PolyGram Enters Concert Biz With Scher

NEW YORK—PolyGram Holdings Inc. has purchased a minority interest in John Scher’s concert and management company, Metropolitan Entertainment, as the bedrock of its new PolyGram Diversification Division (PDD), which Scher will head. Concurrent with the purchase, which was announced Sept. 26, Metropolitan was merged with Jim Koplik and Shelly Finkel’s Cross Country Concerts. Metropolitan is a major concert promoter in New York and New Jersey, and Cross Country operates in New England and upstate New York.

In addition to local and national concert promotion, PDD will also concentrate on areas such as pay-per-view, merchandising, facility development, and artist management. While Metropolitan is active in some of these areas, PDD will not confine itself to working through Metropolitan but will also reach out to other concert promoters.

“With the PolyGram Diversification Division, we’re looking for a greater opportunity to maximize the relationship with the artists in the PolyGram family as well as other artists,” says Alain Levy, executive VP of PolyGram N.V., and chairman and CEO of PolyGram Holdings Inc. “In particular, it is our feeling that there are much greater opportunities in pay-per-view than has been previously explored.”

PolyGram’s decision to form PDD follows moves by other record companies to capitalize on ancillary activities.

Worldwide Pub Revenues Hit $3 Bil In 1989

NEW YORK—Total music publishing revenues in major global markets last year moved beyond the $3 billion mark for the first time.

Using a number of sources at its command, the National Music Publishers’ Assn. has made its first detailed analysis of publishing revenues, based on statistics for 1989.

According to the NMPA, 17 countries accounted for revenues of $2.965 billion last year. Ed Murphy, NMPA president, estimates that this total represents more than 90% of the total world market. Murphy points out that information from several countries (Continued on page 83)

Matsushita Sets Its Sights On MCA

NEW YORK—As MCA Inc. chairman Lew Wasserman and president Sidney Sheinberg reportedly prepared to meet with Matsushita officials here at press time, it appeared increasingly likely that the Japanese consumer electronics giant would acquire MCA. Although entertainment stock analysts remain cautious, they note that MCA’s acknowledgment of the discussions indicates it may be more receptive to this buyout offer than it was to previous ones.

Following the disclosure of Matsushita’s interest in the Sept. 22 issue of the Wall Street Journal, MCA’s stock, which had been steadily declining of late, jumped more than 19 points to close at $64. It climbed to $62.125 on Sept. 26, closing at $61.25.

On the heels of the Journal story, MCA Inc. released the following statement: “MCA has confirmed that it is in discussions with a major international company about a possible negotiated acquisition of MCA. The discussions are continuing on a friendly basis, but no agreement has been reached, and there’s no assurance that an agreement will be reached.”

Although MCA did not name Matsushita (Continued on page 73)
For five decades, Quincy Jones has thrived on the frontiers of American music. Now, in a remarkable breakthrough project consisting of a full-length motion picture and a special “soundbook” (book/album/poster), *Listen Up: The Lives Of Quincy Jones* presents a compelling portrait of a man whose creative genius has influenced music throughout the world.

**SEE IT. READ IT. HEAR IT. FEEL IT.**

**The Movie**
Most films entertain. Some touch people’s hearts and souls, and even change their minds. A few—like *Listen Up*—reveal larger truths. Set for nationwide release in October, *Listen Up: The Lives Of Quincy Jones* combines the musical, historical and personal sides of the artist, exploring his half-century career from Be-Bop to Hip-Hop. At the same time, it’s an unflinchingly truthful portrait of a man whose life began on the tough streets of Chicago and who ultimately triumphed over adversity.

**The Book**
*Listen Up* is also an innovative publishing event which combines a Warner book, Qwest/Reprise soundtrack album and commemorative poster. Like the movie on which it’s based, this “soundbook” forcefully draws its audience into an active audio/visual adventure. An essay by noted music critic and author Nelson George is just one element of the richly-layered text, which also includes insightful profiles of key figures in American music written by Quincy especially for this project.

**The Music**
*Listen Up: The Lives Of Quincy Jones* is the first album compilation of the extraordinary musical career of Quincy Jones, highlighting his arrangements for the Count Basie Orchestra, performances with Lionel Hampton, memorable silver screen themes and productions for stars ranging from Sinatra and Ray Charles to Lesley Gore and the USA for Africa Artists. Included in the album is the brand new single “Listen Up (Vocal Version),” produced by Arthur Baker and Arif Mardin and performed by an all star lineup featuring Tevin Campbell, Siedah Garrett, Karyn White, Ice-T, Al B. Sure!, The Winans, James Ingram, El DeBarge, Big Daddy Kane, Melle Mel and Ray Charles.
Listen Up: The Lives Of Quincy Jones
Music From The Motion Picture
4/2 26322
Featuring the Single "Listen Up" (4/7 195/9)
Hear the new sound of Peter Allen on RCA Victor, featuring the hit "Tonight You Made My Day." Also includes "Making Every Moment Count" (duet with Melissa Manchester).


SEE PETER ALLEN ON TOUR:
10/14 Phoenix, AZ
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10/18 Anaheim, CA
10/19 Los Angeles, CA
10/20 San Francisco, CA
10/26-28 Atlantic City, NJ
11/2 Boston, MA
11/3 Wooster, MA
11/4 Providence, RI
11/6-8 New York, NY (Carnegie Hall)
11/10 Cleveland, OH
11/11 Pittsburgh
11/16 Washington, DC
11/17 Chicago
11/18 Rochester
11/19 Philadelphia
11/24 Beverly, MA
11/26 Toronto, Canada

Available on Compact Disc and audiophile DAAD CR02 cassettes.


Melissa Manchester appears courtesy of Mika/Polygram Records.
Dealers Cautious Despite Vid Bounty

THIS WEEK'S LIFESPAN: October 6, 1990

Dealers Cautious Despite Vid Bounty

Wealth Of Choices, Recession Fears Cited

This story was prepared by Jim McCullough and Earl Paige in Los Angeles and Paul Sweeting in New York.

