he fare in this trial by fire? Ruth Laredo, herself one of the finest pianists of this generation, made this prediction on her National Public Radio program: "His name is Evgeny Kissin. He's 17 years old, and I'm convinced he's about to set the musical world on fire."
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episode's
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MTV
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Hoblit says. "I
wasn't interested in
a very flashy,
dazzling way that
would take
music,

I

thought

Frontline Blues,"

Anita
the

MUSIC VIDEO

COP’ ON THE ROCK BEAT
SHOW LINKS MUSIC, DRAMA

BY MELINDA NEWMAN

NEW YORK—Most directors
and producers wouldn’t
think of doing five music videos
every eight days, but the people
behind ABC’s new musical drama “Cop Rock” are approximately doing just
that. The show, which premieres
Wednesday (9:30 p.m.,) is the latest
from Steven Bochco Productions,
the company that brought television
viewers such groundbreaking
greenlights “Hill Street Blues” and
“L.A. Law.”

The 60-minute weekly series com-

bines five integral musical numbers
with the dramatic action. “The
important thing is that the stories
are not written around the music,
but the music written around the
stories," says Gregory Hoblit, who
serves as the show’s co-executive
producer with Steven Bochco. “Are
there problems—ahem—some
songs would be more
reflective in revealing the nature
and the characters than dialog? If
you can make a greater impact or
get an emotional point through
the song, that’s what we’re trying to
do.”

The songs for the pilot were
done by Randy Newman, however,
with "pumping out five original songs
every eight days" is hardly Newman’s
style, subsequent songs for shows
are being handled by a small staff
of songwriter under the direction
of Mike Post, who wrote the title
tunes for “L.A. Law,” “Hill Street Blues,”
and scads of other television shows.

Among the writers are Amanda
McBroom, who penned “The Rose,”
and Don Markowitz, who wrote
some of the tunes for “Dirty Dancing.”

The daunting schedule calls for an
average of three weeks between
each of the show’s first conceptual
meeting and when taping starts. At
the first meeting, Bochco, Billy Fin-
kelder and John Romano, who
boast a star’s worth of writing
experience—would present a rough
draft of the script and indicate where
they want songs, and how that
character will sing. The
next meeting takes place with
the songwriters, who discuss each
tune and its tempo with writers and
hope to key into specific songs. A few
days later, a rough demo of the song
is done and, if it meets approval,
a better demo is done. At the same
time, the script is being written.
As soon as the songs are finished,
the music scenes are choreographed
and blocked.

Next comes the actual shooting
of the show. Despite the addition of
two musical scenes, each show is
still currently a 60-minute drama.

Despite a huge push from the
network, there is no idea of the
idea for “Cop Rock” might be a little too risky to succeed. “Hull High,” a CBS show that
also features two musical numbers
integrated with the action, has received
less than glowing reviews.

As Hoblit notes, one success can
provide a great confidence booster,
but a failure will scare off any
audiences. “I think if neither one of these
shows makes it, there will be no trend at all
and I fully expect it will never happen
again,” he says laughing.

The Eye is closed, but it’s only blinking:
It will return
wide-open next week
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 Video Clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ANTONETTE
She Operates Around The Clock
Burzum At 90 Below/Planet
Joy Ellis
Vytjie Panyaza, Jay Ellis

ROBERT CRAY
Forecast (Calls For Pain)
Indie 40/March
Arek Sato/Smithsonian Productions
Pamela Rosen

G LOVE & E
Dance Baby
Center: On The Run-Dry-years
Nancy DiToro, David Palmer/MGM
Paul Snyder

VINCE GILL
Never Knew Lonely
What Can You Name/MD
Van Dale

GUYS NEXT DOOR
Paradise

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES


Jeff McQueen recently wrapped Dramarama’s “Anything Anything” video for the Chameleons album “Love At The China Club.” Half of the clip was shot at six frames per second, creating an in-camera effect. McQueen used high-contrast lighting for an expressionistic feel. He shot the clip for McQueen Films.

Gary Guitierrez and Colossal Pictures are the force behind the “Arachnophobia” video, featuring Hollywood Records singer/songwriter Brent Hutchins. The clip promotes the film of the same name, mixing movie footage with new spider-infested vignettes of Hutchins overcoming his own form of “arachnophobia.” Rick Fichter directed photography, Steve Kutchner handled the live eight-legged creatures, and puppeteers from Chris Wallis Inc. manipulated a variety of cable-controlled and battery-operated fake spiders.

Spider-handler Kutchner has been in music-video demand, lately, as he was called in to wrangle with some spiders for the new Jetboy video, “Evil,” for MCA. Scott Kalvert directed the concept clip, in which a huge castle interior was built to create the proper diabolical effect. Dave Horgan produced, and Dave Phillips directed photography for RPM Productions.

NORTH CAROLINA

HURBY “LUV BUG” AZOR directed the shoot, in which the female rappers show the men just who is boss. Valerie Joseph produced.

Soundtrack City director Pamela Birkhead shot Leucia-Polyestil artist Keith Staten in “Miracle,” the latest clip from his “From The Heart” album. Birkhead and executive director Raina Bundy projected lighting to creative use and shot Staten performing in a Manhattan studio.


OTHER CITIES

NEW YORK

SALT-N-PEPA PROVE they are “Independent” in their new Next Plateau clip from the “Blacks’ Magic” album. Millicent Shelton and

Cooper/H.V.R.

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Music Production & Marketing
Wherehouse Holds Spirited Confab
Co.'s Sales Increased By 17.5% In '90

By EARL PAIGE

LOS ANGELES—After reaping a hefty 17.5% sales increase to $388.3 million in fiscal 1990 and scooping up the National Asian, of Recording Merchandisers retailer-of-the-year award this spring, Wherehouse Entertainment made it clear at the company's annual convention that the chain will not rest on its laurels.

The convention, held here at Stouffer Concourse Hotel Sept. 11-13, saw the Torrance, Calif.-based web launch what executives believe could be one of the most comprehensive and conceptualized customer-service programs ever attempted by a chain of its type and size.

Under the theme "Above And Beyond," management emphasized to the 400 delegates attending the company's third annual convention that customer service is the way to differentiate the chain from the competition.

Wherehouse operates 275 stores up and down the West Coast, selling all forms of prerecorded home entertainment. Of that total, 215 stores also operate in the service-intensive activity of video rental.

But in recent years, out-of-state chains have expanded their activity in the West Coast—first Minneapolis-based Musicland Stores Corp., Fort Lauderdale Fla.-based Blockbuster Entertainment, and more recently, N. Canton, Ohio-based Camelot Music. Faced with that encroachment on its home turf, the chain will maintain its aggressive growth plan—48 stores opened last year, with as many planned for the current year.

In addition, a chainwide contest two months ago required store managers to think creatively as they competed to fulfill a mandate of getting their picture taken while performing a list of 100 predetermined community-service acts, such as helping someone cross the street.

In addition to these activities, managers had to be pictured in five freeform photos, depicting acts that would benefit the chain. That component of the contest inspired one manager to skydive out of an airplane carrying a "Wherehouse banner," an act that management rewarded by naming him the winner.

The commitment to customer service was emphasized in the opening remarks of Wherehouse president and CEO Scott Young, who described it as the chain's "mission," and was highlighted in dozens of ways during the convention.

In one of the more dramatic convention highlights, the well-known customer advocate Peter Glen presented the results of a study he conducted while touring many stores.

Glen complimented managers for running well-organized stores and properly executing merchandise presentations. But he criticized the chain's own stores and said store managers were lax in wearing their company vests.

Bruce Wright, EVP of advertising and promotion, said, "The idea of Peter's presentation is that the customer is everything."

As explained by Germaine Serry, director of store training and development, enhanced customer service grows out of managers understanding their role and teaching the many functions of store operation to staff members "so the manager can promote more effort and effort to customer service."

Toward that end, intensive classes on the role of a store manager were conducted at 16 rooms of the Stouffer Concourse Hotel here, with breakout groups of 15-17 store managers going through three sessions in two days.

At the same time, Young and others stressed the need to be creative and make stores a fun place to visit, one way of emphasizing this was the evening of "dare to be different" event, which saw the mixing of all sorts of costumes, with one set of district managers doing an Australian bushman act on stage.

In his opening remarks, Young said, "We have come a long way in three years," referring to the fact that the 20-year-old chain continues to flourish under ownership and management. "But there are still many challenges and opportunities. We have a long way to go to realize our full potential and be as good as we know we can be."

CONVENTION CAPSULES

The following is a roundup of events at the Wherehouse Entertainment conferance, held Sept. 11-13 at the Stouffer Concourse Hotel in Los Angeles.

ENCEVLE Please: Nothing epitomizes how Wherehouse conventions are geared to the store managers and district and regional supervisors like the awards night. Extended exclamations greeted the district-manager-and-store-manager-of-the-year awards, especially with the buildup of criteria offered by Barbara LaBar, the chain's enormously populous head of store sales and operations, who just received a promotion to senior VP.

The winners: Lucas Held of the central district around Fresno, Calif., and Mike Mangione, who manages in Santa Barbara, Calif., store. Several managers explained that Held had been in other districts and is widely known; Mangione is also very popular, and in awards introduction was described by LaBar as having "a bone with cancer."

The awards for store manager achievement: Joan Reeves, highest sales increase; Christian Peart, highest rental increase; Mary Ellen Swain, lowest sales shrink in the February inventory; Jack Witt, lowest rental shrink in the February inventory; Witt, longest management of one store (63 weeks); Chris Abernathy, trained most promoted manager; and Karen Pearson, creativity in launching a newsletter, Earworms, for the store she runs. District-manager achievements: Held, highest same-store sales increase; Alan Romain, highest same-store rental increase; Dale Sturdevant, lowest sales shrink; Kevin Hafner, lowest rental shrink.

VENDORS LAUD ACCOUNT: Most of the 40 vendors participating in the trade show and the seven manufacturers making presentations—five of them were launched Wherehouse and their relationships with the chain. In fact, William Pollett, branch manager at PolyGram and now representing PolyGram Group Distribution here, said he goes back to 1974 for the account, "and can say that at one time it was an adversary relationship." Follis and the convention, said he plans to launch a PolyGram Group Distribution in 1990, with a $1 million investment in the company.

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A Kiss Is Still A Kiss: After Kiss' jam-packed in-store appearance at Sound Warehouse in Dallas—Kiss' first-in-store in eight years—the band is presented with a special plaque commemorating sales of more than 30 million units. Shown, from left, are Joe DeMoe, director of national sales development, PolyGram Distribution; Eric Carr and Bruce Kulick, Kiss; Richard Efra, director of merchandising, PolyGram Distribution; Steve Prittich, VP of product development, PolyGram Records; Judy Furmanek, director, sales development, music video, Latin, PolyGram Distribution; Rick Rogers, VP of field marketing, PolyGram Distribution; Gene Simmons, Kiss; and John Mazzocco, product manager, PolyGram Records.

soon to become involved with the chain in a promotion venture, took both vendor and rep honors, with the latter award going to Larry Du- vi

CAUGHT IN THE ACT: Warmest moment was probably when Canadi- sation Celine Dion stayed on to sing "Happy Birthday" to Harry Connick Jr. Also performing were En Vogue and Lynch Mob. Look- ing in but not performing, Dwight Toakam thanked Wherehouse "among other chains in the West" that helped him initially in his "EP days."

The Simpsons—in the form of stage characters—were also on hand for photo taking.

SERVICE, SERVICE: In yet another example that service is the only game in town and the main theme of the convention, the whole (Continued on page 68)
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MicMac Dances To Indie Beat With 2 Hot 100 Singles In 2nd Year

BY DEBORAH RUSSELL

MicMac Chart Attack: New York's MicMac Records, one of the East Coast's premier dance/crossover labels, is celebrating its second year in business as the only dance indie with two singles currently charting on Billboard's Hot 100. Cynthia & Johnny O's duet single, "Dream Boy/Dream Girl" and Tiana's "First True Love" have been grooving on the pop chart for several weeks—no small feat for the six-man label.

MicMac president Marvin Schlachter, former president of dance kingpin Prelude Records, and partner Mickey Garcia, oversee administrative and artistic activity on the tiny powerhouse label.

Sergio Goucailes handles club and retail promotion, and dance/disco veteran Ray Caviano, founder of pioneer dance label RFC Records, spearheads national marketing and radio promotion. Two administrative assistants round out the team.

"We're making very commercialized oriented dance music," says Caviano. "We break acts from the bottom up. The catalysts are crossover dance stations that get you to CHR and Top 40 airplay."

Upcoming albums by dance/house act Two Without Hats, along with Tiana's eponymous release, and new albums by Cynthia and Johnny O hopefully will keep this indie dancing all the way to the bank. Call 212-676-0166 for information.

IN AN AGE where hipster alternative bands often lay claim to the most obscure musical influences imaginable, U.K. label 4AD's Dead Can Dance reigns supreme. Inspiration for the band's fifth album, "Aion," runs the gamut from liturgical and secular music of the Middle Ages and the Renaissance, to Celtic and folk music, to melodic strains from Italy, Eastern Europe, and the Middle East.

Somehow this combination, coupled with Lisa Gerrard's operatic tenor and Brendan Perry's baritone, makes for a strangely accessible collection of music, much of which is sung in languages other than English.

American audiences are hungry for the eclectic U.K. import—4AD has shipped more than 10,000 copies, priced at $20 and up, into the states since July.

"Imports—even CDs priced at $20 or more—are in big demand when some U.S. label doesn't jump at leasing," says Vicky Wheeler, director of publicity and retail promotion for 4AD here.

Don't expect a U.S. licensing deal anytime soon, though. "The right situation would have to come along, first," Wheeler says. Even though some U.S. majors might be attracted to the band's strong showing in the import bins, they probably would be intimidated by the prospect of marketing an act that clearly defies any trendy categorization, she says.

For information, call 212-533-3773.

SPIRIT IS BACK with a new album set to launch Dolphin Records Group out of Ojai, Calif. "Tent Of Miracles," the 15th Spirit album since the group formed in 1967, features co-founding legends Ed Cassidy (he's 67 years old) and Randy California. They've joined forces with singer-songwriter Mike Nile to produce an album that reflects the guitar-based roots of classic Spirit with striking modern lyrics and sounds.

"Tent Of Miracles" is the first release from Dolphin, a label that strives to meld the creative, experimental attitude of the '60s with the music of the '90s. Dolphin will rely on Spirit's appeal as "classic rock" radio to break such singles as "Love From Here," and "Old Black Magic," and will pitch new tunes to college and album rock stations as well. The band currently is touring the U.S. to promote the album. Call Dolphin at 805-646-0762.

NASTYMIX, THE Seattle-based label known primarily for its success with rappers including Sir Mix-A-Lot, Side F-X, and Kid Sensation, recently jumped genres and signed "splatter metal" dudes the Accused. In a surprising marketing coup, Nastymix's mainstream distributor shipped more than 25,000 copies of "Grinning Like An Underminer" in the month since its release.

"It's just the tip of the iceberg," says Bernie Horowitz, VP of sales and marketing at the label. "And I didn't have to open any new accounts."

Horowitz says an aggressive grassroots campaign has fueled the label's foray into heavy metal. He advertised in metal rags and sent a steady stream of press packages and promotional materials directly to retailers to create a pre-album release buzz. Now he's attacking the alternative store base to keep that buzz alive.

For information, call 206-292-8772.

EARL VICKERS, an indie entrepreneur based in Richmond, Calif., takes the censorship issue to task with his label Tape Tape release "It's A Jungle In There: Sounds Of The Tropical Rain Forest In 3-D." Vickers has voluntarily labeled the cassette-only release with the industry standard "Explicit Lyrics" warning sticker.

The 60-minute recording, which features mating calls and other animalistic lyrics, may be interpreted as obscene and sexually explicit by some industry extremists, Vickers explains. After all, the tape includes fowl language and a variety of crude songs intended to appeal to base instincts and prurient interests. Brevity, he notes, is a frequent theme.

"The sticker is my little protest, my joke on the whole censorship mood of the country," Vickers says. He spent a year in the jungles and rain forests of Costa Rica recording bird songs, monkey calls, and other miscellaneous jungle sounds designed to appeal to nature lovers.

For details, call Tape Tapes at 415-227-7310.

Are you having a problem with your subscription? For fast service, call 215-630-1679.
The following configuration abbreviations are used: CD—compact disc; CA—casette; LP—vinyl album; SP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

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LP 1-26026/NA

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CA 7-76300/NA

**BIOHAZARD**
CA 4-75009/NA
CA 4-75010/NA
LP 4-75011/NA

**BOXCAR**
Vertigo
CD Epic RCS 6410/NA
CA 7-46235/NA
LP 7-46236/NA

**DAVID CASSIDY**
CA 4-75008/NA
LP 4-75007/NA

**CELTIC FROST**
Vanity/Nemesis
CD RCA 24296/NA
CA 73536/NA
LP 24296/NA

**CHRIS POLAND**
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LP 4-75005/NA

**TOMMY CONWELL & THE YOUNG RUMMERS**
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CA 7-76391/NA

**GRATEFUL DEAD**
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CA 4-75012/NA
LP 7-46237/NA

**INDIGO GIRLS**
Nomads Indians Saints
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CA 7-76392/NA
LP 4-86504/NA

**FRANK MARINO & MAHOGANY RUSH**
From The Hip
CD Reprise/Warner Bros. 2 26306/NA
CA 7-46326/NA
LP 1-26307/NA

**MOTORHEAD**
Birthday Party
CD Epic/Warner Bros. 2 24296/NA
CA 73502/NA
LP 73503/NA

**NOTORIOUS**
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**RHINO BUCKET**
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**CARLY SIMON**
Have You Seen Me Lately
CD Arista RCD 8650/NA
CA 4-75013/NA
LP 7-46238/NA

**PAUL SIMON**
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CA 7-46239/NA
LP 1-26028/NA

**SLAYER**
Seasons In The Abyss
CD Epic 24296/NA
CA 73536/NA
LP 24296/NA

**SWEET**
Live At The Marquee
CD Hansa MCV 106/NA
CA 7-10600/NA
LP 1-10601/NA

**TIFFANY**
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CA 7-76394/NA

**VALENTINE**
CA 7-76395/NA

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BILLBOARD SEPTEMBER 29, 1990

(Continued on page 69)
administrative staff wore aprons to serve breakfast coffee. This included, in addition to Young, LeBar, and Dubbe, Robert Erhardt, VP MIS; Kathy Ford, VP controller; Bruce Jesse, VP advertising and sales promotion; George Rogers, VP video; Leonard Velick, senior VP, chief financial officer, and treasurer; Cathy Wood, VP planning and development; and assistant VPs Steve Brown, Eliot Cobb, Sharon Dupo- los, Debi English, Greg Fisher, Randy Harrison, Craig Kelly, Mike Scharwath, Susan Stoner, Tim Tinen, and Robin Wilson. By the busloads, all managers got a tour of the administration building in Torrance and the opportunity to go one up with all officers.