LOS ANGELES—Despite the onset of what many believe will be the biggest retail rent wars in years, rather than trying to turn off for the reason that the sheer weight of product slatted for re-sale—dealers around the country are buying conservatively.

General concerns about a downturn in the economy, memories of bad experiences with sell-through product in past years, and a bumper crop of strong—and in some cases, punny—rental titles are cited as the reasons dealers are turning open-to-buy dollars are complicating buying decisions for retail.

Also complicating matters, dealers say, is a judgine of the line that used to more clearly distinguish rental from sell-through product. Dealers point to such titles as Touchstone Home Video's "Pretty Woman" and LIVE's "Total Recall," which, though low-priced, are regarded by specialty dealers primarily as rental titles and are being weighed against the likes of higher-priced titles such as "The Hunt For Red October" and "Dick Tracy," among others.

"Some of these rental titles go through titles such as the two "Peter Pans" and "All Dogs Go To Heaven," says John Thrasher, product manager at the 500-later based Tower Records/Tower Video, says, "I've talked to a number of our store managers regarding the [pre-book] numbers we're doing on anything from the 'Turtles' to 'Pretty Woman' to 'Peter Pan' to 'All Dogs Go To Heaven.' Our initial orders have been more conservative this year than last year. I can't explain it. I get a variety of feedback. Some of it is that the mass merchants where pricing is hurting, where we're about a buck or two higher than the discount in the area. So that's taken a little bit of the success in terms of a hit per se.

"Then you have talk of a recession," he continues. "It's a lot of factors that may make the consumer a little more conservative, too. This isn't the year to go and step out way, though I think some programs are out there that you can step a little better than normal."

Looking primarily at the various sell-through titles, Rich Thorward, president of VideoHome Video Plus in Glen Rock, N.J., agrees that buyers are wary. "I think people are being much more conservative in their rental ordering," he adds. (Continued on page 8)

GEMA Prez Sees East German Bonanza

Predicts Higher Royalties After Copyright Unification

BY MIKE HENNESSEY

MUNCHEN, West Germany—Copyright owners around the world can expect to receive significantly higher royalties from East German music royalties in years ahead, following the absorption of East German copyright by West Germany's GEMA, set for Jan. 1, 1991.

Making this prediction in an exclusive Billboard interview, Reinhold Kreile, who succeeded Erich Schulze as president of GEMA last February, says that, whereas AWA's income from broadcasting users is currently less than 8 million marks ($1.87 million, at an exchange rate of 1.65 DM to the dollar), compared with GEMA's 120 million marks ($25 million), he would expect this income to double or triple in the next few years.

"In the long term, income from broadcast use of music in what is now East Germany should be proportionate to that of the Federal Republic," says Kreile. "So if in West Germany, there are 80 million people, broadcasting royalties are up to $75 million a year, then in East Germany, the population is about one quarter of [West Germany], the income should be about $18.75 million. But it will take at least five years to solve the current economic problems in East Germany and reach complete harmonization."

Kreile says that the transition to a unified copyright protection system represents "an enormous administrative challenge for GEMA. There is also the psychological factor, we must see that our friends in [East Germany] don't feel they are being taken over but instead see themselves as returning to the society they always wanted to be with." The extension of the German copyright law to cover the East German territory will see additional rights revenue generated by the application of the home-taping royalty, and harmonization of copyright law in general for musical works will be increased from 50 to 70 years.

"The home-taping royalty is of particular importance," says Kreile, "because we can expect to see an increasing demand now in East Germany for audio and video recorders."

(Continued on page 78)

Looking East & West Confab Sets Sights On Creating Links

LONDON—New IFPI president Sir John Morgan, BMG International senior VP Arnold Bahlmann, and Europe 2 managing director Martin Brisac are among the entertainment industry leaders set to participate in next month's Looking East & West conference in Budapest, Hungary.

Taking place in Budapest, Europe speakers will include Laszlo Hegedus, owner of Radio Calypso, Hungary's first private station, and Jens Bors, former Hungarian managing director and now head of Quint Records, a new U.S./Hungarian joint venture.

The Nov. 23-26 conference is intended to facilitate investment and trade between the music industries of Western and Eastern Europe. It will offer a program of panel, seminars, artist showcases, and keynote speeches. The organizer is Tribute Productions, and the event is being co-sponsored by Music Media and Billboard.

Bahlmann and Bors will participate in two seminars, chaired by Stuart Watson, VP of MCA Records International. These sessions will explore the economic interests of West Germany's East Berlin labels in Europe, the promotion of music, and retail/distribution opportunities.

Forsey, rife in Eastern Europe, will be examined in three seminars.
Curb Single Sparks ‘Melody’ Battle

**Righteous Cassette Blowing Out Of Stores**

**BY CHRIS MORRIS and PHILLYS STARK**

LOS ANGELES—In a situation with few precedents, two recordings of “Unchained Melody” by the Righteous Brothers are sparring at retail, although only the original one is en joying substantial airplay. The Righteous Brothers’ 1965 ballad, featured in the hit movie “Ghost,” has propelled itself into the top 40 on Billboard’s Top Pop Albums chart, and now, in a rarely attained feat, a rerecording of the song by the same artists has joined the original on the Hot 100 Singles chart.

Even modern rock stations are humming the same tune. Several radio formats are playing a 1969 version of “Unchained Melody” by 12.

This week, the Varese Sarabande soundtrack album for “Ghost,” the supernatural romance that has grossed almost $150 million to date, climbs to No. 9 on the Top Pop Albums chart. Curb Records’ rerecording, a virtual note-for-note remake produced by Bill Medley and featuring Bobby Hatfield duplicating his ’66 performance, rockets into the singles chart this week at No. 45 with a bullet. The new version was released as a cassette single Sept. 19 and will be shipped in the 5-inch CD format Tuesday (2).

A different rerecording of a song by the same artist last appeared simultaneously on the Hot 100 when original and rerecorded singles of Bobbie Gentry’s “Ode To Billy Joe” both hit in 1976, when the movie of the same name was released. (Continued on page 13)

**A Question For The ’90s: Will A New Generation Dig This Groovy ’60s-Style Pop?**

**BY DAVE DIMARTINO**

LOS ANGELES—The hottest sound of the ’60s may well be the hottest sound of the ’90s, if recent major-label signings of “third generation” pop bands clockwise in today’s dance-pop music marketplace. The debut albums by three newly signed bands—Jellyfish, the Posies, and Matlerian Issue, on Charisma, DGC, and Polydor, respectively—bear marked sonic similarities to the work of such ’60s rockers as the Beatles, the Hollies, the Searchers, the Who, and the Left Bank.

In many cases, members of these same acts, who were too young or even born when those groups were in their prime, in fact, they more often cite as influences ’70s “power pop” bands such as Dwight Twilley, Badfinger, Big Star, the Sweet, Shoes, and the Raspberries, all of whom clearly derived their own inspiration from the ’60s scene.

Why are these bands surfacing now? Perhaps, much as the heavy metal continue to dominate the charts at the expense of traditional rock ’n’ roll, why are major labels publishing such bands, given that state of affairs? And why would radio be willing to give pre juice to a scene that is now becoming an unfamiliar music scene?

Jeff Fenster, Charisma’s VP of A&R, East Coast, who signed Jellyfish, says the band’s retro-indie trend in the demos he’s been receiving of late. He describes the group as “pop music, in the classic sense of what pop music meant when the Beatles were defining pop music more than anybody else. Or even in the ’70s, with the Raspberries and...” (Continued on page 39)

**Singer Arrested In N.C. For ‘Obscene’ Performance**

**BY FRED MILLS**

CHARLOTTE, N.C.—The lead singer of the Metal Blade Records band GWAR was arrested after a Sept. 18 concert here on a felony charge of “dissemminating obscenities.” According to police, the performance included simulated sexual and excretory activities.

Police also pressed charges against the nightclub owner and a fan who verbally challenged the arrest.

David Murray Brockie, who wears the stage name Oderus Urungus, had finished his allages show at the 4808 Club with GWAR, a theatrical metal band from Richmond, Va., when he was arrested in the dressing room by police from the Charlotte city vice unit.

The police acted on a tip from state Alcohol Law Enforcement agents who apparently responded to a description of GWAR’s performance in a concert review in the weekly newspaper Creative Loafing. AFL agent Danny Sellars quoted the precaution: “In a WSCOTV report on the arrest.

Mike Pludmos, owner of the 4808 Club, also was charged with disseminating obscenities and with “knowingly allowing a crime on the premises of a business with an alcohol license”—although too much GWAR’s performance has not yet been ruled obscene.

Brockie and Pludmos were freed on $3,000 and $4,500 bond, respectively, with Brockie’s trial set for November and Pludmos for a court appearance later this month.

According to the police, the audience of the show was arrested a short while after the show in the club’s parking lot. Kirk Fisher, a member of the local band Sewer Pup pet, was charged with inciting a riot after verbally challenging the police. (Continued on page 83)

**’Listen’ Up: Michael’s Album Leaps To No. 5; Warrant’s ‘Pie’ Is Cooking; Brooks Bounds**

**George Michael’s ‘Listen Without Prejudice, Vol. 1’ leaps from No. 22 to No. 5 in its second week on the Top Pop Albums chart. Michael’s 1987 solo debut album, ‘Faith,’ followed by two weeks to reach the top five, where it remained for 33 consecutive weeks.**

Another hot Columbia release, Warrant’s ‘Cherry Pie,’ vaults from No. 33 to No. 14 in its second week. It’s the first time since the Searchers and the Structures, “Listen” and “Rockin’ Robin,” respectively, have both hit the top five the same name was released. (Continued on page 39)

**Listen: Up**

Michael’s album, which is the top new entry on the Hot 100 at No. 46. It was released by Curb to compete with the duo’s original recording of the song—on Curb/Polygram—which was revived after being featured in the hit movie “Ghost.”

It is the first time that two versions of an artist’s hit have appeared on the chart simultaneously since 1976, when Warner Bros. rereleased a rerecorded version of Bobbie Gentry’s “Ode To Billie Joe”—featured in that summer’s movie of the same name—to compete with a reissue of the original Capitol single. The big loser in that battle was Gentry, who was denied a top 40 hit when the two versions split sales and airplay down the middle.

The original “Unchained Melody” was too far along on the chart for that to happen this time, but the Curb version may keep the original from returning to the top 10. This week, it holds at bullet No. 19 for the second week. (See separate story, this page.)

**Fast Facts: Pebbles “Giving You The Benefit” jumps to No. 1 on the Hot Black Singles chart. It’s the 17th No. 1 hit for producers L.A. Reid & Babyface since mid-1987, when the Whispers’ “Rock Steady” started their streak. Not only have no other producers come close to this total, but no record companies have tallied as many as 17 No. 1 black hits in this period. Three rap albums make explosive jumps on the pop albums chart. ‘Too Short’s ‘Short Dog’s In The House’ leaps from No. 58 to No. 28 in its second week, already topping the No. 37 peak of his 1989 breakthrough album, ‘Life Is... Too Short’ ‘Vanilla Ice’s, ‘To The Extreme’ vaults from No. 161 to No. 40 in its third week, following on the top 10 success of the lead single, ‘Ice Ice Baby,’ which jumps to No. 7 on the Hot 100. And L.L. Cool J’s ‘Mama Said Knock You Out’ debuts at No. 42, looking to become the rapper’s third straight top 10 album.**

Neil Young & Crazy Horse’s “Ragged Glory” jumps from No. 68 to No. 32 in its second week on the pop albums chart. The album has already surpassed the No. 35 peak of last year’s critically lauded “Freedom.” It’s already Young’s highest-charting album since “Trans” in early 1983.