DARING, DIFFERENT: Toward being creative in customer service, a whole evening was themed “dare to be different,” with people showing up in every imaginable costume—Young in a white wig and silk stockings as a dashing figure out of “Amadeus” or “Dangerous Liaisons.” Appearing in authentic Australian bushman garb (or lack thereof), with body paint and grass skirts, was the entire Central region DM and RM cast performing on stage: Romain from North Valley; John Parker, San Fernando; Tim Tinen, central; Rick Giering, San Gabriel; and a chorus of Jeff McCarthur, Mike Rekynolds, Tammy Kowalski, and Heidi.

ABOVE AND BEYOND: Store manager Ginger Burdick took the convention theme, “Above And Beyond,” literally by skydiving out of an airplane, for which she won a chairwise contest. Was it scary? “Yeah, but you’re strapped to your instructor, who’s making the jump with you. That’s helpful,” she said. In addition to skydiving, she also got up on the roof of the Tower store on Sunset Boulevard.

DEPECHE DELIGHT: As anticipated, the chain was reminded often about the Depeche Mode in-store six months ago that evolved into what some termed a riot. Appearing via video, Henry Droz, president of WEA Distribution, made direct mention of the event. On stage, a series of paintings from the label were presented to Wherehouse. Young took the occasion to inform the convention of how the initially bad publicity became totally turned around. While meeting with police to sort through the in-store fallout, the chain now enjoys a mutual level of cooperation with law enforcement agencies, Young indicated.

VESTED INTEREST: Outspoken consumer advocate Peter Glen stirred up things again. After touring Wherehouse stores he pounded down on how few managers wear vests. It was a marvel to many. One said, “I applied something on my blouse and put on my vest one day. I was shocked at how it affected the staff so positively.” Now she wears it all the time. Another admitted he wears a vest only at Christmas or during other rush periods. Yes, it’s a status thing, but with Glen harping on it, many store managers expect a memo to come down.

In a musical finale strictly off limits to the media and all non-Wherehouse participants, Jesse, in his usual style of leaving nothing to chance while taking plenty of chances at the same time, unveiled a holiday campaign, which he says he described as unlike anything “ever before in our 20-year history.”

Convention capsules were prepared by Earl Paige.

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Indie Distrib Schwartz Bros. Issues Label Sampler

**BY DON FLUCKINGER**

NEW YORK—Schwartz Bros. Inc. is offering a sampler of 17 of the more than 100 labels on its roster, making it the third sampler the Lanham, Md.-based independent distributor has issued in the last 15 months.

To put together the “Independent Music Sampler 2,” Schwartz Bros. solicited its labels and charged a fee to cover production costs. According to Schwartz special projects coordinator Jim Shortall, the labels represented on the sampler are selected on a first-come, first-serve basis.

The sampler eventually might help sales of the distributor’s product, but for now, Schwartz’s objective is to dispel the feelings within the industry that indie labels are disorganized and too small to promote their artists, he says.

“It’s an image thing—just about the only sampler that shows that the independent music industry has it together,” Shortall claims. “It started as one of the conventions where all the major labels seemed to have their own sampler—our idea was, ‘If the majors can do this, can’t we?’”

The sampler was distributed at several conventions, including the New Music Seminar in July and the National Record Mart conclave last month. In addition, many customers received copies through salesmen and branch-office mailings. So far, about 2,000 copies have been given out.

Though the first and second samplers were issued in June 1989 and April 1990, respectively, Shortall says that the distributor hopes to make four of the disks a year. The fourth is due sometime this fall. And though 2,000 copies of the current disk were distributed, Shortall hopes to double that number once the program is fully matured.

The company’s director of purchasing, IRA Kessler, adds that “the main thing is to make people aware that there are so many different bands we carry. We try to use as many different labels as possible—it shows that we do more than just rap or alternative and gospel.”

Selections featured on the current sampler cross many genres, from industrial-dance Prodigy Assembly (Roir) to new age synthesis Kevin Brabey (Hearts Of Space). Many of the bands are successful regional acts struggling to break nationally, Kessler says.

The sampler also includes a questionnaire that asks the listener to rate songs. In the future, the questionnaire will include questions to determine if the sampler is impacting sales.

VJN Sets Up Music Sales System

**BY EDWARD MORRIS**

NASHVILLE—Video Jukebox Network is now offering its viewer/listeners the option of sampling and ordering records by phone.

The new system, which went into operation July 9, was set up by Worldwide Entertainment Marketing of New York, and uses J&R Music World, also of New York, to take and fill orders.

Customers make their purchases by credit card and pay $7.49 for cassettes and from $11.49-$12.49 for CDs. There is an additional postage-and-handling fee of $4.95 for each, regardless of the number of albums purchased.

To sample the albums, customers call 900-468-3472 (at $2 for first minute, $1 for each additional minute). On-line, customers can push different buttons for rock, R&B, rap, and heavy metal connections. They can then specify artists and hear current-album samples of approximately 30 seconds each. To place an order, a caller pushes “0,” which will connect her to a live order-taker at J&R Music World.

The toll line also features a recorded segment on “the latest break from video! The tape break from video!” for those who do not activate the sampling and ordering process.

Callers can also request any title in J&R’s inventory, even if it is not spotlighted on the toll-line setup. “[Video Jukebox Network] wanted to show the industry it could sell product in a more tangible way,” says Michael Omansky, president of Worldwide Entertainment Marketing. “But they didn’t want to get into business and deal with inventory. I suggested we set it up with a major retailer with full fulfillment capabilities. “The sales would be made to consumers and would be relevant to the industry,” he continues. “That way, the artists get full royalties, the record labels make their money, the distribution company makes its money, and we haven’t bypassed retail.”

According to Omansky, a former RCA Records executive, VJN is now in "more than 8 million homes" and is expected to reach into a total of 10 million by this fall. VJN plays music videos and offers a numbered menu of selections. Viewers call a 900 number to request specific videos. The network also runs contests via the 900 route.

At the outset, Omansky says, VJN was advertising its ordering service four times a day. That has since been doubled. "We’re about to tag all the other calls that come in to VJN for all the lines, regardless of what they are, with this 900 number,” he adds. VJN is also advertising the service on Black Entertainment Network and is considering other outlets.

VJN gets the money from the toll lines and Worldwide Entertainment Marketing gets a percentage of each order placed.

“It started off with low numbers," Omansky says of the service, “but has been building nicely ever since.”

“I would hope it would help sales, and from what I can tell, there has been some interest generated,” Shortall says. “But it’s hard to tell how much the sampler is responsible for sales, because it’s just one part of a large-scale promotion for each individual artist.”

In addition to label campaigns and the sampler, Schwartz Bros. also has an in-house promotional department that sponsors special offers to accounts for many of the artists.

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At Valley One-Stop, Large Inventory Is Cohen's Stock In Trade

BY DEBORAH RUSSELL

LOS ANGELES—Barney Cohen, president of Valley Record Distributors, credits his second and most recent one-stop-of-the-year award from the National Assn. of Recording Merchandisers to a basic business philosophy: He simply stocks "more product than anyone else.

Cohen claims that Woodland, Calif.-based Valley Record Distributors stocks every single title in their inventory, "If people would just commit to having the inventory, this industry would be much better off," Cohen says. "Nobody's ever figured out just how many records somebody could sell, but I'm convinced that we are nowhere near a saturation point on what people will buy.

The password here is fill. Cohen, whose one-stop services more than 1,500 accounts on the western side of the U.S., cites fill as his No. 1 priority in doing business. His next priority is attitude and service, and he rounds out the trio with price.

"We don't lead with price, and we are not a low roller," Cohen admits. "We may not be the cheapest guy, but we are willing to match the competition. A low price isn't everything; it's what you, as a one-stop, are able to add to the product. It's the promos, the point-of-purchase material, the good information. If you start lowering prices more, and the cost of doing business increases, you cut corners, and ultimately, it's the customer who loses out." As a former customer himself, Cohen says he knows how crucial good service is, especially to the independent retailers. When Valley Record Distributors' doors opened in 1985, Cohen serviced 30 accounts; today he services 50 times that number. Income has increased from $3 million in Valley's first year to $20 million in its fifth.

Independent retailers are the backbone of Valley Record Distributors' business, accounting for about 85% of the company's income. Large chains, such as Musicland, Camelot, and Tower, make up the remaining 15%, and they rely on Valley Record Distributors' comprehensive classical music selection and deep catalog items.

Overall, Cohen stocks approximately 50,000 titles worth close to $6.5 million. He claims every LP (title in print if he can get it), but only sees about 5% of his unit and dollar business in vinyl.

"Cassette, per unit, dominates Valley Record Distributors' business at 65%, and CDs account for 30% of business, Cohen says. Dollarwise, cassettes and CDs generate nearly equal income.

Cohen hopes to double Valley Record Distributors' business in the next five years, a goal he expects to achieve without raising the competition's accounts. His marketing staff is aggressively targeting nonmusic accounts and stores looking to expand their audio departments.

"I'm a music person before a businessman," he says. "Look at every town as a center for music, and I'm always trying to determine how I can bring more music to people." Cohen's priorities as a wholesaler were set in 1975 when he opened the first of four retail stores—Barney's Good Times Music—in Northern California. Even as an independent retailer, Cohen sought to provide the most comprehensive variety of music for his customers. He cites a direct correlation between the availability of product and the number of potential sales.

"People would say, 'You're just a little store, why do you carry all this product?' " he says. "But if you look at the stores, like Tower, that are known for carrying everything, you see that their business is good all the time. That's just like Valley.

In the early '80s, Cohen says, he discovered a wholesale void in Northern California, and he began supplying product to about 20 fellow retailers in the area. By 1985, he sold his retail stores and reinvested the money into what became Valley Record Distributors. Once he was purely wholesale, Cohen built a system to handle the volume of inventory that would set his one-stop apart from the competition.

Cohen points to a computer system that carries 90,000 stock-keeping units, all of which are available, as the company's biggest asset in providing excellent service. Except in rare instances, Valley does not have an order cutoff time, and employees work to ship every order the same day it is placed.

Cohen's ideal is for every Valley employee to have experience working every job in the company. He created a training program that allows employees to make job advances, with wage increases attached. Hypothetically, an employee would learn from the bottom up exactly how to provide good service to the customer.

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CENSORSHIP IS UN-AMERICAN:
A certain sentiment has been brewing among manufacturers for the last several years. With each passing session, record companies have been increasingly frustrated by the annual National Assn. of Recording Merchandisers Retailers Conference, finding that the annual summit has become less productive. This year, they think they have found the answer. Let's bar the press from the meetings, which will be held Sunday (22) through Tuesday (25) in Westfield, Va.

Now, forget about the fact that some conversation will always be stilted as long as competing labels are sitting side by side. Put aside the realization that some viewpoints won't be revealed with rival chains huddled in the same room. Toss out the notion that there are some details record companies will never discuss openly while their customers are gathered before them. Further, blow out the idea that the smaller, intimate gathering that the Retailers Conference once was can never be as productive as the one that now draws more than 100 people. Apparently, labels and distributors have decided that the presence of the press inhibits this meeting's progress.

Productive or not, the Retailers Conference is one of the most important events in our industry each year—if for no other reason than because of the heavyweight executives it draws to one room. My personal opinion is that Billboard, and any other publication that endeavors to responsibly cover our trade, performs an invaluable service for the record community, and should be welcome at such forums.

The decision, which I'm told was a unanimous vote of the suppliers present at a recent NARM planning meeting, seems weird and shortsighted. The ban forces Billboard and its competitors to find out what happened at the meeting secondhand, which increases the likelihood of misinformation being circulated in the press about what goes on at the conference—something that has not happened when reporters have had the opportunity to attend. Besides, since most of a label's competitors and a whopping chunk of the account base will be attending, what thoughts could possibly be inhibited by having the press cover this most public event? What might be said there that they want concealed from the rest of the industry?

Furthermore, in a year when record companies and retailers have fought so hard to protect the First Amendment from attacks by state legislators and the Jack Thompsons of the world, isn't it ironic that these very same labels would decide to shut out the press from this key event?

After all, banning the press is the ultimate form of censorship. Many record companies have been waging the American flug this year as they seek to protect the right to sell recordings that some groups have found objectionable. Apparently, label executives think an artist's right of expression is more sacred than freedom of the press. Somehow, I always thought those two issues were equally important in the minds of the men who drafted the First Amendment.

VENGE ENIGMATICAL: The unending turn of events at Enigma Entertainment proves the label deserves its name today more than ever.

It began last year, when co-founder Wee Hein left for Hollywood Records. Then in May, GM Ralph King split to start an Enigma-distributed label, which should have its first product out by November. Soon after, president Jim Martone also found the door. Recently, after hiring Sukir Sire away from Elektra Entertainment to bolster its sales efforts, as Enigma's national director of sales, it turned around and eliminated its regional field positions; then it went on to let go of VP of sales and vice president of sales Jann Simon (Billboard, Sept. 22), one of the most popular sales executives in the business. Also resigning in the same time frame as Simon was Sam Kaiser, VP of promotion.

To be certain, there has been a complete about-face at Enigma. With King joined staffers in March, 1989, Bill Hein and Wee Hein indicated they wanted to take their label to the sales level of EMI or a Geffen Records. In doing so, the company may have gone a little overboard. Before the recent outbacks, it employed more than 100 people; that is larger than the staffing you would find on the payrolls of some majors and certainly larger than the company's billing would justify (note that two of the logo's best-known acts, Poison and the Smithereens, are now sold and promoted by Capitol).

It is clear that Enigma is returning to its roots. It looks like the company wants to go back to being a smaller label, largely devoted to alternative music. If that is the case, many of the recent cutbacks are understandable and, in fact, smart. But, the question remains, why did it try to get big in the first place? ... A footnote, and not a surprising one: former assistant, Gigi Gustas, was abruptly terminated Sept. 20. ... Another footnote to the above: When I first learned that Sir was joining Enigma, I was excited because it appeared she would be able to work with Simon. These are two of the industry's most capable sales people. In saying so, I must disclose that both are friends of mine, but can add that I admired them both as professionals before I got to know them on a personal level.

To be sure, Sir's streetwise sensibilities and loyal devotion will work hand-in-hand at the new slimmed-down Enigma, but it sure would have been fun to see what kind of team she and Simon would have made.

EXIT: ARRIVAL: Remember how surprised folks were when news got out at the last NARM that Jim Cawley was leaving Arista to join EMI as a senior VP? Well, another person who appeared to be a "lifer" is now joining that label. Barbara Firstman, VP and longtime fixture at Macey Lipman Marketing, is leaving her post to become EMI's director of West Coast marketing, a position recently vacated when Rob Gordon moved over to Capitol.

BOXING OUT: In sports, it is said that the best trades are often the ones that you don't make. It's kind of like saying that hindsight is 20/20. With that in mind, isn't it interesting to note that some big players in the same industry this year that Jim Cawley or Ralph King joined Enigma in March, 1989.
**Latin Music**

**by Carlos Agudelo**

ALTERNATIVE LATIN MUSIC IS ALIVE and well in the U.S., thanks to the work of labels like Heads Up, Flying Fish, Redwood, Mango, and Chameleón. In Spanish, Bocinche means noise, such as that made by people who talk too much when they are having fun. In this case, Bocinche is a band, based in Seattle, and it's the hottest thing to happen in that part of the country, in the realm of salsa music, in a long time. Besides taking the stage by playing raucous, guerrilla-style concerts, from cultural institutions to schools, Bocinche has released its third album, "Carcasas," to general acclaim. This is truly a work of Love—David is, their creator—from Heads Up. The leader of the band is Venezueulan-born Eduardo Quintero, who arrived in Seattle seven years ago. He got together with six Anglos and, voilà, salsa music was made. You don't believe it? Listen to the record.

CHICAGO-BASED FLYING FISH has been putting out folk music from Central and South America for the last 10 years or so. Among the albums released by the label are works by Caixa Brava, a mostly tropical salsa ensemble from Latin America Central group (the band's home base); Yolom Bahia Ita and Cumbayamachines, both from El Salvador; and Sukay, perhaps the label's best-known group, a pan-Andean band with half a dozen albums under its belt. The label's latest release is Bocinche, a Bolivian band. Based in Boston. Submitted "Bolivian Folklore Music Of The Andes," the album picks up most of the flavor of the ancient line with almost transcontinental sounds that have been distilled through the centuries in this musically rich land. An apt description of the album is included in the liner notes: "Bocinche's band, emotional voices and lavish instrument arrangements capture both the soul of pre-Columbian Inca culture and the heart of Bolivia's contemporary movement, producing an unforgettable experience." The group consists of the brothers John and Daniel Velasquez, and Gonzalo De La Cerda and Fernando Torrico.

ANOTHER REMARKABLE RELEASE is "Desvins," by the group Sotaveinte on Redwood Records. The album, a real folklórico tour of Latin America, features a traditional song from Bolivia; an Afro-Cuban cumbia-no; a song adaptation of a poem by Mexican poet Salvador Novo, a song by Gonzalo Hermosa, one of the composers of "Llorando Se Fué," which was later adapted into a lambada by Kaoma; a solo margariteño from Venezuela; and a couple of tunes by the great Atahualpa Yupanqui. According to the liner notes, "Sotaveinte's original music is a blend of this rich Latin American music with elements of modern Western music, including an emphasis on contemporary influences in the tradition of the Latin American 'new song' movement." The group members are Laura Brown, Orlando Cabrera, Anne Frain, Jaime Guasch, Francisco "Pancho" Lopez, and Sylvia Ramirez.

YET ANOTHER QUALITY ALTERNATIVE release is "Y Es Ke Me Han Kambio Los Tiempos," by Kaoma, on Mango Records. Kaoma is one of the leading new fúneza ensembles from Spain. Its first performance in New York was in July with the force of an awakening for those fans who imagined the Gipsy Kings were the only flamenco in town. These guys have everything going for them, as is shown on the current album, an exciting, exhilarating mixture of all the tings gypsies pick anywhere, such as samba, jazz, and flanatic flamenco pace.

SHOULD WE KEEP GOING? Listen to this: "The Wild Cards" sizzling new album ["Back It Up," on Chameleón Records] is the kind of music that can generate a viable vortex on the dance floor or provide steam heat in the boulder. This group, considered rising stard in L.A.'s music scene, plays what it called Hispanic rock, the mixture of Latin rhythms and the expertise of four wild musicians from Orange County—Adrian Remijo, Albert Parisi, Jesse Reyes, and Jose Soledad Jr.—has produced yet another example of where the real vanguard of Latin music in this country is. The band has been picked up by Miller Genuine Draft for sponsorship, allowing it to perform some gigs in the past two years.

LAST BUT NOT LEAST, there is Mayte Prieto, a woman who left a promising career in broadcasting to become a rapper. Her album, "Deja Atrapar" (Latin Sound Network), is not only a courageous experiment, but also a sign of the new direction the Latin music industry is taking. With very few exceptions, you cannot listen to this music on Spanish-language radio. Better try jazz or noncommercial FM's.

**Chicago Writer Wins Latin Song Contest**

Daniel Recalde Will Advance To Int'l OTI Festival

**by Ramiro Burr**

MIAMI—Chicago singer-songwriter Daniel Recalde was named the winner of the 1990 National OTI Songwriting Festival, held here Sept. 12. Recalde will advance to the XVII International OTI Songwriting Festival, which will be broadcast from Las Vegas Dec. 1 featuring composers from Latin America, Central America, Spain, Portugal, and the U.S.

Recalde edged out a field of more than 200 songwriters and singers from 14 U.S. cities. He also received top honors as best singer. His arranger, Hector Garcia, also won the award in that category.

The winning entry, titled "Mi Adoracion (My Addiction)," was written and sung by Recalde. Garcia arranged it and was musical director; the pair will represent Chicago and the U.S. Unison network at the international finals. The OTI (Organization of Iberian-American Television Stations) is considered to be the largest Hispano-American TV network in the U.S. It was established in 1972 to encourage original musical composition.

The festival is broadcast annually by the nation's leading Spanish-language TV network, through its 33 affiliates in 33 countries. Unison covers 85% of U.S. Hispanic households through satellite and telephone, with satellite-connected broadcast and cable affiliates nationwide.

Singer-songwriter Lalo Gonzalez won second place for his entry "Forjando Un Solo Pueblo (Forging A Single People)." Gonzalez was representing Washington, D.C., affiliate W4BA, Channel 48. Third-place honors went to composer Enrique Tornbach and singer Victorio Dean of Phoenix, and affiliate KTVD, for the song "Somos Tres (We Are Three)."

The winners were determined by a panel of Latin stars, including Lisette, Kira, Willie Chirino, Alvaro Torres, Lluís Garcia, and Roberto Lluch. The festival was hosted by Andrea Kutsas and Antonio Vodanoid.
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**B I B L I O T E C H**

**DECEMBER 29, 1990**
Promo, Tech Investments Pay Off For EMI Classics  

BY ADAM WHITE  

LONDON—During his first year as president of EMI Music Worldwide, Jim Fifield was heard to say, at least once, that the company’s idea of new technology was a fax machine.

He was joking, of course, to make a point about how conservative EMI had been under its previous administration. The company has since invested substantially in information systems at its head office in London, and now sells more than 1.7 million physical units of new releases to the world, just as he has encouraged them to spend more aggressively in marketing and promotion.

For Richard Lyttelton, president of EMI Classics, both factors were vital in driving its division to a robust performance during the 1989-90 financial year. Although he declines to put a bul- letin figure on performance, he claims that sales increased by more than 15% over the previous year and that the company’s worldwide market share increased by more than 1%.

“We’re focusing very heavily now on business technology and investing heavily in computerization,” says the London-based Lyttelton. “We have a great system that was adopted with our 25,000 recordings made over the last 10 years, many of which still afford us commercial opportunities. I firmly believe that we have more information about what we’re selling and where, we’ll be able to explore our catalouge much faster, with the advantage in commercial terms of lower inventories.”

In terms of marketing, Lyttelton says EMI Classics’ expenditure worldwide has increased by approximately $3 million in the past year—and it’s had a pretty incredible effect on our business. We cite specific instances of campaigns in the U.K. for Nigel Kennedy, in France for a compilation album, “Cheeurs d’Opera Celebres,” and in Spain for local packages featuring great tenors and sopranos.

Lyttelton’s presentation was co-opted by the (with the English Chamber Orchestra) of ‘Vivaldi’s The Four Seasons’ has now sold approximately 64,000 copies in the U.K., including 300,000 on cassette.

“Our younger artists... really are bright hopes for the future”

The unit sales, at 7.4% of sales, is a particularly exciting development, adds Lyttelton, “that our colleagues in Japan had the courage to participate in this market without really knowing very much about the artist, or the fuss that was going on in the U.K. at the time. Of course, there’s a much more developed (video) marketplace Worldwide, the Kennedy video title has sold 15,200 pieces.

When EMI’s classical interests were reorganized under Lyttelton in 1989, Fifield announced his intention to invest $2 million (Continued on page 81)

MIDEM Confab Tunes In To Growing Euro Radio Market  

PARIS—Europe’s status as the fastest-developing and largest radio market in the world will be recognized at the MIDEM Radio Conference, which will take place during the 25th MIDEM meet Jan. 20-24 in Cannes.

More than 50 leading personalities representing radio stations, radio syndicators, record companies and advertising agencies will take part.

The discussions will cover three major areas—the international radio landscape in the run-up to 1992; marketing opportunities in Europe, including media buying and promotions; and new technology.

Among speakers already confirmed are Tony McGinn (MCN, Australia), Pierre Bellenger (Skyrock, France), Laszlo Hegedus (Radio Calypso, Hungary), Bog Berg (France), Chris De Vries (Radio 2, Misc), Michel Massy (Radio Missy, Netherlands), and David Briggs (Capital Radio, U.K).

MIDEM chief executive Xavier Roy describes the MIDEM Radio conference, organized in conjunction with the Unique Broadcasting Co., as an essential rendezvous for European radio stations attracting companies and individuals of the highest caliber.

“With the impending single European radio market, the changes to the geopolitical landscape, MIDEM Radio offers an excellent opportunity to those wishing to learn about the latest developments in this dynamic industry,” he says.

CD Is Top Carrier In W. Germany  

BY MIKE HENNESSEY  

HAMBURG, West Germany—Sales of compact discs in West Germany are expected to top 72 million units this year (1989), according to a recent study by MIDEM. West Germany accounts for 37% of the 1989 world sales of CDs, which are down 18% from 1988, but this figure includes CD single sales of 4.2 million units, an increase of 25% over 1985’s 1.0 million.

LPS were down 12% at 16.5 million (1989: 18.8 million), and cassettes were up 10% at 24.6 million, as against a 1989 total of 22.4 million.

Compact discs represented 22.25% of unit sales in the first six months of this year, with cassettes claiming 29.75%, LPS at 32.5%, and singles (including CD singles) 17.05%.

According to WEA managing director Manfred Zankel, president of the Western German IFPI group, the increase in unit sales of cassettes is due to greater demand from the German Democratic Republic, while cassettes are the predominant sound carrier. An estimated 6 million cassette players are in use in the GDR, compared with 3.5 million compact disc players and 300,000 CD players.

While pop long-playing units (CD, LP, and cassettes) were up 11% at 62.4 million, classical sales remained static at 5.2 million—just 7.6% of the total long-play unit sales. But while first-half unit sales of classical recordings have remained near the 5-million mark for the last decade, the vinyl share has declined dramatically from 5 million in 1984 to 700,000 this year.

Classical CD sales, in the same period, have grown from 300,000 to 3.5 million.

The half-year report of the German IFPI group notes that music videos, for so long a sluggish sector of the market, are now achieving more impressive sales. Up to the end of June, sales of music videos on cassette and discs reached 265,000, compared with 160,000 in the same period last year.

A total of 430 music titles have been released on cassette and 370 on laserdisk, compared with the 1989 figures of 289 and 280, respectively.

Taking into account 240,000 sales of feature films and children’s videos, total unit sales of videocassettes and laserdiscs were 445,000, excluding direct imports. The report predicts rapid growth of the German video market.

Benelux Catches Megastore Mania  

BY WILLEM MOOS  

AMSTERDAM—The megastore be- gins arriving this year in the Benelux countries (Belgium, the Netherlands, and Luxembourg), but there are doubts that eight of them in a medium-sized country like the Netherlands might be overegging the pudding.

The first, called Fame, will open here Nov. 17 under the auspices of Free Record Shop (FRS), the leading web of record stores in the Benelux territories (25 in the Netherlands and 17 in Belgium). FRS has seven megastores in Rotterdam and Utrecht and in Belgium at Brussels and Antwerp.

Virgin Benelux will open three megastores—in Amsterdam, Brussels, and Antwerp—over the next year. As managing director Dirk de Vries em- phasizes, Virgin is a pioneer in this concept store, with plenty of experience gained in London and Paris.

“We’re opening the first, so we are the trend-setters,” says Juan da Silva, FVS commercial director.

Paras is located in a two-floor building at the corner of Dam Square in the heart of the capital. The annual rent is $471,000 (at an exchange rate of 1.2 guilders to the dollar). The operation will have eight sales sections—pop and rock, classical, dance, jazz, video, prerecorded cassettes (covering all repertoire), laserdisk, and video. The latter will handle only self-playthrough trade, which is making strong progress in the Netherlands. Da Silva says the video section will occupy some 20% of the store.

Ricordi Launches Retail Project In Italy  

BY DAVID STANFIELD  

MILAN, Italy—The Ricordi Group, which includes extensive recording, retail, and music publishing divisions in this country, has launched a new retail project called Spazio Musica. The first store, occupying 800 square me- ters, is situated in nearby Bologna.

The Spazio retail brief says the store stocks pianos, electric key- boards; computers; acoustic, elec- tric, and digital guitars; and printed music. There are also in- store recording facilities.

Ricordi opened Italy’s first mu- sic megastore in Milan last year. Matteo Rignano, the retail chain’s managing director, says, “Previ- ously we devoted most of our at- tention to the sale of prerecorded music, so now we want to specialize in this other sector of the retail music trade.

“We’re separating the product lines of classical music and target consumer groups are dif- ferent, with different needs. We want to protect their interests by giving them the best choice possi- ble.”

(Continued on page 77)
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Publication date: December 1990
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Billboard
1515 Broadway, 39th Floor, New York, NY 10036
Finnish Artists Criticize The Critic, Giving Newspaper Writer Poor Review

HELSINKI, Finland—More than 40 of Finland's best-known classical composers and musicians have published an unprecedented complaint against Seppo Heikinheimo, principal critic of Helsingin Sanomat, Finland's leading daily newspaper with a circulation of 500,000-plus. Among those complaining that Heikinheimo is "a good writer, but a poor and unfair reviewer and critic" are conductor Esa-Pekka Salonen, soon to start with the Los Angeles Symphony, composers Aulis Sallinen and Magnus Lindberg, singer Jorma Hynninen, and pianist Olli Mustonen. The newspaper has not yet responded.

Boy George, He's Got An Indian Album

BOMBAY, India—London-based Boy George, formerly of Culture Club, recorded an album here with Indian singing star Asha Bhosle and plans a five-act tour of India to tie in with its release. The "Indi-pop" package is set for worldwide release for Christmas. Boy George says he plans to pick up enough of the language to record there in Hindi.

Elvis Compilation Put On Hold In China

HONG KONG—Plans to release the Elvis Presley compilation "Elvis: The Great Performances" in China have been shelved for the time being for "bureaucratic reasons," says Anders Nelson, BMG Pacific GM in this region. "The problem is that every song has to be considered for censorship by the government before it is released." But BMG still hopes for a Presley compilation to be out in China on Jan. 8, to link with what would have been the singer's 56th birthday.

ASCII Buys Vestron Pictures Japan Inc.

TOKYO—ASCII Inc., a leading Japanese computer software manufacturer, has bought, for some $8.6 million, Vestron Pictures Japan Inc., the Tokyo-based subsidiary of the U.S. Vestron firm. The deal provides Japanese distribution rights for some video/movie titles, with a $14 million gross predicted for the first year. The corporate name changes to ASCII Vestron Pictures Japan Inc., with ASCII head Kazuhiko Nishi staying on as president.

Duffel InksDeal With BMG Ariola Benelux

AMSTERDAM—Dutch saxophonist Candy Duffel, who is featured on the Prince videoclip "Partyman," and had a hit single, "Lily Was Here," with Eurythmics' Dave Stewart, has signed a worldwide recording deal with BMG Ariola Benelux. She is currently on tour with her band, Funky Stuff, promoting her first album, "Sexuality." Her publishing rights are handled worldwide by Dutch firm The Company Of The Two Pipers.

Radio/TV Ad Firm Launched In Belgium

BRUSSELS, Belgium—Belgian Flemish state broadcaster BRT and press publishing company Vlaasem (VUM) have launched a new advertising company, Vlaasem Audiovisuele Regie (VAR) here, with an initial capitalization of 8.2 million. It will run all advertising on BRT Radio and organize sponsorship deals for both the radio and TV services. It aims at an income from these sources of 8.5 million in 1991. BRT will use the radio commercial income to finance its TV network's hot competition with Flemish broadcaster VTM.

RICORDI LAUNCHES RETAIL PROJECT (Continued from page 74)

ble....

"Rignano says the name Spazio Music was selected because, while record buyers appreciate music in a passive way, musicians are active customers. "We've created space in the new store to buy product, receive information and guidance, and play and record. We'll provide all the necessary hardware."

The Ricordi group is at once a distributor and retailer of musical instruments. But Rignano says the retail chain is not at the required level. "Our record stores account for about 60% of our instrument trade, and we want to give space and the right dimension to build on that.

The Bologna store is rented; Rignano prices the initial setup and operating costs at approximately $86 million. A similar project will be launched in Milan in the next few weeks, he says.

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, Indonesia, 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."

Asia's only Music and Entertainment Trade Fair: Hong Kong Convention & Exhibition Centre, October 19-22.
Leblanc Report Critiques
Music, Radio Industries

BY KIRK LAPOINTE

OTTAWA—Federal radio rules can in some cases impede, not help, Canadian music; Canadian charts should not have been used by regulators as barometers of success; certain sectors of the broadcast and record businesses display “significant antagonism” toward one another, the business needs money and stronger players.

Such is the complexion of the Canadian music industry, as portrayed in new reports to the Department of Communications (DOC) and the Canadian Radio-television and Telecommunications Commission (CRTC) by Toronto journalist/consultant Larry Leblanc.

The CRTC report, prepared for recent hearings into proposed FM policy changes, concludes that the commission’s controversial hit-to-not-hit ratio—in which at least 51 percent of musical selections on FM radio must be nonhits—has not fulfilled its objective of ensuring access for new and emerging artists to the airwaves.

What’s more, the report argues, the nonhit rule is part of a regulatory matrix of music categorization and content quotas that works against Canadian music. As soon as a Canadian selection cracks the top 40, FM stations tend to drop it; if they did not, there would not be enough room to play foreign-made hits.

“The only [Canadian] exceptions are those records that programmers feel will reach top 10,” Leblanc observes. Between chart positions 40 and 15, a Canadian record is practically invisible, he says. The rule is one of several the CRTC wants to change, although in this case it has not offered a specific idea yet on reform.

Chart positions themselves are a problem, Leblanc argues. The two chief Canadian trade magazines, The Record and RPM Weekly, have enormous chart discrepancies, which “throws into doubt the validity of the commission utilizing such rankings in the past to determine hit and nonhit status.” RPM has since changed its pop chart to an airplay-only chart, and it is no longer being used by the CRTC as a guide.

Even after nearly two decades of Canadian content, there remains stubborn resistance on the part of some broadcasters and deep hostility between radio and the record business.

Among Leblanc’s conclusions in the CRTC report, following more than 70 interviews with industry executives:

- The Canadian music industry remains small and underfinanced, with only a few artists experiencing significant airplay and sales.
- With the exception of Canadian-hungry easy listening/MOR formats, Canadian broadcasters routinely hold off, or simply do not play, new Canadian recordings while claiming that their Canadian content quota is filled.
- Industry representatives say broadcasters will ignore third or fourth singles from an album, even one that is selling well.
- There is a shortage of Canadian music for easy listening/MOR, soft AC, and, to a lesser extent, country stations; as a result, these stations are most likely to play Canadian music by new artists, including music from independent labels.
- Album rock stations are least likely to play independent product, although the format is otherwise open-minded about new artists.

In his DOC report, commissioned amid a review of sound recording policy leading up to what is expected to be a renewed commitment to a $5-million-a-year federal program later this year, Leblanc says existing funds do not suffice.

There remain sizable problems, says Leblanc, including high costs, inadequate access to financing, and insufficient Canadian independent firms to champion the cause of domestic music.

And, Leblanc adds, some executives see the spate of Canadians signing directly to foreign labels as a worrisome trend. In the future, recordings could be made in Canada primarily for distribution abroad, with Canadian sales secondary.

CBC VARIETY CHIEF Carol Reynolds, who has overseen such major successes as “Video Hito” and the Anne Murray specials during her tenure, has been promoted to deputy director of programming for the network. No replacement for her has been named.