INXS’ “X,” the Australian band’s follow-up to the top-five “Kick,” enters the pop albums chart at No. 46. It would have debuted even higher had it had a full week of retail activity, expect a big jump next week. The same holds true for AC/DC’s “The Razors Edge,” which debuts at No. 55. The Aussie metal band regaled some last year with its last album, “Blow Up Your Video,” which reached No. 12.

Judas Priest’s “Painkiller” enters the pop albums chart at No. 47. The British metal band landed three consecutive top 20 albums in the mid-’80s. It peaked at No. 31 with its previous release, 1986’s “Ram It Down.”

Derek & The Dominos’ “The Layla Sessions” bows at No. 174. The $34.86-best-seller chart makes the one of the greatest rock singles ever, “Layla,” which was re-recorded in 1970 and cracked the top 10 in August 1972.

Maxi Priest’s “Close To You” jumps to No. 1 on the Hot 100, becoming the first No. 1 for Virgin-owned Chariot Records. Virgin has amassed six top-charted hits—by Cutting Crew, Steve Winwood, and Paula Abdul—in the three years since it was reactivated in the U.S.

Phill Collins’ “Something Happened On The Way To Heaven” jumps to No. 4 on the Hot 100, becoming the fourth straight top five hit from his former No. 1 album, “But Seriously.”


**Listen: Up**

**by Paul Grein**

**FOR THE RECORD**

Due to a production error, Fantasy Records’ memorial ad for Tom Fogerty failed to run in the Sept. 29 issue of Billboard. Instead, the magazine inadvertently reran Epic Records’ memorial ad for Stevie Ray Vaughan, which had appeared in the Sept. 8 issue. Billboard apologises for the error.
Lisa Stansfield has not only emerged as the hottest new voice of the '90s, she's shaping the look of the '90s as well.

Her universally acclaimed debut album Affection is well past Platinum in the U.S., now selling over 4.5 million copies worldwide.

"This Is The Right Time," the new single and eye-opening video is right in the tradition of her #1 Platinum smash "All Around The World," already zooming to #3 on the Dance chart and Top 20 at both POP and R&B radio.

There's no doubt that Lisa Stansfield's time has truly just begun!
**Geto Boys Album Hits The Street**

Some Chains Nix Controversial Release

**BY ED CHRISTMAN and EDWARD MORRIS**

NEW YORK—After more than a month of controversy concerning how the Geto Boys’ debut Def American effort would reach the marketplace, the self-titled album has finally made its way into stores, but some dealers have decided not to carry it.

While seven chains contacted by Billboard say they are carrying the album at least two weeks—the 56-unit Record Shop based in Sausalito, Calif., and 55-unit Best Buy Superstores in Minneapolis—are not, and two others say they have yet to make a decision one way or another. To others, the 92-unit Record World in Port Washington, N.Y., and Wax Works’ 135-unit Disc Jockey chain, based in Owego, N.Y., say they have not been solicited on the title, which came out Sept. 21, adding that they will make a decision on whether to carry it when they are.

Meanwhile, Jack Thompson, the controversial lawyer based in Coral Cables, Fla., says he has sent a letter to the Justice Department and the Federal Trade Commission demanding that they deal with the availability of the Geto Boys album, which he deems obscene.

Thompson also says he sent a letter to Minneapolis-based Musicland Stores Corp., which operates 785 music stores, asking that it be provided to Billboard, he claims that Musicland is selling the album.

Ruth LeVine, assistant to Musicland chairman and CEO Jack Eisenstaedt and a spokeswoman for the company, declines to comment, saying that the company is in a “quiet period” as required by the SEC because of a filing with the agency to do a public offering.

But Thompson says LeVine told him that Musicland is “analyzing the Geto Boys lyrics” in order to determine whether to continue handling the album. “Well, it may be whether it wants a leading role for responsibility or irresponsibility,” Thompson says.

The album, which features 11 recorded songs that originally appeared on the group’s two titles for the independent Rap-A-Lot label, became a hot potato last month. First Digital Audio Disc Corp., a Terre Haute, Ind., CD presser refused to manufacture CDs of the album. Then Geffen Records, Def American’s distributor at the time, refused to distribute the album, claiming it “glamorizes and possibly endorses violence, racism, and misogyny.” Still later, after WEA president Henry Drez said his company would handle the album, Geffen decided to end its distribution agreement with Def American, which also records Andrew Dice Clay, Slay-er, and Danzig, among other acts (Billboard, Sept. 29).

The chains that are carrying the Geto Boys album include: 299-unit, N Canton, Ohio-based Camelot Music; 32-unit, Beltsville, Md.-based Kemp Mill Records; 32-unit Trumbull, Conn.-based Torrance, Calif.-based Wherehouse Entertainment; 450-unit, Albany, N.Y.-based Trans World Music Corp.

(Continued on page 82)

**Oct. Finds Several Artists Living In A ‘Box’**

New Sets Feature Zep, Lennon, John, Sinatra, Byrds

**BY MELINDA NEWMAN**

NEW YORK—Boxed-set mania strikes this month as five more collections come down the pike, including long-awaited packages from Led Zeppelin and John Lennon.

In addition, October offers another 21 releases from artists whose last studio projects were gold or platinum and/or long-awaited in the past. The following September’s rush of releases, which included almost 30 packages, comes down the pike.

In addition to the Zeppelin and Lennon packages, boxed sets are also coming from Elton John, the Byrds, Frank Sinatra. The month also promises new studio releases from Whitney Houston and Eddie Brickell & New Bohemians, dance remix collections from 10,000 Maniacs and the Cure, and the first album in seven years from Styx.

Zeppelin fans have been panting over the imminent release of the Led Zeppelin boxed set, which Atlantic is releasing Oct. 23. The four-CD/cassette set, six-LP (it’s one of the few boxed sets available on vinyl that contains 54 tracks personally selected and sequenced by Jimmy Page, Robert Plant, and John Paul Jones), is masterfully mastered under Page’s supervision. Among the selections are two previously unreleased tracks: “Communication Breakdown Blues” and “White Summer/Black Mountain Side,” both culled from 1969 BBC broadcasts. Two promotional videos will be released to support the set.