CBC PLANS a Saturday (29) “Molson Canadian Rocks Showdown” special, in which 10 artists will vie for a spot at the Yamaha Band Explosion ’90 finals in Japan. Pam Macfarlane handles CBC production, while Don Shafer represents co-producers Westcom Radio Group. Each of the 10 artists will have a video shot for the special; “Video Hito” will play the videos subsequently, as well.

TWO MAJOR AMERICAN deals are about to take place in the Canadian music business: Cinram Ltd. is going to open an American manufacturing plant for CDs and cassettes, while CBC Radio’s cutting-edge music show, “Brave New Waves,” is about to reach a deal to be carried on National Public Radio in the U.S.

MAGNETIC NORTH, a Toronto postproduction house, says it is the first in North America to acquire the OpticalDisc Corp. 610A a Laser Vision compatible videodisk recording system.
CRTC Considers Dropping Ban On Hard-Liquor Ads

OTTAWA—Pressured by threats of court action, the federal broadcast regulator has proposed a widening of advertising rules that would allow hard-liquor commercials on radio and television for the first time.

The Canadian Radio-television and Telecommunications Commission has asked for public comments by Oct. 26 on its proposal, which would eliminate any regulatory distinctions in its advertising policy on alcohol.

Currently, ads are allowed only for beer, wine, cider, and coolers that contain less than 7% alcohol. And those ads, cleared first by the commission, must not portray people drinking or drunk or be directed at young people.

A study conducted last year by the federal Health and Welfare Department, and obtained under the Access to Information Act, indicated that the CRTC rules were routinely broken. Nearly half the ads reviewed in the study either targeted young people or implied that skill-requiring or vigorous activity could be combined with drinking. The department, which is expected to contest the CRTC’s proposal, is conducting more research on the influence of the ads on young people.

The proposal came after the Assn. of Canadian Distillers, in a filing earlier this year with the Federal Court of Canada, demanded equal treatment under the rules. It argued that the ban could not be justified under the Charter of Rights and Freedoms, partly because its product is not illegal, partly because the ban is not inclusive of all alcoholic beverages.

The association launched the court move after the CRTC turned down its sponsorship of an anti-drunk-driving commercial campaign. It has since rescinded its court action; the CRTC, it says, agreed to review the ban.

Interestingly, a group opposing drunk driving has been supportive of the elimination of the ban. John Bates, president of People Against Drunk Driving Everywhere, says there was an artificial distinction between so-called hard liquor and soft liquor, and that something good could come of more open rules. He argues in favor of making people aware of equivalence—that one serving of liquor, beer, and wine contains the same amount of alcohol.

But the Addiction Research Foundation in Toronto says the proposal implies a social acceptability of alcohol. It says it, too, adheres to the idea of equivalence, but that the proper thing to do would be to work against existing beer and wine ads.

But those alcohol ads constitute an enormous percentage of radio and TV advertising (tobacco ads are already banned in Canada).

The distillers’ association maintains that its members would not embark on a campaign to grab market share, as do the breweries in Canada. Rather, says spokesman Tim Woods, the industry would sponsor anti-drunk-driving commercials.
**BRITAIN**

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EMI INVESTMENTS
(Continued from page 74)

pounds (approximately $47 million at current exchange rates) in the division over four years. One target, he said, was to reach and exceed a 20% worldwide market share by 1998.

Lyttelton estimates EMI’s current standing to be around 18%, admittedly far short of market leader PolyGram. “They are, of course, made up of the three labels, Deutsche Grammophon, Philips and Decca,” he says. “We’re looking at possibilities: for example, setting up another label. But it would be very naive to think that in four or five years, we could get anywhere near the collective market share of those labels. What I would say is that we have every intention of putting pressure on DG, which is the leader of the three.”

“We’ve been putting a lot of work into, and emphasis on, our younger artists—for example, Kennedy and Simon Rattle—who really are bright hopes for the future. It doesn’t take a rocket scientist to see that one of our competitors has been going around trying to sign the major names, many of whose careers have actually been maturing.”

Rattle signed a new, exclusive contract with EMI Classics earlier this year. Among his plans are recordings with the Berlin Philharmonic and a version of Rodrigo’s Concierto de Aranjuez with Julian Bream.

After years as an RCA/Red Seal mainstay, guitarist Bream recently switched to EMI. The company also has a new deal with Itzhak Perlman, calling for at least 10 albums over the next five years (Billboard, July 7).

Industry-wide competition for artists has driven up the cost of advances and deals, as Lyttelton acknowledges. “But EMI Classics will never lose an artist it wants to keep for financial reasons. That certainly is part of Jim Fifield’s culture. If we want to retain an artist, we will—and we will take the long-term view.”

Some competitors have been stressing the visual side of classical music, investing heavily in projects and producers to create programming and home video properties. “We’ll build that up slowly,” Lyttelton responds, “but we’ll probably invest in between 10 and 20 productions in the next three years. And probably within five years, we won’t record an opera without [video] at the same time.”

The executive cautious, however, that recoupment on video projects is extremely difficult at present. He continues: “We have a situation at the moment where some rather cynical hardware manufacturers are offering our artists a sort of version of immortality, with high-definition TV and laserdisk and all the other technologies.

“That is very seductive, so we have to be able to offer our artists the same or better. But in the long term, there is no doubt there will be opportunities. It’s only in the last 80 or 90 years, with the invention of the phonograph, that the visual element of a performance has actually been removed. So perhaps we shall be restoring the jigsaw.”

Billboard’s Scandinavia spotlight presents the most thorough update on the ever-expanding Scandinavian music market. It will include a complete examination of Norway, Finland, Denmark and Sweden from record companies to trade associations. It will be must reading by Billboard’s International audience of over 200,000 industry executives!
CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events.

Information to Calendar: Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 16-22, Georgia Music Festival, including Georgia Music Hall of Fame Banquet, sponsored by the state of Georgia, various locations, Atlanta. Reba Lucas, 404-566-5034.
Sept. 21-25, Radio Engineering Society Convention, Atlanta, Georgia Convention Center, Los Angeles, 212-661-8310.
Sept. 26, Fifth Annual Minnesota Video Awards, Rupert’s Nightclub, Golden Valley, Minn. 612-290-2835.

LIFELINES

BIRTHS

Boy, Reilly Lawrence, to Dennis and Kathleen Severson, Aug. 28 in Philadelphia. He is president of Dennis Somach Productions, which produces programs for ABC Radio and Westwood One. She is a free-lance writer, former with MTV.

MARRIAGES

Revan Glickman to Susan Tohan, Aug. 26 in New York. He is an entertainment attorney.

Richard Beebe to Ann Strohecker, Sept. 7 in Studio City, Calif. She is music coordinator for ABC Watermark.

DEATHS

Mark Caporal, 32, in an airplane accident, Sept. 1 near Peterborough, Ontario. Caporal was the drummer for the group The Bowls, which was signed to MCA Records. He had recently been married to Janna Welling, also a Bowls member.

Mark Caporal to Janna Welling, Aug. 23 in Philadelphia. He is president of Dennis Somach Productions, which produces programs for ABC Radio and Westwood One. She is a free-lance writer, former with MTV.

MARKET ACTION

BILLBOARD CHARTS THE TOP STOCK EXCHANGE TOPTENTS

COURTESY OF PAUL WIEBER RESEARCH, INC. SYND. OF THE AMERICANS NEW YORK, N.Y. 10019, (212) 713-2000

TOWER BOWLING LARGEST RECORD STORE IN JAPAN

(Continued from page 1)

drinking establishments. It has four floors of selling space, featuring Japanese artists and music videos on the first; jazz, blues, country, and world music on the second; and pop, rock, and soul on the fourth.

In stock will be more than 300,000 units, including a wide selection of CDs, 12-inch singles, music videos, and music-related magazines. More than 50,000 units of Japanese pop recordings will be part of the mix.

Keith Cahoon, Far East managing director for Tower, says it took about a year to gain final approval for the outlet. “The large retail store says, if you have over 150,000 square feet of retail space, you have to go through this strange ritual of paperwork and through a ‘chamber of commerce’ for approval.

“They can make revisions in your business plan, including closing your store a certain number of days per year. They want to be at a certain time each day, or in some cases, changing the size of the store.

“The definitely a block to any kind of business, and to some degree affects Japanese companies just as it affects foreign companies. But a lot of Japanese companies are already established, so some foreigners feel it’s a real barrier to getting started here.”

Cahoon points to U.S. toy retailer Toys ‘R Us, which is looking to enter the Japanese market. “They’ve had situations where they were forced to give up because they didn’t have the resources to enter the market,” he says.

“They’re being stonewalled. Some foreign companies are local Japanese companies, and they just refuse. They don’t have to give any sort of reason. The laws are very vague.”

The store opened in Osaka. After completing the necessary paperwork, the company was given permission to open the store—with restrictions. It is not allowed to operate only from 11 a.m. to 9 p.m. each day, and must close for 24 days each year.

“Of course, we’d prefer to open every day, but we feel very lucky,” Cahoon says. “We have a store in Japan and now we can open here without any restrictions. It’s a great opportunity for us.”

“We’re very pleased with the results so far,” he says. “We’ve been told we’re the first foreign company to open here, but we’re not sure if that’s true.”

The store has been well received by the Japanese public. The two British-owned record retailers with international interests, Virgin and HMV, are getting ready to open stores of their own here.

Unlike Tower, however, they have chosen to in with large Japanese corporations as partners (Tower Japan is wholly owned by Tower U.S.).

Cahoon declines to reveal the company’s capital investment in the Osaka unit, beyond saying that “a lot of money” was required. Real estate property is extremely high and the key money system for commercial property is anywhere between 24 and 100 months’ rent.

There are three other sizable record outlets (Miyako, Yamaha, and Star) within walking distance of Tower Osaka, plus several smaller ones. Since all locally manufactured reissues (“kakunai”) are sold at fixed prices, there is no competition among stores dealing only in “kakunai.” Non-Japanese-made goods are sold at competitive rates. The Osaka store represents Tower’s debut in the traditional classical music sales in this market, its other outlets being too small to offer that genre.

Compared with Tokyo, Osaka—Japan’s second-largest city—is known for a more direct approach to business. Cahoon doubts this will alter Tower’s strategy. The chain has been successful here because its brand name is well known to Japanese tourists. Cahoon feels that the new location will not affect Tower’s strategy. The chain has been successful here because its brand name is well known to Japanese tourists. Cahoon feels that the new location will not affect Tower’s strategy.
In turn, all this label activity means a more competitive marketplace. "The proliferation of jazz artists" has become, says Mark Weidenbaum, a marketing executive at GRP, home to a wide roster of contemporary artists, "the work of the '80s". The Catch Core, occupying both the traditional and fusion categories. "A lot of labels are devoting time and energy to this format, and so there's a lot of competition."

**radio IGNORES TREND**

The '70s development of electric jazz on the East Coast, he says, can be heard on the West Coast as well, especially through a new label run by L. Ron Hubbard's Church of Scientology. "We're going to provide a totally new label," says a spokesperson, "that's totally dedicated to the best in jazz music." The label, called "Tulane," will feature fusion artists such as Herbie Hancock and Wayne Shorter.

**there is a segment of the population that is looking for something strong and cool**

"There is a segment of the population that is looking for something strong and cool," says Steve Esquivel, a recent graduate of the University of California, who specializes in contemporary jazz. "They are looking for a change from the traditional jazz that is too soft and too slow." The new vibrancy in traditional jazz has yet to lead to a change in jazz programming. "We're trying to get straight-ahead stations, and we're gaining over in instrumental jazz," says a spokesperson for the Pacific Union Corporation, of Coast To Coast Promotion & Marketing Inc. "Overall, there's a definite increase in the number of stations that are playing jazz, and most are leaning more contemporary jazz."

**New IFPI President Takes Tough Stance on Piracy (Continued from page 1)**

In their present difficult economic situation. They should set up business plans for the future. They need to consider the long- term basis rather than insisting on large sums of hard currency in the first year. All the governments are introducing very favorable investment laws to make things easier.

Morgan does not see piracy as insoluble and explains its unique circumstances in the Eastern region. "Up to about a year ago, under the old regime, the IFPI had some market developments without the necessary legislation. I've written formally to the Polish government in my new capacity and told them they must do the right thing.

"Morgan is familiar with the Eastern European situation. He continues on in his career with the U.K. diploma service. He comments that the region is a very different one, very much more than he thought it ever would in his lifetime. He sees immense opportunities for the recorded music industry to help the various countries establish local operations and express their own culture in the new climate of freedom."

Ways to Break Through

Because the IFPI has just passed on from older to younger players, associations with name acts have a lot of value in selling albums and getting concert gigs. For example, Branford Marsalis' solo career was cemented through his playing with Art Blakey & the Jazz Messengers, the Herbie Hancock Quartet, and the IFPI and his brother Wynton. He also earned wide recognition through session work with Miles Davis, Diz Gillespie, Tina Turner, and Teena Marie, and his film and tours with Sting. He has just released his sixth album, "Crazy Blues."

Rory Hargrove's change of Wynton Marsalis while Hargrove was still in high school led to some gigs with Marsalis in Fort Worth, Texas. Those exposures brought Hargrove to the attention of Branford Marsalis, who then invited the 11th-grader to play at the prestigious North Sea Jazz Festival in the Netherlands. Subsequently, he recorded four huge albums, all in the last two years, "I got away with it, but in a lot of ways, it is negatively altering the reality of what jazz really is. A young person has to have a real life play it, not a young person's music."

**Assistance in preparing this story was provided by Jeff Levenson.**

**UNDER-30 MUSICIANS TAKE ROOT IN JAZZ**

(Continued from page 1)

record piracy as one of the most pressing problems (in more ways than one) facing the IFPI at this time. He predicts, "and the standard of classical music has always been high. My advice to the big record companies is to show some sympathy to Eastern European countries."

"In the old regimes, pirates were heroes" in their present difficult economic situation. They should set up business plans for the future. They need to consider the long- term basis rather than insisting on large sums of hard currency in the first year. All the governments are introducing very favorable investment laws to make things easier.

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(Continued from page 1)

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ALBUM REVIEWS

POPP
THE HUMAN LEAGUE
Romantic
PRODUCER: Vickers
A&M 75023

Perennial U.K. dance-rock favorites return with another string collection that will appeal to group's cross-format constituents. "Heart Like A Wheel" can't be eclipsed by the old Linda Ronstadt number) is starting its move on the Hot 100, while "Ride The Future" is another tune that will keep album aloft for some time.

DAVE STEWART & THE SPIRITUAL COWBOYS
PRODUCERS: Chris Thomas & Dave Stewart
Arista 18626

Eurythemic Stewart teams with a new gang for this evocative, often enigmatic recording. First single, "Party Town," did not do as well as hoped, but this is a record that really deserves more attention than just as some one-off special project. While right, ought not to be out to play tracks from this somewhat-scattered effort, astute listeners will be well rewarded for their attention.

DON FOGELBERG
The Wild Places
PRODUCER: Don Fogelberg
Columbia 44889

Fogelberg returns to his roots with a sweeping balladry with a bite. For the first time, however, Fogelberg covers two tunes, and Eurythmic Addictions is a sax-sweetened version of "Rhythm Of The Rain," and a well-done, beat-drenched track by Chuck Loeb and Cocky Gammel's "Lovers In A Dangerous Time." And if his maternal material to get a little too same old, Fogelberg keeps in the punch with "The Spirit Trail." Album rock music really thinks has become too foggy for Fogelberg, so he leave it to AC stations to garner the rewards of this one.

PREFER SPROUT
Jordan The Centurk
PRODUCER: Thomas Detty
EMI 46161

Framed by subtle, Dolby-dosed production flourishes, this newest and strongest release from this same British poptromarkets a return to the clever, ethereal songwriting with which they "Ride The Future." This year's entry features some of the same old in recent releases. The group has much to recommend it, and the good groove of "Machine Gun Hasta." Ideal for alternative formats, although some material is well-suited even for adventurous "AGs.

THE REMBRANDTS
PRODUCERS: The Rembrandts
A&M 751412

Duo of Phil Solem and Danny Wilde join together for delightful debut. With the added some of their own success north of the border in her native France—stands a good shot at connecting with her. The same audience for commercial pop that Whitney Houston and Mariah Carey captured on. Treatment here is class A all the way, with lushly framed single "Where Does My Heart Beat Now" and "I'm Loving Every Moment With You" prime examples of tracks with big chart potential.

CARRERAS DOMINGO PAVAROTTI
In Concert
Laserdisc 430 433

Recorded live in Rome last July as a memorial to the late Monteverdi, this well-publicized project has spurred a crescendo of collector interest. In a super-suspect sort of sort, the tenors follow each other in a vocal display that seems to clashing the nerve in such so well, or better. Though the winner depends on one's prior bias, each performs to expectation. And to show's it all, the 12 show's musically various and songs are followed by a 20-minute medley shared by all three. Zuhz Mehta conducts his accompaniments, and the sound is surprisingly good for an outdoor event. Label promo effort has lots of muscle.

BILLY JOY
The Danny Kaye Project
PRODUCER: Tom Dowd
Milestone 9186

Duet with this legendary vocalist adds a delightful dimension to a collection of material by some of today's hottest writers, including Diane Warren, Billy Steinberg, and Tom Kelly. While some of the newer fare doesn't quite hold up to Bette's voice, the title track is stunning, as is the quirky "One More Round." In addition to first single, you get "From A Distance," another obvious choice as "Eternal Flame" soundalike. The "Gift Of Love" (wrote by ex-Bangle Susanna Hoffs), and an attractive take on Whitney Houston hit: "Saving All My Love For You."

STEVEN GRAPPELLI/MIKEY TYNER
One On One
PRODUCER: Dick Clark
Milestone 9181

When a '60s violin hot-shot and a '60s bass fiddler get together for a full program of well-chosen standards, the result could be dynamic and fun to listen to, with bright, swinging interplay. Highlights of a thoroughly entertaining set, include "Body And Soul," "St. Louis Blues," "Summertime," "Satin Doll," "I Got Rythm," and a great pizzicato take on Coltrane classic "Mr. C."

SUN RA
Puppets Night
PRODUCER: Sun Ra
A&M 75021 5324

Intergalactic jazzman plays the music of the spheres on excellent sophomore set, for again label aims appealingly. Sun Ra is more dynamic and adventurous that previously, and the jazz originals and a strange (but thematically congruent) version of "Stars Fell On Alabama." Another sold-out entry in the Ra discography.