Also highly anticipated is “The Ultimate John Lennon Collection,” a four-CD boxed set that Capitol is releasing as an import-only title Tuesday (2). The project, which is being manufactured in England, is being released on EMi’s new label. The U.S. release coincides with what would have been Lennon’s 50th birthday (Oct. 9).

The set contains 73 tracks, including three live sets with Elton John and a booklet with photographs from Yoko Ono’s personal archives.

Speaking of Elton John, his own boxed set arrives in stores Oct. 30. Optimistically titled “To Be Continued,” the CD and LP set contains 44 tracks available on four CDs and cassettes.

Sinatra celebrates his 75th birthday with a release for the first time from Capitol entitled “The Capitol Years.” Although the project is available in all three formats on Oct. 30, only the CD, the compact version available in a specially designed padded fabric box (Continued on page 84)

**Sticker Issue Spotlighted At NARM Retailers Confab**

**BY PAUL VERN A and ED CHRISTMAN**

NEW YORK—Censorship, 18-to- buy policies, packaging, and merchandising were the major issues discussed at the third annual Retailers Conference of the National Assoc. of Recording Merchandisers, according to Steve Bennett, conference chairman and executive VP/GM of The Record Bar/Tracks, a 181-store retail chain based in Durham, N.C.

Bennett says a survey of the 105 attendees revealed that use of the record industry’s uniform sticker on explicit product “seems to be helpful to most people.” He adds that “no retailers refuse to carry stickered product on the basis of stickers,” but rather, that product is screened on a case-by-case basis.

NARM president Pat Moreland, who is also the president of Los Angeles-based City One-Stop, says, “On labeling, everyone present thought it is too soon to reach a conclusion. The [industry] knows we are being watched closely. Informally, there was much discussion on whether or not it is a tier-to-tier kind of label” that would create a distinction between different categories of explicit product.

Howard Applebaum, VP of marketing at Kemp Mill Music, a 52-unit chain in Beltsville, Md., says, “There has to be a differentiation between records that are R-rated and X-rated... between a record that talks ‘black n’ yellow’ and the one that talks about killing some- one and then having sex with a decapitated head.”

On the subject of 18-to-buy rules, NARM director of public affairs Dana Kornbluth says one-third of the attendees have such policies in place, another third use them only in certain communities, and the remainder have no restrictions on sales of stickered product.

Kornbluth adds that the issue of packaging and merchandising, covered at a packaging committee meeting Sept. 12 (Billboard, Sept. 29), was recapped at the conference by Lou Fogelman, president of Los Angeles-based Show Industries, a division of Shawrock Holdings. His presentation, according to Bennett, “gave retailers an opportunity to see some of the alternative packages that are being kicked around.”

Although a standardized CD package will not be released by the Led Zeppelin boxed set, Atlantic has released one that contains 54 tracks personally selected and sequenced by Jimmy Page, Robert Plant, and John Paul Jones, is masterfully mastered under Page’s supervision. Among the selections are two previously unreleased tracks: “Communication Breakdown Blues” and “White Summer/Black Mountain Side,” both culled from 1969 BBC broadcasts. Two promotional videos will be released to support the set.

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The set contains 73 tracks, including three live sets with Elton John and a booklet with photographs from Yoko Ono’s personal archives. (Continued on page 84)

**Emotional Performance.** EMi president/CEO Sal Licata, left, thanks the O’Jays after the group treated members of the label’s New York staff to an impromptu rendintion of Bob Dylan’s “Emotionally Yours,” with piano accompaniment by Ron Fair. EMi’s VP/staff producer, West Coast A&R. The song appears in two versions (one done soul style, the other with a full gospel choir) on the O’Jays’ upcoming EMi album, “A Whole ‘Nutha Thing.” Shown with Licata, from left, are Walter Williams, the O’Jays; Fair; and Eddie Levert Sr., the O’Jays.

**EXECUTIVE TURNTABLE**

BILLBOARD. Paul Verna is named reporter, home video and retail, in New York. He was a copy editor for the magazine. In other appointments, Mari- lyn Gillen is named senior copy editor and Catherine Applefeld is named copy editor. They were copy editors at Billboard and The Hollywood Reporter, respectively.

RECORD COMPANIES. George Gerry is named senior VP/GM of Zoo Enter- tainment in Los Angeles. He was VP of promotion at Warner Bros. Bro- cedors.

A&M Records names Marjorie Lemenzo VP/chief financial officer in Los Angeles, Laura Swanson national director of publicity/West Coast in Los Angeles, Lauren Zelisko East Coast director of publicity in New York, and Bruce Lerner director of budgeting for promotion in Los Angeles. They were, respectively, director of operations and financial planning, West Coast.

**Coast director, East Coast publicist, and manager of budgeting/financial planning and analysis for the label.**

Enigma Entertainment in Los Angeles names Michael Krum VP of pro- motion, Cary Baker VP of publicity, and Lisa Osman manager of interna- tional marketing and operations. They were, respectively, VP of CHR pro- motion at the company, national director of media and artist relations at Capitol Records, and artist development coordinator at Capitol Records.

PolyGram Records in New York names Herb Cohen VP of royalties and

**Margery Greenspan** art director. They were, respectively, VP of finance for Island Records and staff member of the company.

Kim Akhtar is named senior director of national publicity at EMi in New York. She was director of publicity, West Coast, for the label.

**DISTRIBUTION.** CEMA Distribution in Los Angeles names Kathleen Callahan national sales manager and Elizabeth Evans marketing manager. They were, respectively, president of MCEG/Virgin Home Entertainment and marketing consultant for Norman Krieger Inc.

Tom White is named senior director of national accounts for BMG Distribu- tion. He was vice president in the New York office and sales manager for Capital. They were, respectively, VP of sales and marketing at Cashbox, operations manager for Tower Records, and manager of Moby Disc Records.