DON PULLAN
Random Thoughts
PRODUCER: Michael Corcoran
Blue Note 94347

Veteran pianist demonstrates his skills in an attractive recording, as a composer in a highly swinging sty (with bassist James Genus and drummer Vaasha Nall). Repertoire is all original; Pollen stagers with some dense, technically breathtaking solos on extended tracks like title cut and "Indigo Gato."

NEW & NOTEWORTHY

NEW & NOTEWORTHY

ANGELO BADALAMENTI
Soundtrack From Two Peaks
PRODUCERS: David Lynch & Angelo Badalamenti
WAX WORK 2813; 302, 304

Heavy hard rock entry may remind listeners of a variety of current acts, including Gnu N' Roses (the vocals of Sturgill Stirling) and the Jovi (their powerful yet commercially acceptable material). But enterprise is never overly derivative, and is enjoyable on its own terms. Track titles include "Green-eyed Monster," "Knob," "The Little Drifter," and "Daily Grind."

BLACK

GERALD ALSTON
Open Invitation
MOTOWN 9298

Singer is firmly in the Motown tradition, a smoothie with grit which is not unlike a rougher Marvin Gaye, but he's at his best. Good Slow Motion continues to make a steady climb, as "I'll Be Crazy" and "Sweet" with Brenda Russell, "Tell Me That Night Won't End," should improve the legs of a highly consistent package.

PREVIOUS
Soft Bum
Dark Horse/Big Beat/Metronome
P.R.S.A. 3000

Singer-songwriter's full-length debut is an apt description of musical content. Overall, baby face may remind some of rougher Janis Joplin and back forth between tough-girl posing and introspective sensitivity. Fellow Big Beat act, Jazzy Lendela lends support on the club-viable "Jambalaya." Though radio should be swayed from excellent double-A side first. Single, "Let It Get Started" b/w "Competition," both of which sport an introspective hip-hop groove and easy rhythmic. Contact: 212-691 4885

Jazz

HANK CRANDFORD
Groot Master
PRODUCER: D.J. Porter
Milestone 9182

Veteran altoist plunges deeply into his blues/R&B roots. The six-piece band includes Dr. John on piano and Bernard Purdie on drums, plus a four-piece horn section featuring Howard Johnson and Lou Marini. Best of a soul-stirring set includes the RB-swing "Grown And Gone," the straight-ahead blues of "Blues For The Red Boy," the boopy-binkin' of Parker's "Blue Bird," the good-time groove of "Canadian Sunset,

EYEHREATS

MILTON BAKER
Hats Off To You
PRODUCER: Milton Baker
Vanguard 75570

Harry's kick off with some of Lucy J. Dalton's wise-and-wounded sound, which she puts to good use here in such fine cuts as "I Used To Be You," "The Only Thing Higher Than My Eyes," and "There's No Heart So Strong."

COUNTRY

HANG: SONGS FROM NO. 3 E & F
Fantasy Variations
Carol Rosenberger, Seattle Symphony, N.Y.
Chamber Symphony, Schwarz Festivals

The label's first Hans-pancake package with Schwartz and the Seattle was a long, term concert, having had to do so with sparking current attention given American Romantic (read: non-waist) garage) scores. The works here are vibrant, tuneful, and certainly accessible. They should win quick attention from a well-prime public in these knowing and superbly recorded performances. The Fantasy, for piano and orchestra, is an attractive interlude between the two symphonies.

NEW AGE

LEO KOTTE
That's What
PRODUCERS: Vitali Ovchilnik & Leo Kotke
Private Music 2068

Veteran guitarist turns in a mostly instrumental set that finds him excelling on acoustic axes and electric six-string bass alike. Kotke's oddball label tunes through on vocal

SPOILIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

CRITIC'S CHOICE (¢): New releases, regardless of potential chart action, which the reviewer highly recommends.
Candi
AND THE BACKBEAT

THE WORLD JUST KEEPS ON TURNING

THE FIRST HIT SINGLE FROM THE L.R.S. CD/CS
WORLD KEEPS ON TURNING
TWO NEW LABELS, DGC AND CHARISMA, spinoffs from Geffen and Virgin, respectively, hold the top two spots. The brothers Nelson hit No. 1 with their first single, "Love And Affection" (DGC), boosted to the top by its large sales point. "Give It To You" by Maxi Priest (Grisma) is close behind overall, and slightly ahead of "Affection" in airplay points; it hit the top next week, "Something Happened On The Way To Heaven" by Phil Collins (Atlantic) is No. 1 in airplay by a large margin, its sales points are way behind—No. 11—it will have a hard time reaching the top of the Hot 100. "Pray For Time" by George Michael (Columbia), bulleted at No. 5, is already the most widely played record, with 229 of the 240 reporting stations on it, and it seems likely to hit the top in two weeks.

AN UNUSUAL SITUATION has developed regarding the Righteous Brothers' "Unchained Melody" (Verve). PolyGram, which owns Verve, has elected not to release a cassette single, so Curb Records has recorded a song from the Righteous Brothers and issued a cassette single. Chart rules specify that a new recording must be treated as a separate entry, so it is possible that the new Curb version could enter the chart separately due to sales reports, even if radio stations with the old version it is already playing. The Verve record is handicapped by its lack of sales points—only one vinyl single is available on Verve, and many stores do not carry vinyl. More than 90% of its points are from airplay, where the record is No. 10, with eight No. 1 reports so far, including such major stations as Z100 New York and KIIS-FM Los Angeles. Overall, the original "Melody" is No. 19 with a bullet.

"Pray" by M.C. Hammer (Capitol) wins the Hot Shot Debut, added by a delayed release of the commercial single. "Pray" hits stores this week in three configurations, after more than a month of radio play as an album cut. "Pray" is already top 10 at five stations, including Power 93 Tampa, Fla. (11-10) and Power 96 Detroit (9-4). "The Boomin' System" by L.L. Cool J (Def Jam) is the second-highest debut at No. 5, but in a reversal of the normal pattern it garners nearly all of its points from sales. One artist, Caron Wheeler from the U.K., enters the Hot 100 for the first time. The debut single for the former Soul II Soul vocalist, "Luv in The Light" (EMI), bows at No. 38, with an early jump of 25-19 to KEML San Francisco.

QUICK CUTS: Three records pass "Georgia On My Mind" by Michael Bolton (Columbia), thereby holding it at No. 41 despite gaining enough points to bullet. "Georgia" is top 10 in Utah (12-10) at KISN Salt Lake City) and Oregon (10-8 at Q105 Portland) ... "Black Cat" by Janet Jackson/O & M wins the Power Pack/Airplay and thus has an 89% chance of repeating the top five success of the previous five singles from her "Rhythm Nation 1814" album. "Cat" is already top 10 at five stations, including Power 93 Tampa, Fla. and Minneapolis ... "Dirty Cash" by the Adventures Of V (Mercury) gains insufficient points to bullet at No. 25, but it is No. 1 at Kiss 108 Boston, Magic 102 Buffalo, N.Y. and 989 Chicago.

"New Inside"
The title track from the new album

Produced by: Phillip Warron for
Mighty Crystal Productions

MCA
Stevie Ray and Jimmie
Together

"Family Style"
The Vaughan Brothers.
Twice what you would expect.

Produced by Nile Rodgers.
on Epic Associated
PUMP UP THE AIRPLAY
WITH HITS ON POP, ALBUM AND ALTERNATIVE RADIO

PUMP UP THE SALES
AFTER ONLY 7 WEEKS IN RELEASE, ALREADY APPROACHING GOLD

PUMP UP THE Volume
MCA-8039

THE MOTION PICTURE SOUNDTRACK OF THE YEAR

FEATURING
CONCRETE BLONDE
"EVERYBODY KNOWS"
LIQUID JESUS
"STAND"
IVAN NEVILLE
"WHY CAN'T I FALL IN LOVE"
AND MORE...
**HOT ADULT CONTEMPORARY™**

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**HOT SHOT DEBUT™**

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**FOR WEEK ENDING SEPTEMBER 29, 1990**

**SHARON ASHLEY**

**Billboard**

**FOR WEEK ENDING SEPTEMBER 29, 1990**

**GEFFEN ENDS RELATIONSHIP WITH DEF AMERICAN**

(Continued from page 5)

Geffen for Def American. Former Geffen director of album promotion Mark Di Dia will become VP/GM of Def American. Di Dia announced his departure Sept. 17, just hours before Geffen announced that he had severed ties with Def American.

Aside from the Geeto Boys, Clay, Slayser, and Dannizg, Def American's current roster includes the Black Crowes, whose debut album, "Shake Your Money Maker," is No. 36 this week on the Billboard Top Pop Albums chart. Clay's "The Day the Laughter Died" and Dannizg's "Danzig II—Luputges" are also on the pop albums chart. Other Def American acts include Wolvesbane, Trouble, and the Four Horsemen.

Ironically, Robin began his fourth year association with Geffen after CBS refused to release Slayer's "Reign In Blood" on the Def Jam label, and Geffen picked up the album for distribution. In 1988, Rubin seved his ties with CBS-distributed Def Jam, the label he had co-founded with Russell Simons, and started Def American, backed by a Geffen pressuring and distribution deal. Upon leaving Def Jam, Geffen included "Seasons In The Abyss" as a concept album, set for an Oct. 9, release, and "Dune Rules," a soundtrack to an Andre DiToro film, tentatively set for a Christmas-season release.

Geffen will probably not handle the new Clay album, but will likely distribute the Slayer album, Brindental says.

According to Di Dia, "Everything will continue to come out as is until Def picks another distributor." And other source says that Geffen will likely continue to distribute Def American product until the end of the year.

"We will continue to work [Def American] product in good faith until [Rush] gets set up," says Brindenthal. "It is a very friendly parting. Everybody is very conscious of doing the right thing for the other guy."

Following Digital Audio Disc Corp.'s refusal to press the CD version of the Geko Boys' album (Billboard, Aug. 4), Geffen decided not to distribute the title, claiming it "glamorizes and possibly endorses violence, racism, and misogyny."

At that time, James Smith, the Geeto Boys' manager and owner of the Rap-A-Lot label, charged Geffen with racism for distributing Clay albums but declining to handle the Geko Boys. Geffen's Brindental maintained it "was not a race issue...It has to do with lyrical content."

**BMG CONTRIBUTES TO BERTELSMANN'S 25% GAIN**

(Continued from page 5)

BMG, the world's second-largest music publisher and CEO of BMG, was said to be seeking to generate new U.S. labels to boost the company's 10.4% market share. He also said he would increase BMG's participation in its joint venture with JVC in Japan, where BMG's market share is 4%-5%.

The international label's 1990 record club division's sales in 1989-90 were $1.4 billion.

All our financial objectives were achieved last year, including the prof-

iting of 1 billion markets, which we set as a target after our U.S. acquisitions four years ago," said BMG's CEO, Bertelsmann has a target after the acquisition of EMI, which is now poised for further expansion in the domestic market, in the U.S. and the European countries, he added.

In the television field, RTL Plus has passed the break-even point and is now receiving 60% of German households, with its advertising reve-

vation that the company's gross revenue from electronic media was $531 million. Figures for the remaining divisions: Gruner + Jahr Publishing, $1.9 billion; printing and manufacturing, $1.6 billion; gas books, $750 million; and international publishing, $307 million.

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**FOR WEEK ENDING SEPTEMBER 29, 1990**

**Billboard. CROSSOVER RADIO AIRPLAY™**

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**MO DISK SYSTEM MAKES DEBUT APPEARANCE**

(Continued from page 5)

Sony has been supplying MO disks for the imaging and archiving of data to data storage markets since 1988, according to Steve Burke, director of corporate communications with the imaging and archiving division of Sony’s Japan Fair, the company displayed a prototype MO-type system, but “we expect that it will be a considerable time before we make a commercially acceptable product, and one that has the standards, that could be launched,” says Burke.

“We think that optical technologies are complementary to magnetic technologies and offer considerable advantages in terms of increased storage density, flexibility, and cost per megabyte,” he adds.

In a December’s Optical & Magnetic Report, an industry newsletter, Sony officials predict a multibillion-dollar rewritable optical market in the U.S. by 1993.

Research and development in MO technologies has been ongoing at major companies like Sony for at least two years, and investments in the technology range from $1 million to $2.4 million per year.

“Features are taking this very seriously,” says a source at a consumer electronics company who asks not to be identified.

Like R-DAT before it, recordable MO technology is a touchy subject for consumer manufacturers because of the unresolved copyright issues that surround it, its limited life and the lack of standardization. Most industry observers expect the technology to be firmly rooted in the professional market before it is driven into the mass market. But many industry observers feel that, once introduced in the consumer market, recordable MO disks could make DAT obsolete.

**NEW PRO SYSTEMS**

At AES, New England Digital, WaveFrame, and Akai are debuting MO recordable disks for their respective products. WaveFrame is also introducing a new version of its Akai-manufactured software. The WaveFrame and Akai units are erasable and recordable, while the NED’s system is designed to allow easy access to sounds for the broadcast market.

Two-sided recordable disks for these systems are available from several manufacturers, including 3M and P&D, and retail for approximately $150 each. The disks can store between 50 and 90 minutes per side.

NED is debuting its $12,500 write-once MO disk system, available now, and capable of removing storage data. I’m hoping to see a storage device, and is also developing a sound library in the format. An erasable recordable system is in the works (see Pro File, page 55).

“Things are definitely going toward optical,” says renowned producer/engineer Bob Clearmountain. “Anything that’s a better storage medium, as long as it’s got fast access time, is going to be a welcome thing.”

**HAND DISKS TAKE TIME**

There have been several similar efforts that have failed, but not the current ones. Wood appears to offer several advantages over current hard-disk systems, such as its portability, low cost, and ease of use. Wood promises to be a low-cost alternative to traditional hard-disk systems, and its development will be closely watched by the industry.

**AVA STOPS CENTRAL BUYING, keeper DISCOUNTS**

(Continued from page 10)

AVA relating to the organization’s sale to its members in 1988. The plan to go central is through Baker & Taylor, which was member-owned under Michael Weiss, who took his firm to the Securities and Exchange Commission.

Confirming the new arrangement, Jim Ulsamer, VP of marketing at Baker & Taylor, told that, effective Monday (24), the firm will take over AVA’s sales and telemarketing functions and that "terms have been modified" to reflect these additional activities. AVA’s legal team to reveal details of the new deal.

According to Frank Luca, president of Flagship, another buying group that deals with Baker & Taylor, the new AVA price “will be 50 cents to $1 higher than us—but remember that they are no longer buying centrally. Baker & Taylor has to make more money.” The firm has been complaining about the Baker & Taylor price for three years but never bought centrally for its members.

One of a number of AVA members welcoming the change, Robert Stanhope, owner of Show Time Video, South Portland, Maine, says, “I have been complaining about the Baker & Taylor price. There is no way we can go with the Baker & Taylor deal and be competitive.”

Another major change at Av is that the company has been able to buy a new recording-theater (WORM) diskette for $50, compared to $65 for the previous one. The new diskette is also compatible with the existing one.

**WEA INTERNATIONAL PICKS NEW NAME**

(Continued from page 9)

In territories where Warner has multiple operations, the umbrella company will gain the new identity. The company’s subsidiaries currently bearing the WEA name will continue to do business as appropriate, and in Europe, this applies to the U.K., France, Germany, Italy, and Sweden.

Similarly, the WEA label name will continue to exist. None of the changes will affect artists or their contracts.

Says Ramon Lopez, Warner Mu- sic International chairman/CEO: “The name Warner Music Interna- tional is easier for us to pronounce, and it reflects our history, our origin, and speaks clearly to our business. It can also accommodate any further expansion actions we may undertake in the future.”

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BILLBOARD SEPTEMBER 29, 1990
tains. Those are more than rap bands; they're talent pools."

As with discovering the current dance trend among the industry people, an obstacle to breaking new rock and pop acts, Krasnow reveals, "There are no obstacles to breaking anything anymore, especially with the influx of growth in popularity, and radio responds to that. And if you have an efficient record company, you should be able to break just about anything. But in the middle of everything, you have great songwriters, great guitarists coming along, and the sense of new musical trends and elements of popularity in just that seem to run in trends. But I never look at these trends."

Lately, Elektra has expanded its classical division, which now includes its longtime Nonesuch label, German's Angel and French's Virgin imprint. Noting that the classical arm is "doing well," Krasnow recalls that it took a while to educate the WECA force about how to sell classical music.

Krasnow has been active in the music business for years, before he became a salesman for Decca. A year later, he joined King Records, a pioneering R&B label that had James Brown. In 1964, Krasnow moved to Los Angeles and started his own R&B label, Loma, under the aegis of ELEKTRA. He sold VPK of Rama Sutra Records in 1966 and later helped found Buddah Records.

Krasnow left Buddah Records in 1969 and joined Deep Blue Thumb label. After selling Blue Thumb in 1974, he was named VP of talent for Warner Bros.

**HIGH PRAISE**

Holzman, who founded Elektra in 1959 and now runs Cinema Products Inc., a film equipment company, has high praise for Krasnow. Noting that Krasnow started Blue Thumb in 1968, at the height of Elektra's success, Holzman says, "He had a real sense of what Elektra was all about, and he has always been extraordinarily committed to the success of the Elektra and has built on that tradition... He's putting out feisty, interesting stuff."

Holzman has taken it on of magnitute beyond where I had it, and I think he has done a good job."

Holzman started Elektra when he was a college student at St. John's in Annapolis. Mr. Peter Goldmark, the president of the Elektra/Unidisc label, wanted to give Holzman an opportunity to start a record company," Holzman recalls, "basically was my love of music and my love of engineering and technology. It was an industry to go into."

**CLASSICAL THRUST**

Around this time, Elektra's classical budget label, Nonesuch, was beginning to make a noise in the market. Nonesuch initially specialized in classical music, and has since branched into contemporary classical recordings, some of which it has been awarded Grammy awards for.

Nonesuch's success was based on high quality and low prices—as Holzman remarks, it is priced to compete with "quality stereo LP's at the price of a quality paperback." In addition, he says, Nonesuch gave dealers a functional 10% discount above their usual 40% margin. So it was done so well that Vanguard and Vox formed their own classical imprints to compete with Nonesuch in the low-end market.

In July 1970, Holzman sold Elektra to Young-Williams Industries Inc., a conglomerate known as the Kinney National Services Corp., for $10 million. Although the two labels were only a few years old (by current standards), he still feels the sale made sense.

"My reasons for selling the company really had to do with a belief I had that that distribution was going to be coming increasingly controlled by fewer people," he says. "Any major label or the major radio or the motion picture industry could see, particularly in the late 60's, that there were going to be two or three major distribution networks. "It took me a while to understand what they were about, but after about four nights of watching them, I went to Mr. Chase and said, 'Can I have it for me.'" After CBS dropped him, Holzman sold the Doors, and they recorded the first of their string of hits on Elektra.

In the late 60's, Elektra signed more rock and pop acts, including Bread, the Eagles, the Kronos Quartet, The Flying Burrito Brothers, and Harry Chapin, whose debut album was personally produced by Holzman.

"We're putting out albums of rock and roll, alternative rock, and Latin, album rock, whatever it is," says Holzman. "We've broken over the years,......"
**Mktg. Focus Of BPI Seminar Meet Explores Event Sponsorship**

NEW YORK—Opportunities in event sponsorship and entertainment marketing will be the focus of the Sponsorship Strategies '90 seminar, to be presented by BPI Communication Inc., publisher of Billboard and Billboard Business Media, and Advertising Age, September 20-22, at the Grand Hyatt Hotel.

Among the speakers at this year's seminar is Michael Omansky, former VP of marketing and management for RCA Records. Omansky is now president of his own company, Worldwide Entertainment Marketing, which he created with the backing of RCA's parent company, BMG. Omansky will discuss his experience in marketing music and entertainment through tie-ins with packaged goods, audio, video, merchandising, 900 phone lines, and more.

Others scheduled to speak during three days of seminar sessions include Henrizo Gonzalez, national Hispanic marketing manager for Pepsi-Cola; Mary L. Relling, manager of national event marketing for AT&T Wireless, which has sponsored Richard Marx's recent U.S. tour; Max Goldberg, VP of corporate sponsorship and entertainment for Universal Studios' theme park in Hollywood, Calif.; David Wilkins, president of the Sport Marketing Institute and The Event Management Group; and Rick Hill, VP of national marketing for Baric's Inc., which sponsored MTV's Heineken's Ball '90 tour.

For the six months that ended June 30, Polygram N.V. reported that net income fell 20.2% to $76 million. That is because of nonrecurring income from investments was significantly lower than it was last year. Polygram used that cash in investments to make the acquisitions.

**NORM TO MARKET TO DETERMINE CD PACKAGING**

(Continued from page 5)

says Paul Smith, president of CBS Records Distribution. "There are two distinct schools of thought, one which maintains the jewel box and one which replaces it with, for instance, the digipak.

Moreover, while any new alternative package likely will address the concerns of the critics of Ban The Box Coalition really would like the final solution to be merchandising CDs in 'sleeves' in a box.

Robert Simonds, VP and chief financial officer of Rykodisc and founder of Ban The Box, says he is concerned that the NARM packaging committee seems to have completely discounted the idea of merchandising CDs in a shrink-wrapped jewell, a solution that would prefer because it is the international standard in every country except the U.S.

Moreover, so one is quite how long it will take to choose and implement an alternative package.

For instance, CBS' Smith suggests that the conversion away from the longbox concept would be a tough challenge years because, among other things, wholesalers will have to be designed to package manufacturers, and existing inventory must be phased out.

**NEW PACKAGES PROPOSED**

At the NARM meeting, a number of packages were discussed. poly was four major packaging firms: Shorewood and The Queens Group, both based in New York, AG of Chicago, and Ivy Hill of Los Angeles.

Besides agreeing to focus on either 5-x11-inch or 6-x10-inch packages for the proposed alternative, the NARM committee made recommendations to the package designers. At the NARM wholesalers conference in November, the committee will review the package designers' progress with the goal of setting the standard size in January.

At that point, the committee will report to the NARM board of directors, which in turn will report to the industry, says Pam Horovitz, NARM executive VP. "We are moving pretty quickly, but we don't want to throw something together that has not been well thought out and then have to re-face it a year later," she says.

**SONY TO LAUNCH THE FIRST DAT WALKMAN**

(Continued from page 10)

in December at a list price of $1,100, is not the first to bow in that category. Other car units are available from Kenwood and Ford/JBL. But the Sony unit is the only one combined with an AM/FM radio and a controller for CD changers.

Sony has great hopes for the DAT Walkman—which is understandable, considering the giant waves made by the introduction of the analog cassette Walkman a decade ago.

Asked whether Sony has any plans for a portable playback-only DAT Walkman, Mark Maiman, president of Sony Personal Audio Products company, says, "We're going to gauge acceptance of this product and other features will be considered in the future." However, Sony executives agree that such a product "sounds logical."

Van Gensert said he was not concerned about the competition against Sony by songwriters and music publishers, who contend that DAT encroaches on their copyrights. "I'd like to reinforce our basic position that the lawsuit in question is without merit," he said.

Singer Artie Horschal, president of Sony Audio Components System company, says, "Now that we've taken the family-friendly approach, we believe there will be a strong consumer response." He adds that as the consumer base grows, "record labels will see there's a revenue-making opportunity for the record labels. We're seeing movement at CBS as far as classical and jazz titles, and as consumer demand swells for the format, demand for software will inevitably follow."

However, operating income, which is a better measurement of the record operations' profitability than net income, was up only 3.9% to $107 million. That was due in part to restructuring charges, which showed up as a 29.8% increase in year-to-year selling, general, and administrative expenses.

In addition, the company took writedowns on royalties advances for A&M and Island acts, although those expenses were minor compared to corresponding record sales during that period. PolyGram did not take over distribution of A&M product until April and of Island product until June.

And, finally, the company was unable to duplicate the big sales gains of the year before on CD and cassette albums by Bon Jovi and Def Leppard were high on the charts.

First-half worldwide sales for PolyGram amounted to $1.24 billion, a 24.5% increase from the year before. (All dollar amounts have been converted from guilders to the dollar.)

Although PolyGram lags behind other major music companies in U.S. market share, it says it leads in Europe with 21% of the market and that it has an 18% share worldwide, making it the third largest record company.

PolyGram's classical music business is said to be the biggest in the world. David Weyner heads the classical and jazz record company in the U.S.

Jan Cook, chief financial officer of PolyGram N.V., told analysts that in the first half of this year, compact discs accounted for 48% of unit sales, cassettes 41%, and LPs, 13%. The figures for all of 1989 were CDs, 37%; cassettes, 43%; LPs, 20%.

PolyGram's stock, which began trading on the New York Stock Exchange last December, has held up well during the recent decline in the market. Shares, initially priced at $16 have traded as high as $20.50 each, but only as low as $15.25. At press time they were $18.375.

PolyGram's parent company, Netherlands-based Philips N.V., sold 20% of the shares in PolyGram to the public to raise capital for the A&M and Island acquisitions. About $512 million was raised before charges.

**Jetsons' Video Calls For AT&T Tie-In**

By PAUL SWEETING

NEW YORK—MA/C Universal Home Video is hoping to persuade consumers to reach out and touch its $22.95-list "Jetsons: The Movie" by offering a $3 gift certificate good for one year's supply of magazine calls through a tie-in with AT&T.

The tie-in, announced just three weeks prior to the order-close date for "Jetsons," has been avrilation since AT&T has hooked up with a prerecorded video cassette release to promote its service.

Each "Jetsons" cassette will be packed with an order form that consumers can fill out and return—along with proof of purchase—to receive the AT&T gift certificate. The tie-in is similar to the deal between Pizza Hut and Live Home Video for "Teenage Mutant Ninja Turtles: The Movie" in that it does not offer consumers a rebate on the cassette itself, which is a more conventional home video tie-in structure.

Although AT&T's own advertising will not be tagged with the promotion, the tie-in will be featured in all television and print ads placed by MCA/Universal. No commercial will appear on the cassette itself.

Stickers promoting the tie-in will be affixed to the shrink-wrap, and the tie-in will be promoted on all "Jetsons" point-of-sale and in-store merchandising materials.

AT&T will promote the tie-in through the toll-free number it offers consumers to buy gift certificates. According to AT&T spokes-
man Ray Child, the company's Certificate Enterprises division, which handles gift certificates, expects to receive 40,000 calls to the toll-free number during the promotion.

Every caller will be told of the availability of "Jetsons" on video cassette and of the promotion with AT&T.


Child notes that non-AT&T customers can still make use of the gift certificates by using an AT&T operator.

The AT&T/MCA tie-in adds to an already crowded field of cross-promotions that are facing off in the fourth quarter. In addition to Pizza Hut's involvement with "Teenage Mutant Ninja Turtles," Walt Disney Home Video will release "Peter Pan" this fall sporting a tie-in with Nabisco. GoodTimes Home Video has already released a version of "Teenage Mutant Ninja Turtles" with Ne- stle, and Procter & Gamble has tied into MGM/UA Home Video's release of "All Dogs Go to Heaven."

Other big sell-through titles, including Touchstone Home Video's "Pretty Woman" and LIVE's "Totally Real," will also be released in the fourth quarter, although neither, as of yet, boasts a cross-promo.

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2 Live Crew PPV Event Encounters Setbacks

BY JIM MCCULLAUGH

LOS ANGELES—Despite some resistance from pay-per-view viewers and a L.A.-based Choice Entertainment, distributor of the upcoming 2 Live Crew PPV concert special Nov. 8, still expects to reach about 10 million homes. According to Lisa Phillips, president of Viewer's Choice—Enrequirements—Say. "We've only had a couple of [services] that have given us a hard "no." The rest are planning to take it but are leaving up to the management of the cable operators, those which have genuine concerns," she says.

She adds that Viewer's Choice, in its written materials to cable opera- tors, included the phone number of an American Civil Liberties Union lawyer. "We welcome them to ask for any legal opinions. We can't address them though because there will be no legal ramifications for carrying it," she says.

Choice, she says, has just signed an agreement with the Event Network, "a group of regional distributors that have formed together for a national distribution service. They've agreed to distribute it and that should help speed up the processing. Book- ers now can be tied to a natio- nal network. As long as you have an open channel and an addressable system, you can show any PPV event. Re- quest and Viewer's Choice are not the only sources for programming to appear on cable. If we don't meet our original 14-plus million PPV homes, Atlantic, Engracia, and others still go over the 10 million level. We still have several weeks to clear systems.

Despite the ongoing controversy surrounding 2 Live Crew and its "As Nasty As They Wanna Be" album, she says, "any group which has sold platinum or gold albums has a certain amount of interest that this event is generating clearly goes down to the consumer level."

BROAD-BASED SHOW

She also points out that the PPV event is more "niche-based" than some of the group's previous live events.

"They do two versions of their mat- ter," she says. "They are looking at this [event] as an opportunity to show that they are artists and not out to just shock people. With the programming twist, the PPV concert will be preceded by a debate between Danny Goldberg, Atlantic, and Jack Thompson, the Miami-based attorney who was instrumental in alerting law enforcement officials to the content of 2 Live Crew's lyrics. The pair will discuss the First Amendment, freedom of speech, ob- scenity rulings, and freedom of choice in a moderated, on-air forum. The debate will be taped and made available to viewers in the hour before the PPV event. Phillips points out that the debate is free to cable viewers.

"You don't have to order the con- cert to see the debate," she says.

EXECUTIVE SHUFFLE. Ralph Simon, co-founder of hot, multifaceted U.K.-based music company Zomba Group, has left the company. While Clive Calder, Zomba chairman and CEO, says Simon will have a consultant- ship arrangement with the label until the end of 1992, Simon says he will be "actively pursuing my own business inter- ests in the new year . . . Sources say that VP of international development J.B. Hannum has been moved to VP of marketing at Capitol, with Ron McCarron moving over to VP of catalog development . . .

Gerrity, former VP of promotion at Warner Bros. Records, has been moved to VP of A&R at A & M, which will take on administrative responsibilities.

DECEMBER "DICK". Don't be surprised if by the time you read this, Disney Home Video has already an- nounced that "Dick Tracy" will be a December rental ti- tle. At press time, track heard from a well-placed source that such an announcement was imminent. While there was no word on the price, distributors unanimously agreed that, if released in December, it would likely be a rental title, as it would be too close to Christmas to do any significant self-serve volume.

ATLANTIC CROSSING: Third Stone Records, the la- bel started by producer/engineer Doug James, company, Stonebridge Entertainment, will be distrib- uted by Atlantic, says a source close to the company.

A DOLL OF A DEAL: Ralph King is getting ready to roll out the label he announced in May as he exited Engra- ma Entertainment. The new label, to be distributed through Engracia, is called Rincon Recordings, its first release, expected in early November, is a debut record- ing by a well-known celebrity—Barbie, as in the popular doll that generates $800 million a year in sales. King se- cured the license from Engracia to use the doll's image and has lined up a veteran singer to be the voice of Barbie on the pop/dance release.

PAY PER TURLES. RBM television will produce the live "Teenage Mutant Ninja Turtles Coming Out Of Their Shells Tour," a pay-per-view special concert Oct. 3 at 6 p.m. EST, The label has received a license from Columbia Records, based in London, to use the Turtles' songs and is planning to tour the U.K. next spring.

POP GOES THE DEAL. Seattle-based indie label Sub Pop Records has broken off talks with Columbia Records regarding a potential distribution deal. Sub Pop, whose roster includes such noisy Pacific Northwest bands as Mudhoney, Tad, and the Fluid, has been in dis- cussions with Columbia for the past six months. "We're still in the marketplace, but it's not going to be with them," says Sub Pop co-owner Jonathan Poneman.

COWBOYS OFF THE TRAIL. Singer Margo Timmini- of RCA's Cowboy Junkies contracted pneumonia and went home to Toronto to recover, forcing the band to cancel this month's week of its world tour. As a result, one of the band's opening dates has been moved to late March for label mate Bruce Hornsby & The Range and headlining others.

MAN IN THE MOVIES. Look for ex-Michael Jackson manager Frank DeLeo in "GoodFellas," director Martin Scorcese's new film about the New York underworld. In a bit role, DeLeo plays Tito Geore, brother to Paul Sorvino's Paul Geore character. The film is based on the Nicholas Pliegg novel "Wiseguy."
and inspire many different studio products, during the next few years. However, before they can become a widely-used "format," they must be compatible to the same extent tape formats are. I expect a certain amount of time and effort will be needed before audio can be recorded on disk with one studio's system, transported on disk for sweetening on a second studio's system, and transported on disk yet again for final layback using yet a third studio's system. In the meantime, an additional hurdle to widespread use of optical disks as a standard medium is the huge investment studios have in tape transports and analog mixing consoles. An awful lot of this equipment is on lease-purchase, compounding the problem for a studio interested in investing in disk-based technology.

This is where we see an opportunity for Adams-Smith to be of service: we want to integrate disk-based capability into the same systems we now sell for editing audio on tape. Our contention is that a recording engineer should be able to use a single system to edit audio, and that the medium should be essentially transparent to that system, except for cueing time. Analog or digital tape, DAT, PCM audio on videotape, film, MIDI-controlled instrumentation, CD or optical disk—the system should allow each to do what it is best at without requiring the recording engineer to change operating modes.

We see compatibility and connectivity to be a major issue during the next year or two. As a company which began as a synchronizer manufacturer, we believe we are in a good position to understand the problems which arise when studio personnel desire that a number of differing products and systems work together as an integrated whole. Our products will continue to provide more and greater compatibility and connectivity between other manufacturers' products. Why shouldn't an audio editing system consist of playback video on, say 3/4-inch; a direct-to-disk storage and retrieval system for sound effects; a digital multi-track record transport for track-building; various source audio material from a two-track transport, a dubber, a CD, a synthesizer and a sampler; a DAT transport for stereo mix-down; and a VTR for layback? And why shouldn't all of these be operated by a common edit controller—or, when applicable, by a mixing console's control system?

I don't think any manufacturing company ever believes that its R&D department does not give a lot of attention to the needs of recording engineers. We all try very hard to improve the quality, efficiency and cost-effectiveness of studio operations.

That said, however, there is no question that it is easier for an established manufacturer to "listen" to the market, because we receive specific feedback about our products. All we manufacturers have our "power users"—engineers we know to be stretching the capabilities of our products—and there is no better feedback than that provided by these individuals.

Let me give you an example. A number of our "power users" brought to our attention the specific problems they were experiencing when coping with mixed-frame-rate or out-of-sync material. I was asked: Could we not design into our products operating modes which encompassed as many of the necessary corrective actions as possible? The result is Super-Sync, which we are just introducing. Super-Sync has two main capabilities: Varी-Lock synchronizes tapes moving at variable speeds; and Cross-Lock synchronizes tapes with different time code rate. Between the two capabilities, Super-Sync can cope with virtually any problem resulting from mismatched time code rates from out-of-sync material.

Sure, analog and digital audio can and do coexist. Each has its purists who champion its advantages. Of course, but for many tasks, the issue is not so much whether one or the other is the only or even the best format, but rather which is most readily applicable, at that time, in that place. From Adams-Smith's point of view, we do not care whether an engineer wants to use analog or digital tape, or film, or disk, for a particular job; our task is to make it easy for him to use any—or all—of them at need. This includes use of MIDI-controlled devices, by the way.

You know, most studios do not necessarily champion specific formats, types of equipment, or modes of operation. Virtually all of them, however, are united in a desire to do what is best for their customers. As a desire to give them the best compromise between cost and quality they possibly can. This usually requires some specific combination of talent, equipment, and capabilities for any given type of job. If digital audio is best suited to some tasks, most studios will want it for those tasks, but that does not mean that they won't want other formats for other types of work.