**RELATED FIELDS.** Friedrich-Carl Coch is named president of Warner Music Manufacturing Europe in Alsdorf, Germany. He was managing director of the company.
"Stop, hammer time"
—M.C. Hammer
LUKE & LARRY
ANNOUNCING A NEW ASSOCIATION
RAPS HOTTTEST
AND R&Bs BEST
BRINGS YOU

CREW LA-POO

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**Letters to the Editor**

**RECORD WOMAN SPEAKS OUT**

I read the book “Hit Men” by Frei
d Dannie, and I take exception to his comments regarding the woman
iform a “great record man.” He indi-
cates, “Boys’ club” is that, the in-
dustry has no such term as “record
woman.” It is time to stop using this
tribute, this must be stopped.

Unfortunately, Dannie has joined the “boys’ club” by ignoring the accomplishments of women in the record industry.

At the risk of sounding condescending, I would like to correct Dannie’s oversight by giving a brief outline of my own accomplishments, along with others who rightfully have earned the title “great record man.”

New York. The 1980s

My name is Sylvia Rhone, VP/GM of black music at Atlantic Records.

Surely, you cannot deny that these women have “ears” and qualify as great record women. Whether or not the names of “record woman” would add sensationalism to Dannie’s book is not the issue. This letter is to keep the record straight. Yes, there are “record women” in the industry—and they have ears, too!

Ethele Gabriel

Jade Panther Productions

**One Display Box per Title**

The dispute continues to rage over the CD longbox. I prefer the longbox because I leave the empty box on display, similar to a video store display, with the disk behind the counter in an alphabetical lineup. This prevents theft, and, with the one display box, I can sell a title over and over using the same box, since most customers only want the CD, anyway.

The labels may want to consider reusable, generic display boxes (plain, or with any logo) with stickers that can be applied to the box depicting the artwork, song titles, etc. When a particular album has run its course, the box can be removed and the box can be used for the next hit or catalog title. Thus, those who want longboxes for display purposes will be satisfied, and the environmentalists will find equal satisfaction.

Jim Lanzilluta

Record Connection

Lake Ronkonkoma, N.Y.

**NO ALTERNATIVE NEEDED**

Gregg Stebben’s Commentary (Billboard, Sept. 15), which urges the record industry to be proactive in the longbox, makes good sense. But he falls short of the mark in identifying the real problem at work here. The compact disk does not need an “alternative” to the longbox. Instead, the industry needs an eco-

**COMMENTS**

**Authorities Are Watching The Industry**

**Clean Up Record Lyrics—Or Else**

**By Jack Thompson**

No other magazine, newspaper, or publication, in fact, has paid the slightest heed to the Live Crew controversy as well as Billboard, so I particularly appreciate pausing on these pages, in the middle of a 40-voice debate tour with Bob Gccione Jr., Professor Griff, and others, to say the following:

I think the idea of a “decency movement” favor enforcements of the obscenity statutes against 2 Live Crew and other obscenity traffic in any and all courts to protect their victims—women and children. The debate over whether “As Nasty As They Wanna Be” is obscene and whether obscenity is First Amendment
counterparts to: 2 Live Crew and other obscenity traffic in any and all courts to protect their victims—women and children. The debate over whether “As Nasty As They Wanna Be” is obscene and whether obscenity is First Amendment speech is over. The issue now is what to do about other record ob-

The Dallas district attorney is proceeding against Sound Warehouse corporately for continuing to sell “As Nasty to children and adults after the federal ruling in Florida about the album. And that’s what the law should do, given the scofflaw attitude of that retail chain. It’s a very short trip up the food chain to the major-label board room.

Record-labeling is no solution, since it is distribution and some obscenity, even with a sticker on it, is still a criminal act. For reasons too numerous to mention here, wiser heads already know that “Tipper stickers” are a Trojan Horse the in-

I am the last one who wants ar-

Luther Campbell is the one who seeks that hype. But I’m the first to tell you that, unless the record industry addresses the problem of obscenity, the arrests will escalate, the people banding out will be the heads of major labels.

You think I’m kidding? Consider that the Dallas district attorney is proceeding against Sound Warehouse corporately for continuing to sell “As Nasty to children and adults after the federal ruling in Florida about the album. And that’s what the law should do, given the scofflaw attitude of that retail chain. It’s a very short trip up the food chain to the major-label board room.

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Anatomy Of A Change: WRQX, WGH
One Takes 2 Years, Another 2 Weeks

BY SEAN ROSS

WASHINGTON, D.C.—Management at WRQX (Q107) Washington, D.C., had considered the possi-

bility of switching to hot AC for two years, but when the decision to actually change format came
down at WRQX, now known as Mix 107.3, everything had to come
together in three weeks.

Six years ago, WGH-FM (Eagle 97) Norfolk, VA, GM Russ Schell had an entire summer to put coun-

try on the air at WKJN Baton Rouge, La, When WGH made the decision to go from top 40 to coun-

try, Schell had two weeks.

Q107’s change was more of a modification and reimagining.

WG’.s change was a relative overhaul played out against an un-

usual maneuver by a competing station. When you break down the changes, Schell and WRQX GM Lor- 

rinn Palagi did little similarly or in the same order. What they agree on is what most PDs who

have been through a format change agree on, specifically Schell’s contention that “it’s a bitch to change a radio station in

two weeks.”

Palagi says discussions on a for-
mat change at WKJN “started the day I sat the foot in this station two years ago. I’d flown into Washin-
gton to listen to the market and it was obvious that there was a hot AC hole. It was obvious to presi-
dent/ GM Maureen LeSourd. And even back then there were rumors that Q107 was going AC or coun-

try.”

Despite that, a decision was made at the time to try to improve Q107’s current top 40 product.

The format change option sur-

faced again in late June when the

change did not come down for an-
other month. “We actually knew that we were going to make the switch on Aug. 8. We knew we had
to do it before Labor Day because there were rumors of other sta-

tions in the market moving into the position. We had heard rumors about [urban/AC] WDGY, but we also

heard that [mainstream AC] WLWT might move to the left and narrow the gap somewhat.

There are a number of stations here that aren’t doing all that well. With such an obvious hole in the market, we had to presume that somebody would make a move to fill it.”