JOE KEMPLER, Technical Director, Sunkyong Magnetic/America Inc.: While digital cassette are being carved out a beachhead in the consumer market, the analog cassette keeps moving right along. The proposed Philips compact cassette (DCC) appears quite promising as a replacement for R-DAT but it will take time to get established. This time is being well used to improve the quality of the analog cassette even further. The duplicating equipment, tapes and C-O's continue to undergo refinements. Electronic signal processing, Dolby S, tapeless masters and other innovations offer much promise to reproduce an almost digital quality sound from the analog cassette.

The foremost magnetic medium on which all this fine sound is being duplicated is ferric oxide tape. This tape type has been used for high-speed cassette duplication for well over 20 years. Although there are some even better magnetic materials available, the ferric oxide is still, by far, the most popular tape. On a worldwide basis, pure ferric oxide is used in about 90% of pre-recorded cassettes.

There are good reasons for such enduring popularity. The ferric oxides have proven themselves as the most reliable, the most stable and the most cost effective of all magnetic recording materials. A well-designed ferric tape maintains a fine balance between the various performance properties such as saturation, noise, print through, temperature and storage stability, etc. Most important, the tape is quite able to cope with vast majority of musical programs without suffering quality losses when compared to the running master.

On the other hand, all the improvements being made in the duplicating chain, compounded by the ever lighter quality demands by the labels and artists, are putting an increasing pressure on ferric tapes to perform on the par with CDs. This is not easily accomplished. Often enough, high level, high frequency transients cannot

(Continued on page A-12)
"It's fast, it's quiet, and it sounds great!"
Don Williams, songwriter/producer, and president of Don Williams Music, Nashville.

"The Otari MTR-100 is one of the quietest 24 track machines I've ever heard, and has the fastest transport...to save time, the engineer's life, and money!"
Tom Smith, arranger/producer, and president of Creative Recording, Nashville.

"The Otari's incredible frequency response even brought some of our old masters back to life."
Mike Stewart, songwriter/producer.

"It's simply the best analog tape machine I've ever worked with."
Brent Maher, songwriter/producer, and president of Brent Maher Productions, Nashville.

"to save time, the engineer's life, and money!"

Dan Williams Music is one of the top five music production companies in the U.S., with hits from Ronnie Milsap and The Pointer Sisters to its credit. Brent Maher Productions has produced many platinum albums and number-one hit singles. All four of these talented writer/producers are co-owners of Creative Recording in Nashville.

For their multitrack recorder, they chose the Otari MTR-100A.

The MTR-100A. Just listen to it.

The opinions expressed herein are those of the featured producers only, and do not necessarily reflect those of the artists they are associated with. © Otari 1990

PERSPECTIVES (Continued from page A-11)

be accurately transferred to a ferric cassette tape without running into saturation. When the headroom runs out, some fancy juggling with levels becomes necessary to produce cassettes to the desired sonic specifications.

One possible solution to this problem is to use a better tape, one offering a better high-frequency headroom. A fine example, long recognized for its excellent high frequency capabilities is the chromium dioxide tape. Chrome can provide about 4 dB of additional high frequency headroom compared with most premium ferric tapes. For this reason, some record labels have been using chrome tape for all their releases and several others are gradually following suit. This has certainly been true with the European users who have been sold on chrome for years. Many artists also recognize this fact and frequently request that their top releases be duplicated on chromium dioxide tape.

Well, if chrome is the solution to the headroom problem, why is it that ferric oxides still have 90% of the duplicating market? There appears to be reasons:
1. Many duplicators are doing just fine with a good ferric oxide tape and have no need for a better product.
2. The price of chrome is at least 50% higher than the best ferrics. This is out of line for many users who like negotiating tape prices down to the fifth decimal point.
3. Then, there are others who simply do not like the "chrome sound." They claim that chrome sounds slightly over-bright, edgy, and sometimes lacks the "fullness" of a well-recorded ferric oxide cassette. Actually, chrome has no headroom of its own, although the recorded cassette may well sound different than a ferric tape. Some possible reasons for such differences are:
a. The unequalized frequency response curve of chrome tape looks different than the ferric tape. It peaks at a higher frequency and has a gentler roll-off slope. As the result, some older record equalization circuits do not quite match the chrome curve, producing slight dips and peaks in frequency response. A flattening of the curve would correct the overbrightness.
b. In the early days of high-speed duplication on chrome, some slaves did not have sufficient bias drive to correctly optimize the chrome tape. Recording under underbiased conditions would obviously lift the highs, raise the lows and increase harmonic distortion. Thus, chrome has occasionally earned the reputation of not sounding as good as ferric oxide tapes.
c. Even today, some duplicators tend to slightly underbias the tapes in order to extend the high frequency headroom. The consequence may be a reduction in low frequency sensitivity and MOL causing the tape to sound somewhat thin.

All these reasons, regardless of valid or colored by old prejudice, are deterring some duplicators from using chrome more extensively. And so, they occasionally sweet it out trying to fit some difficult master onto ferric tape. Some of these battle-scarred people are appealing to the tape manufacturers, asking: "Give us a tape less costly than chrome yet with better high frequency headroom than the best ferrics and..." (Continued on page A-16)
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INTERFACE
(Continued from page A-1)

SMPTE and MIDI control will continue to play a major part in the studio scene, with enhanced MIDI control and interfaces coming aboard, along with extensive console automation and better interface with outboard audio and video gear.

There are several areas that manufacturers say they wish to explore for console design, among them applying surface mount technology, ASCI, LSI, and hybrid or total integration. Styling, reliability, and flexibility are, as always, in demand for consoles, but the industry is looking to spend less for these features.

User interface has become one of the most important areas for manufacturers to address in recent years, and new emphasis is placed on ergonomics as engineers seek tools with which they can work comfortably.

Networking—and we don't mean sitting around a bar with colleagues—may be the big news of the 1990s for many audio pros. Accessing audio signals from anywhere in your studio complex, or from your colleague's studio on another coast, can open up new realms of creativity. The use of fiber optic cable will help facilitate this trend for both the studio and live sound environments in the coming years.

Connectivity is a crucial part of making a "network" happen. Users are looking for gear that will interface with a minimum of problems, and some manufacturers are working to make this happen.

Technology is, and will continue to bring, dramatic change to the recording industry, and engineers are faced with a monumental task in keeping up with these changes, and discovering which ones they can accclimate to.

Adjusting to the differences between analog and digital has proven a difficult task, and many users feel that digital technology has several years of development ahead before it can meet all their needs. In the meantime, analog and digital recorders coexist peacefully in most studio environments, and will continue to do so for at least 5-10 years.

The studio of the future, however, will not only be a digital house, but a tapeless one.

Several manufacturers are exploring the possibilities of magneto-optic and other varieties of recordable/erasable disks for use with digital audio workstations, and it appears that at least two such products will be introduced at this year's convention.

The workstation is credited by some as having started the wave of integration that is starting to break. However, some shortcomings in these systems still need to be addressed, observers note. Manufacturers are looking toward expanded computer capability to enable these systems to better perform multiple tasks, eliminating some of the time constraints now facing the technology.

In addition, manufacturers are addressing the need for multiple-user systems, and they are answering the call for more open-ended, flexible systems as well.

Digital technology has played a major role in the development of the integrated environment, and its use in recording and signal processing is growing.

(Continued on opposite page)
The secrets of the entertainment industry can be found in a wonderfully mysterious room. The editor's suite, jogging, still-frame editing and, of course, dazzling picture quality. That's where the leaders of Disney Productions trust their magic to the leader in professional videotape: Sony.

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EVEN DISNEY HAS TO RELY ON MORE THAN MAGIC.
EXECUTIVE PERSPECTIVES
(Continued from page A-12)

which sounds just the way we like it. Can such a tape be made? Yes, in fact, a tape meeting these requirements was in existence several years ago but has temporarily disappeared.

This tape is made from a precision ferric core, modified with cobalt. This was not the familiar high coercive product widely used for consumer audio and video. The tape was referred to as IEC Type 1.5 because the coercive force and, therefore, the bias requirement is about halfway between Type 1 (high) and Type 2 (low) (chrome). This magnetic design provided an improved high frequency headroom but otherwise performed just like a good ferric tape. Certain duplicators swore by this tape as the best sounding tape they ever made.

Although this cobalt tape disappeared, the need for it did not. On the contrary, it is needed now even more than it did some years ago. Response to the question of whether the so-called Sun-
yong Magnetic decided to step into the breach and redevelop an improved version of the original 1984 cobalt modified ferric tape.

Even if this means going backwards somewhat, it is intended to improve the future prospects of the analog cassette. Going back as far as possible, as it were. The cobalt tape will not replace any existing tapes, but will be added to the existing two types of ferric and the famed UCW chrome tape. Thus there will be a tape for every need, taste and pocketbook. By the time this article is published, the product should be available for sampling.

To re-emphasize, this tape is not Type II with its very high coercive force but Type 1.5, very close to the ideal. We don’t believe that the present duplication equipment can take full advantage of it. Rather, the new tape will have a coercive force about 20% higher than our SKX pre-
mium ferric oxide—i.e. about 450 oersteds. All it takes to optimize this tape for best performance is a 1.5 to 2.0 dB reduction in current and a small reduction in the record EQ. Of course, the tape will be fully compatible with all slaves and heads will flatten out with any EQ.

What can the Sunyung version of the ferric cobalt tape do for the duplicator? There will be up to 3 dB increase in the high frequency area is accompanied by a slight increase in the low frequency. MOL. Other performance properties will be unaffected.

The cobalt modification is done by a surface encapsulation of the same oxide particle used in the SKX tape, with a very thin layer of cobalt used to increase the coercive force by about 1%. This small amount of cobalt is the key to provide the desired improvements without changing the advantageous ferric-like prop-
erties.

Although the improvement in high-frequency headroom is not as much as chrome or some other materials can provide, the increased SOL can make all the difference in the world in trying to squeeze in that tough high frequency transit without compris-

ation. This approach is not exactly a revolutionary breakthrough, but we believe that going back to the recent past to improve the future is justified and practical. Maybe the phrase “back to the future” is appropriate after all.

RALPH JONES, Marketing Manager, Meyer Sound Labora-
tories, Inc; A substantial new key product area for Meyer Sound is stereo recording. At last fall’s AES Convention in Houston, SUN

TASCAM M-3700 mixing consoles answer the demand for affordable consoles with full VCA fader automation all in one box, without external add-ons or computers needed. Mute automa-
tion includes not only the channels, but the monitors, and EQ in/out. Its onboard computer handles dynamic automation synchro-

tized to SMPTE, external control via MIDI, or can be manually stepped in a “snapshot” mode.

In creating ideas for new product we always gather as much input from our engineers and designers as we can. A case in point is when MIDI-controlled virtual tracks created the need for more inputs than a Portastudio was designed to handle. Engineers asked not only for more inputs at midtown, but for a way to monitor more inputs during overdub-

bbling. They also wanted to synchronize MIDI to tape without using external sync boxes. The MlDlstudio 644 and 688 were produced in direct response to these needs, and as a result they have been phenomenally successful.

TASCAM clearly believes that analog and digital must coexist. We have digital machines—the DASH-format DA-800 24-track and DASHP-4800, the M-2500 which offers a nine-track 24-bit digital and BR-20 half-track, Analog and digital in terms of multi-track formats will continue to coexist for some time to come, for the next 10 to 20 years and possibly longer. The reason I say that is that with all the talk about digital not only is it here to stay, but it doesn’t change, but some people prefer the sound of analog and believe that some sources simply sound better recorded in analog domain. In the area of two tracks, however, I can see where coexistences will be much shorter lived.

NICK FRANKS, Chairman, AMEK Systems & Controls LTD; AMEK and its sister company TAC take a very wide range of the modern tape audio mixing consoles. Our new DA-800 by Rupert Neve, widely regarded as one of the world’s leading audio designers.

Therefore the thrust of our direction is in two areas: at the highest level, to continue the collaborative attitude, we’re able to gain the attention of the industry’s leading console users; and in the areas of the market where many cost-effective innovations in recording machinery and effects equipment are resulting in a re-

think the future and our engineers will do better too. We hope to be able to provide the money.

The main areas of technology which will emerge in the next few years are digital and advanced MIDI control interfaces, digital ex-

depth in automation of console functions; and extended in-
terfaces with outboard equipment and video machinery, especially "edit" controllers, allowing a greater integration of the whole control room. We see these as essential for the future.

AMEK at the present time is highly successful with its MOZART console system. This mid-priced console is selling in quantities. It offers very high audio quality combined with advanced features and a standard fader automation system which reaches deep into the console’s switching system. The Cue List facility enables console fader and switch events and MIDI events to be triggered from time-

code.

Over two years’ R&D went into MOZART and this included an ex-

ensive fact-gathering telephone questionnaire being presented to over 100 studios, in the US and Europe, to get a true picture of the areas made of the growing usage of MIDI and sequencers in studios. The company had also gathered much information about changes in the studio environment and new approaches to recording techniques from the development of other advanced consoles such as AMEK APE1000.

The result of all this research was incorporated into a product which is now in manufacture and is fulfilling many engineers’ dreams and wish lists.

Although digital technology is developing very fast and is ex-

tremely important especially in the area of signal processing, digital quality is not the only aspect and despite certain aspects it compared to the best results possible with analog, notably in consoles and equalizers.

An example is the new Medin Equalizer, designed by Rupert Neve manufactured by AMEK; this device offers the ultimate in analog equalization and is the result of a lifetime’s experience in circuit design. It is unlikely that any digital equalization in the near future will equal the subtlety and finesse possible through use of the Medin design. Thus analog and digital equipment combinations will remain common for quite a number of years yet and probably into the next century. Digital and analog will coexist for quite some time, and en-

gineers, artists and producers will use the equipment which best suits their purposes.

DAN ROBERTS, VP, Sales & Marketing, Lexicon: For the high-end audio recording, post-production industry. The Digital Audio Production Systems Division of Lexicon has developed the OPUS family of Digital Audio Production Sys-

tems. OPUS is the world’s only fully integrated random access digital audio production system and OPUS is an exceptional system designed to provide smooth edits in existing suites. In addition, Lexicon has recently developed sev-

eral new digital effects systems for studios and musicians. The 300 is a unique digital effects processor with analog and digital inputs and outputs for analog and digital audio and magnification sound. The LXP 15 is a new product we’ve just added to our LXP Series. The LXP 15 is an economical digital processor that combines a full range of reverb, pitch shifting and delay effects with fact editing of presets and versatile MIDI control in an affordable package. It also has what is arguably one of the best user interfaces in the busi-

ness. And we are very excited about our surround sound products. They bring the Lexicon sound into households of the world and car-

ries the quality of our sound throughout our entire product line.

We will see digital recording continue to improve and the profes-

sional community will reap the benefits of using systems far superi-
or to any consumer product. Today’s digital recording and digital sound will also become a thing of the past. In addition, with continued advancements in software we will see the musician’s creative capabilities widen to encompass new sounds and composi-

tions.

There will always be room for another type of digital processor that offers new and maybe more elaborate sounds. Ease of use is also a major concern and is always the utmost priority when we set out to develop new products.

OPUS is a fairly easy system for most people to master. Our engi-

neers believe that it is essential to make these systems easy to use and maintain. We always consider the editor’s creative environ-

ment. The system must work for the editor . . . the editor should not work for the system. What I mean by that is the editor must feel completely comfortable with using the system and his or her cre-

ative juices must never become restricted or impaired due to cumbersome software or buggy hardware.

And, we sincerely believe they can (coexist) now. If you look at our market you’ll notice that most of our business is in analog and digital inputs and outputs. Lexicon is dedicated to see-

ing the marriage of the two and will continue to manufacture prod-

ucts that bridge the communication gap between the world of anal-

og and digital audio.

PAUL HUGO, Director of Sales & Marketing, Gaas: Rare earth magnet assemblies will continue to show up in speaker product that can benefit from either weight or size reduction so long as price is no objection. I think that once manufacturers have enough of this type of product in

(Continued on page A-19)
EXECUTIVE PERSPECTIVES
(Continued from page A-16)
their lines, the price will go down due to volume and familiarity of working with a new material. But it won’t stop there. Speaker technology isn’t much different from 10 or 20 years ago especially when you compare it to the electronics industry. In our own way now, speaker products are going the way of electronics, smaller and lighter; to an extent, there are still some laws of physics to be broken.

To meet: future standards and demands, the market is moving toward higher power (to an extent), lighterweight new materials in moving components, as well as magnet and frame assemblies of specialty technology. The continued effort by dealers to maximize dollar return per warehouse unit and reduce freight costs, as well as an increasing impact of environmental awareness. Gauss is lost in space. The industry, and more and more in all new products as well as updates of existing products, we have about 20% of the market is on the move, the Analog is new and the reliability and target that the competition can shoot for. But new models will be more than just better, they will be forward-thinking products which allow further advancements when they become technically or financially feasible.

MARTIN R. BURNS, Sales Manager, Harrison/GLW: We are focusing on total information for computer and routing switches. As the only manufacturer offering a total automation system, we have had a good year for the market and will continue to thrive. We are more than just a company with digital audio for several years now. We expect that coexistence to continue, although we have pursued and will continue to pursue applying our digitally-controlled analog attenuators to a cost-effective digital version.

GERRY BLOCK, President, TimeLine Inc. As a specialist in machine control and synchronization, we have always listened extremely closely to our end users and have designed and manufactured products specifically to meet their needs and demands. That’s the way we’ve grown. Our company, Harrison, has worked with R&D to develop a fast tracking system.

We specialize and are the largest vendor of equipment used specifically to synchronize and control equipment from different manufacturers and various technologies—analogue, digital, tape, film, etc. Our language is time code and therefore our R&D is geared for this.

Being a problem-solver type of company, we speak to our customers all the time. From these conversions, we have found out that although the entertainment business today as a business is healthy and growing, this has not trickled down to the facility level.

The demand for higher quality at lower cost on the finished product level has driven everyone to pursue even more complicated and contradictory strategies in specifying and purchasing equipment. Many times there is an upward spiral in the cost of equipping a facility without this translating into an improved bottom line. Owners and operators sleep over this every night.

I believe economics will become a larger and larger piece of the decision-making pie. The first rule in going to become very simple—stay profitable, stay in business. So the decision-makers are going to go more in the direction of looking at increased productivity per cost vs. Benefits—like other industries have done. They may not call it that, but that’s what they’ll be doing.

For us at Timeline, this is the very area we focus our products at. A highly advanced and flexible line of equipment is definitely a need for the large and medium-sized market. With these products we try to bring a product that will provide a price point that is more competitive

DOUGLAS G. BOOTH, National Industrial Sales Manager, TDK Electronics Corp.: TDK has always been known as a high technology company with R&D at a high priority. New product development is the lifeblood of the company, and we have new hardware arriving on the market, the manufacturers rely heavily on people such as ourselves to develop the appropriate new formulations in tape and disk to allow their equipment to perform at its maximum potential.

TDK is making (for the first time) our high-end audio pancake tape available to the professionals for the first time. It has been a very high-quality tape, with high-speed machines and formulations and are developments and the political problems are addressed and solved, that TDK will be the tape of the future for the recording industry.

We see the market moving heavily toward improvement of quality, both at the studio and distributor level. Cheap quality tape, shells, and equipment will have no place in the emerging market of the 1990s.

Since TDK is a company whose only business is the development and manufacture of magnetic tape and associated products, direct input from the end user, either consumer or professional, has been important to us. For instance, we found we were getting a lot of requests for top quality type 1 SA formulation tape and shells from studios and musicians, but they had no use for the typical 10 to 12 minute lengths purchased by the normal customer. What they were looking for was long lengths, such as 10, 20 and 30 minutes, that could be used for demos, pre-releases, studio dailies, etc. We looked at this and we realized there was a need, and we developed a new product to fill our DAT, but I feel that eventually, once high-speed machines and formulations are developed and all the political problems are addressed and solved, that DAT will be the tape of the future for the recording industry.

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THE STUDIO LINK: A/V Studios Work to Interconnect

By JOCK BAIRD

Call it "connectivity." Call it "interfacing," or maybe "throughput." Or just call it "serious cabling." Nomenclature notwithstanding, modern pro studio hookups involve a dizzying amount of connections, especially for audio-video hookups. You've got your SMPTE time code and your multichannel analog and digital audio signals. Then there's MIDI and SCOSI data and standard video. As today's studios get more complex, we're seeing new ways to fit the different pieces of the audio-to-video puzzle together, and some provocative new ways to simplify it all.

Technology-wise, the means for total studio integration is now at hand through the miracle of fiber-optic cabling systems, developed from telephone technology.

A fiber-optic network has the capacity for astonishing transfer speeds (2 gigabytes of bandwidth) over vast distances (up to 3 miles) and can carry all major forms of studio information (analog and digital audio, SMPTE, MIDI, SCOSI and video) all "interweaved" in the same wire. But in the real world, most major A/V studios are proceeding cautiously with such Utopian schemes. "As long as they [post engineers] get it done," shrugs East Side Video's Gary Leibman, "they don't care how it's done."

A studio's attitude toward connectivity begins with its layout. Many houses locate all the audio and video decks in one central machine room and run analog audio tie lines with distribution amplifiers—up to 48 tracks worth—to each room. "The main advantage is flexibility," says Tim McCollom of Soundworks West in Los Angeles, "We can leave everything set up and not have to reconfigure them before each session."

Several facilities, including Marathon Recording and National Video Center in New York and Soundworks West and Group IV Recording in Los Angeles, have machine rooms accessible from every studio, while others, like the San Francisco-based Music Annex, New York's Master Sound Astoria, and Los Angeles-based MCA Recording Studios, go one further and have separate audio and video machine rooms.

McCollom reports that, unlike more conventional audio recording where producers and engineers like to have the decks in the room with them, the post client favors the kind of quick patching and set-up such layouts offer.

But other major houses don't give a fig about room-to-room connectivity. "The concept is nice, but connecting studios tends to be a once-a-year arrangement here," says Ed Evans of the Power Station in New York. Many houses will simply carry reels of tape from room to room, a networking technique Ed Rak of New York's Clinton Recording Studios pithily terms "SneakerNET."

Clinton has multitrack tie lines but rarely uses them: "If we're doing transfers, we'll just wheel the machines right into the control room," he notes. East Side Video and the Edison, in New York, are other major A/V houses that employ this solution.

The key to the audio/video linkup is SMPTE time code, of course. These days, virtually all master film or video material is dumped to a 1/4-inch video deck with a SMPTE stripe, and that is used as the working deck until the final music is laid back onto a 1-inch master or 35mm "full coat."

"The thing about SMPTE is, either it works or it doesn't," says Marathon's Will Schillinger. "When it comes to locking all the machines, either they read it and recognize all the bits or they don't. And if they don't, you know it."

Few producers are tied to specific synchronizers, as long as it's a blue-chip nameplate like Adams-Smith, Btx Shadow, TimeLine Lynx or Q-lock. But even with these, things can go wrong: "There's always a myriad of problems," says Evans of the Power Station, "codes that don't align with other codes, codes running off-speed, tapes that don't match up. That aspect of audio for video, as anybody that's deeply entrenched in this will tell you, is always a problem."

One way integrated studios like Soundworks and the Music Annex get around this is to run a "house" sync as a speed reference that goes to all rooms.

In a post house, that's very important, because you don't want your machines drifting," says Soundworks' McCollom. The house sync at Soundworks is usually NTSC drop-frame, a format McCollom recommends over so-called "word sync," first because "you can plug any video machine into it and it'll lock" and secondly because word sync is prone to line losses.

At the Music Annex, both NTSC and a 60Hz sync pulse are run in a separate patchbay through the building.

Some studios are resorting to "smarter" synchronizers with onboard editing capabilities. Evans found the Power Station's new Adams-Smith AV system worth its hefty price tag when he began remixing album tracks in stereo surround sound for rock videos: "The audio for the 1-inch video had been taken off a CD, which was fine and dandy except it had no time reference to the original anymore because it was three generations old. So we had to make our new video match our old 24-track tape. The Adams-Smith AV system has the ability to line up two points at the beginning and end of each tape and then maintain constant sync."

Meanwhile, over at the Music Annex, Roger Wiersema raves that the Soundmaster synchronizer can do full decision-list editing with 4 slave machines.

When it comes to running audio signals long distances, though, tie lines and distribution amplifiers will only get you so far. Aside from taking up immense space inside walls or troughs, they begin to suffer from delays and distortion after a couple of hundred feet. A single fiber-optic cable can carry up to 80 channels of analog or digital audio in two directions, provided the hardware/software interface at either end can translate it, and can be run with a large number of "nodes" in a Local Area Network or LAN. That's exactly the system that Gene Wooley has successfully installed at MCA Recording Studios.

We have the largest operational fiber optic network in the industry right now," he says. "I have 10 rooms linked. The idea was that we could use the fiber optics to make transfers from room to room and not suffer the degradation that's associated with standard audio or video lines. We can multiply or split the data and go to multiple machines to make perfect copies. Audio quality was a major issue."

(Continued on page A-22)
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Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

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DIGITAL-TO-DIGITAL: Between Confusion and Creativity

By ALAN DI Perna

Digital technology has opened up untold creative possibilities in pro audio. But it has also created many new problems. Among the most common problems is how to make a digital device compatible with another device. The AES/EBU (Audio Engineering Society/European Broadcast Union) has been adopted as the professional standard for interfacing digital audio devices. But confusion still exists as to the physical implementation of AES/EBU.

Robert Finger, chairman of the AES Working Group on Digital Input/Output Interfacing, explains, "The most common problem I see is with people plug-" and "the AES/EBU into the normal sort of audio equipment for recording into the recording studio and expecting it to work like regular analog audio. It won't. Audio personnel have to understand how they're dealing with a very different kind of signal and then take precautions to design their connections correctly."

The introduction of R-DAT has helped complicate the issue of digital interfacing. Professional DAT machines have equipped with AES/EBU interfaces, the consumer models come with a variety of consumer interfaces, such as SPDIF, CP-340 Type II and IEC 958/Consumer. These formats, while sometime compatible with AES/EBU, are not always entirely compatible with the professional interface.

"You can adapt," the biggest complaint was that you could not connect an AES/EBU interface with a consumer interface, the transfer didn't always work right and it was not thought that you were starting to understand that there are two different interface specifications. So one shouldn't expect them to work together. The AES is making a concerted effort to educate audio professionals about issues like this. Education is a very important part of the standardization process."

Another DAT-related standards issue concerns SMPTE time code. Technicals specifying SMPTE synchronization to DAT's digital audio bitstream have been proposed by several parties including Sony, Corp. and Japan's NHK (working in conjunction with Sony and Matsushita Electri-). The proposals are currently being reviewed by a committee convened by the International Telecommunications Union (ITU).

The field of multitrack digital audio is fraught with its own format perplexities. At present, Sony's DASH digital multitrack audio format is more expensive than DAT and is not usually popular in pro audio communities. The problem is that the two formats are not mutually compatible.

"We often see projects that start out on DASH and then move over to Pro-
Their first live album in ten years.

A colossal recording captured on three LPs, two Cassettes and two CDs. Over two hours of historic performances from the band's most recent tour. Includes previously unavailable live versions of "Eyes Of The World" (with Branford Marsalis), "Help On The Way/Slipknot/Franklin's Tower," "Cassidy" and "Dear Mr. Fantasy."

Branford Marsalis appears courtesy of Columbia Records.

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The 3200. Your wish was our command. Introducing an analog console that dramatically refines performance while radically improving operational control and flexibility. Its design centers around the classic split configuration and successfully brings Soundcraft to a new milestone in console design.

The 3200, with full status illumination, offers up to 100 fader-controlled inputs and 20 auxiliary sends. With fully balanced 32 buss routing, global multitrack A/B switching and a noise gate on every channel, it delivers remarkable creative control. And, thanks to innovative electronics and advanced circuit design, the finest in sonic performance as well.

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Because we're Swire Magnetics, with over ten years of experience and more than a billion audio and video cassettes behind us, you know we're reliable. You can count on us to provide quality products and services. With large, modern distribution facilities on both the East and West coasts, we're able to deliver quality products in quantity and on time to meet your needs. And we stand behind our products and our customers.

Call today. Look us over. Our quality shows through.

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**PERSPECTIVES**

(Continued from page A-6)

Should take. A strong consensus emerged that workstation technology should evolve in three directions: Multitasking, Multiluser, and Open System.

I am pleased to announce that at the AES show in Los Angeles a system enhancement compatible with all our current Synclever, PostPro and PostPro SD models called the DSP Option that will deliver these sought-after capabilities, as well as add full mixing and digital signal processing functionality, such as equalization and sample rate conversion.

Multitasking refers to a computer's ability to perform two jobs at once. A PostPro or Synclever with our DSP option will be able to load or store audio editing in the background while editing or recording continues. This feature will eliminate the non-productive, often non-billable downtime which has until now been the Achilles' heel of workstation technology. Other background tasks which will be performable include non-real time DSP operations (high quality EQ calculations or sample rate conversion, for example).

The multituser capabilities of Syncliever or PostPro DSP systems which will evolve over the next year will allow two or more users to access the same storage, processing, and software resources. The advantage of the approach to the facility versus the multiple machine alternative is that it significantly reduces the capital cost per seat i.e. doubling the number of available user surfaces will not require doubling the investment in technology. Rather, the additional cost will be limited to that of additional user interfaces (a Macintosh IIfx or a dedicated control surface) and additional I/Os where needed, an additional investment of perhaps 20%-25% per user.

With its new product direction, New England Digital is realizing a studio environment where the center is no longer a massive, hardware-based (and hence, obsolescence-prone) console but a central machine room distributing processing power to a flexible number of user nodes, each optimized for a specific production task via specialized software and physical control surfaces. Imagine a 32 channel recorder/editor/mixer that could be software reconfigured into four 16-tracks on a demand basis. That's the power of the multituser approach.

The final item on the SPARS wish list which will be delivering is an Open System approach. The term is a computer industry buzzword that can refer to anything, but here Open System refers to the ability to run third-party software packages, much as your home or office PC does. For example, I am writing this on an Apple Macintosh computer, but I am using Word by Microsoft to do so. Frankly, if I had to use the word processing program supplied with the computer by Apple, I'd be out weeding the garden instead of doing this right now. Why shouldn't the same hold true for audio computing? New England Digital believes it should, and at the AES show we will be introducing our first third-party software product, designed to work with any of our PostPro systems: the SoundDroid Audio Editing System. SoundDroid provides both editing and project management for the complete range of tasks relating to audio production.
Howard Schwartz the man; Howard Schwartz the studio. They've both always done things with a different style.

He's built one of the world's largest recording studios without ever cutting a hit record. Then again, he's always said that audio-for-video was going to be the biggest hit of all.

His competitors laughed, but he laughed last. With eight control rooms in his mid-Manhattan location (including the latest edition — a fully digital editing/mixing suite), Schwartz (the studio) has grown bigger than Schwartz (the man).

But the studio still maintains the creative, warm and friendly character of its founder, who continues to welcome his clients with the finest audio tools, the most innovative engineers, and the best bagels in town.

"People are the only thing you can count on in this business," Howard explains. "I find the talent, I supply them with the best tools, then I let them do what they do best."

One of these tools is AGFA PEM 469 bias compatible mastering tape — the international standard in audio-for-video recording.

"Year after year we have 'shoot-outs,' and AGFA always comes out ahead," he says. "But 'tape...schmape,' people really make the difference. And whatever you need, there's always someone you can talk to at Agfa."

AGFA. The hits are on us...and the bagels are on Howard.

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to audio for film and video post-production, which is accessed from an electronic CueSheet. Specialized modules for ADR, sfx, Foley and backgrounds make this an intuitive interface for any editor.

SoundDroid might be likened to a different body and interior placed upon the NED chassis. The processing engine is the same, but the driving experience markedly different. Interestingly enough, the creators of SoundDroid, Lucasfilm Ltd., are long-time NED customers (part of the SPARs board tool), and the software reflects both their deep understanding of the post-production process and our systems. At New England Digital, we believe that the watchword for the '90s will be transparent computing, in which the complexity of hardware systems will be hidden from the user. In other words, the power of workstations will be measured by their ease of use. We believe that third-party software is the best way to encourage multiple development of specialized interfaces optimized for specific tasks and industries.

In the near future, we will be announcing a third-party software alliance with a major developer of Macintosh-based sequencing and editing software. Such strategic alliances will help us realize the vision of our products as the studio "MotherShip." By way of illustrating that concept, let's agree that however controversial, the "home" and "project" studio phenomenon is likely here to stay. Nevertheless, despite the quality of production tools available on the consumer and semi-professional level, there will remain a strong demand for sounds, processing, and services available only at the professional level. What better way for studios to meet this demand than to offer both software and data compatibility. Imagine a scenario in which the home user can bring a floppy disk into the studio to access the superior sounds and editing resolution of a Synclavier, and not only achieve instant transfer of the sequence file but at the same time to be presented with a software interface that he or she is already completely familiar with. We believe that third-party software compatibility will help drive demand for the use of professional-quality systems like the Synclavier and PostPro.

What's more, the ability to create optimized interfaces for our systems is now available for any of our customers, as well as other software and hardware manufacturers. New England Digital has published a protocol document available to all qualified developers called SYNcnet. Similar to the developer's toolkit that Apple provides for the Macintosh, SYNcnet provides a complete list of commands corresponding to all functions of our machines (from basic recording to specialized editing and processing tasks). In simple terms, it's a way for developers to get our machines to do something without having to learn, understand, or even care how our machines go about doing it.

Since SYNcnet is an attempt to completely describe the functionality of workstations, it can be the basis for a new industry standard allowing both the exchange of files from one system as well as inter-machine control. NED has offered to provide the SYNcnet protocol for evaluation by any manufacturer of computerized recording products, and further invites its evaluation as a standard by industry groups such as the AES. Let's face it: the longer we wait to adopt a standard for sequence and sound file interchange, the slower the adoption of digital technology throughout the industry will be. This therefore is an issue that all manufacturers should get moving on today.

In the meantime, analog and digital technology will coexist happily until the price point of digital meets or exceeds that of analog and until the current installed base of analog technology can no longer be serviced cost effectively. The evolution toward an all-digital production universe will occur gradually over time, although I suspect that in the year 2000 the analog versus digital question will no longer be on the list of hot topics.

TODD WELLS, Chairman & Managing Director, Soundtracs: The console market is becoming more competitive in every area and increasing customer demands can be answered by the technologies for some areas (digital in broadcast, recording and post) and will remain analog for the foreseeable future in others (sound reinforcement). Soundtracs will react to this by becoming more innovative in the way it builds products to provide much more added value in a cosmetically appealing package. Quality and reliability are also key issues and the application of Surface Mount technology, ASICS, LSI, hybrids or total integration have to be fully exploited to build more reliable products. This thinking can be equally applied to analog as well as digital products. Soundtracs hopes to proudly announce the use of such techniques in early 1991.

The overall console market is not growing; some areas within it are contracting (commercial recording) others are growing (sound reinforcement). Consumer demands are now dominant, i.e. maximum styling, flexibility, reliability and minimal cost! The application of new technologies and techniques should allow most of these criteria to be met.

Soundtracs is a market-driven company and as such relies on continuous feedback from all end users to enhance existing products or set the design criteria for a new generation. In earlier days many engineers claimed that a cost-effective mute system and/or auto route system would be of significant advantage and free up the creative process.

Soundtracs reacted by creating the CM4-400-CMS2/3 with programmable muting and routing (against SMPTE), later adding a 1000 clock. Hundreds have been sold globally! We created a more competitive product with our PC series also with MIDI mutes and the ability to address 100 external patches. Over 600 have been sold since inception in 1987 proving the market with niche products can pay off commercially!

There must always be a coexistence between analog and digital because we are in a people business (on the creative side) and people have preferences. Additionally, a major content of the past is still in analog format—who picks up the bill to re-record it into the digital domain?

ANDREW SIMON, President, Adams-Smith: It seems that ever since I joined this industry eight years ago, high-density read/write optical disks have been just over the horizon. Several fine products have foundered along the way because they were designed to take advantage of this medium, which then never materialized.

Read/write, high-density, transportable, M-D disks are now a reality, and I believe they will create a significant change in operations,