Palagi says the decision to drop WRQX’s 11-year-old Q107 nick-

named “came pretty early on. The heritage of the station was bag-
gage that had to be dropped for us to be perceived as a station that it

was alright for 25- to 40-year-old women to listen to. Many of them had listened to the station as teens or their own kids listened and they didn’t want it admitted they listened to Q107.

The first step was to compile a music list so we could do a compre-

hensive music test. We monitored numerous stations and we found that the format in different markets are pretty similar, although there are differ-

ent nuances,” Palagi says.

Those country runs and got that under way, I flew to Dallas to get a jingle on the air. I spent three

days there, and we did eight cuts—half a package—then we

got back on a plane to work on the rest of the change. Then we chose Ernie Anderson as the station voice. Once that happened, it took only a couple of days to get our drop-ins.

The next step was “determining which staff would and wouldn’t fit the station,” something Palagi

says was the most a change.

“We had to make a change in the major dayparts to change the image and perception of the

radio station. We hired David Leary and Jack Diamond from KSON San Diego for mornings. Loo Katz, our

programming director, went to afternoon drive.”

The people Diamond and Katz replaced, David Lawrence and Gary Spears, were let go the day before the

switch. Even so, rumors about a change at Q107—something that never en-

tirely died during Palagi’s ten-

ure—had hit the local papers sev-

eral weeks earlier.

“Groups of people who had to know about the change to do their job knew about the change as it be-

came necessary. I really don’t know how much got out,” Palagi

says. “There were rumors to start with, and we were obviously in the process of adjusting the radio sta-

tion, but nobody knew to what de-

gree or in which direction. And

those country rumors never died.”

Those country runs, inciden-

tally, had no basis in reality, ac-

cording to Palagi. “Country was never a consideration. It was never even explored as an option,” he

says.

Because WRQX’s change meant leaving 20 years of hits, adding some more gold at the

softer end, only about 150 songs had to be cut. The station’s music library is just slightly larger than the previous one.

New radio stations have been known to change dramatically dur-

ing their first weeks; some radio

observers say that no new station

was ever viewed as a success.

(Continued on page 10)
DANCE STATIONS MOVING TO A MORE URBAN BEAT

(CONTINUED FROM PAGE 1)

nix PD Steve Smith. "A lot of Hispanic-Lebanese dance stations are playing a lot more urban music than they were a year ago. Right now there's no question that urban-based records are the hip new sound for this format.

"BBD, Johnny Gill, and M.C. Hammer have changed the way people enjoy dance music over the last two years," says WPOW (Power 96) Los Angeles PD Jeff Wyatt. "The other side of that is the mass-appeal acceptance level of Hispanic dance records has really deteriorated.

"It looks to me that [Latin dance] is becoming the new radio sound that people are passionate about is this streetly R&B sound. There are still some Latin records that will rise to the top, but far fewer than two years ago," he says.

"Our station has always focused its research on Hispanic females," says KQKJ San Bernardino PD, PD Larry Martino. "Right now our hits are Johnny Gill, Bell Biv Devoe, and a lot of Latin rap that's out. M.C. Hammer, Ice Ice Baby, or 'Knockin' Boots.' Seduction and Sweet Sensation have not worked for us for the last two years. That's something that have worked have been their balders."

Still, in Miami, Bill Tanner, VP of programming at WPOW (Power 96), defends the quality of the Latin records that are available now, at least for now as his hits.

The change at dance radio is reflected on Billboard's top 40 dance chart, where, last week, there were only three Latin dance songs—records—Cynthia and Johnny O's "Dream Boy/Dream Girl," and George LaMond's "Look Into My Eyes." Two of those songs were from mainsteam pop—from Phil Collins, George Michael, Wilson Phillips, and the Righteous Brothers—as Latin dance.

THE POLITICS OF DANCING

The resurgence of black music at dance radio is somewhat ironic given the format's beginnings in 1986-87. At that time, many PDs were adamantly that their format was entirely separate from urban radio. Some of that posture simply reflected the fact that many of the new companies coming on the scene were the children of urban PDs, fighting to avoid the sales problems that urban stations faced simply by not being urban, even if they played similar music.

Eventually, however, the two formats became more distinct. The rise of black music at dance radio created a core set of music that a KPWR or WQHT New York would play that might cross to top 40 formats but that would never be promoted to their urban rivals. And many urban stations responded to the rise of dance radio by backing away from anything cross-over oriented.

The success of BBD, M.C. Hammer, et al. at dance radio may not signal a rapprochement between the two forms of black and black radio. Dance PDs note that the ethnic composition of their audiences has not changed, and that they are playing urban crossovers not because the black audience wanted them, but because Anglos and Hispanics like them. A PD like WQHT's Joel Salkowitz can still reel off a list the fastest-selling, most rock'n'roll and even hip-house—that are on Hot 97 but not on its urban rivals. Those stations still have plenty of top 15 hits by mellow, adult-oriented artists that will not cross to dance radio.

But crossover outlets still may have returned to the concept of the "tri-ethnic coalition" in which dance radio was envisioned as a fusion of black, Hispanic, and Anglo tastes. That concept was widely discussed in "Right now there is no question that urban-based records are the hip new sound for this format"

"Unchained Melody" has a history of film-related success and multiple hit versions.

Co-authored by film-music composers Alex North and Hy Zaret, the tune was first heard in the 1956 movie "Unchained." No less than four versions—by Les Baxter, Al Hibber, Roy Hamilton, and June Valli—charted year that All But Valli's reach the Billboard pop top 10 (Baxter's was No. 1 for two weeks), and Hamilton's and Hibber's version both hit No. 1 on the R&B chart.

The Righteous Brother's version was itself a formidable hit, in 1965, peaking at No. 4 during a 13-week chart run.

"It's just one of those songs that won't go away," says PolyGram senior VP of sales Jeff Brody. "I'll always exhaust resurface every couple of years."

According to Brody, PolyGram still has no plans to issue a cassette or CD single of the original "Unchained Melody." The company held back on a release in those formats to push sales of the midpriced "The Righteous Brothers Greatest Hits." "We think our strategy paid off, because we sold over 600,000 [albums] in the last two months," Brody says.

The new "Unchained Melody" has been an immediate sales success: Curb senior VP/GM Joe Simone reports that the cassette single sold 100,000 units in its first week in stores, and that a total of 45,000 units have been shipped.

"It's still going like crazy," Simone says. "I had one account that sold 6,000 over the weekend and came back for 15,000 more. We've been having a very tough time keeping out of backorders."

CANNABILIZATION FACTOR

Some retailers believe that the availability of the Curbs cassette single will blow the song's related album sales out of the water.

The Curb release is doing well because "it's catchy," says Mitch Imber, VP of purchasing at 92-store Record World in Fort Washington, N.Y. "Of the three, it is the only real single and is probably cutting into other sales."

The new cassette single has killed "Ghost" and PolyGram's greatest-hit album," says one wholesaler. "You can forget about both of them now."

 credit by Craig Rosen in Los Angeles and Ed Christian and Sean Davis in New York.

Pull Up To The Bumper. Michael Bolton recently joined top 40 WNCI Columbus, Ohio's morning zoo for a live broadcast from the Ohio State Fair. Bolton, left, and morning man Dave Cain are pictured on the bumper cars just moments before a head-on collision with WNCI PD Dave Robbincs.

Curb Releases New Version Of "Melody"

(Continued from page 6)
For two decades the name WEA International has represented a group of companies that has continuously grown, developed and prospered. Now our family of 42 affiliates spans the globe, defining the most distinctive network in the business, representing talent from the greatest US labels together with over 600 international and local artists.

From today, our family of companies will unite under one banner, and be known as Warner Music International...a company dedicated to a world of music.
WASHINGTON—FCC chairman Alfred Sikes has announced that the commission will initiate an "attic to basement" review of current regulations in the spring of 1991.

Sikes told the International Radio and Television Society in New York that in the U.S., "diversity and competition remain fundamentally important national communications policy goals," but added that "we need to ask ourselves whether all of the current structural rules advance or retard those fundamental goals."

Sikes said the review would cover radio, TV, cable, and other services, and once again stated, as he did at the recent National Assn. of Broadcasters convention, that he would make sure traditional broadcasting got a fair shake in any new rules.

Sikes also told attendees at the Sept. 25 Radio-Television News Directors Assn. conference that he is "wowed" about what many Americans hear and see in radio and television and perceive as "a developing national coarseness." But he assured RTDNA members that "just because the FCC acted on a handful of obscene or indecent broadcasts does not mean that the next stage is editing Dan Rather's nightly transcript."

Sikes also once again stated that he has been "consistently opposed to the so-called 'fairness doctrine.'"

**ANOTHER INDECENT STATIONS PAYS**

Speaking of indecent broadcasts, the Indianapolis Star reports that WFBD Indianapolis owner Great America has decided to pay the $10,000 fine levied against it by the FCC for indecent broadcasts by its Bob & Tom morning show, as did similarly fined KSJO San Jose, Calif., GM David Baronfeld. WFBD GM Chris Wheat said his station decided to "pay [the fine] and get on with it."

**FCC CITES 11 FLORIDA STATIONS**

The FCC, after conducting its own inquiry of 52 Florida radio stations that were the target of NAACP and National Black Media Coalition EEO complaints, has concluded that 11 of the stations investigated so far may receive license renewals, but with EEO fines for six and reporting sanctions for the other five in question.

In the Sept. 24 action, the commission dealt a $15,000 fine and a three-year short-term renewal to Palmer Communications' WNOG/WCVU Naples. It also imposed reporting conditions and a $5,000 fine on WNDV/WWLV Daytona Beach/Orlando, and reporting conditions and a $2,000 fine on WYWN/WYNT Tallahassee, also owned by Palmer. TK Communications' WHOO/WHTQ Orlando, Florida State Univ.'s WFSU-FM Tallahassee, Fla., and WAMR/WCTQ Venice, Fla., will be granted full renewals, but with EEO reporting conditions imposed. The FCC said the results of the other 41 stations would be addressed "subsequently."

**COMPARATIVE RENEWAL COMMENTS VARY**

The proposal to modify the policy on setting agreements and shortening comparative hearings in order to discourage "quick buck artists" more interested in a payoff settlement fee than actually owning a station has brought varied responses at the FCC in broadcast community comments.

NAAB specifically with the FCC proposal, including a so-called settlement cap, which would discourage "non-serious" applicants because settlement costs would be set at about 125% of documented expenses. That would compensate them only for time and effort of applying.

But others disagree. American Women in Radio and Television says a comprehensive ban on settlements would eliminate a "major incentive" for settlements—buying out less-committed applicants—that serves to expedite the hearing process.

The NAACP and two other minority groups agreed with the policy in a joint filing, but asked that it not apply to minority applicants because the high cost of litigation in the comparative hearing process "often eats deep into the capitalization of startup companies."

is entirely the same by the time it hits the 90-day mark. Interviewed a few days after the switch, Palagi says that Mix 107.3 had been the same station since its launch on Oct. 31, the Friday before Labor Day.

"If we'd had more time, the things we would have done differently are the things that only industry people would have noticed," Palagi says. "We don't have every olde in place, although we have most of them. There are a couple of jingles that we would have decided to list a little hotter. You can't tell if the levels are compatible between a production studio in Atlanta and your station until you try it. Minor stuff like that."

Mix 107.3 hit the air without any major outside promotion. It has heavy outdoor advertising and TV planned for the fourth quarter. With the new station on the air, Palagi says, the mood at WRQX is a lot different. "All the rumors and uncertainty made people a little uneasy. Now they're pumped up and very excited."

**WASHINGTON ROUNDUP**

WGN's format change was a series of format changes at crosstown WZCL. 15 months earlier, WZCL had been one of two stations to launch into oldies within an hour of each other. A day before WGN finally confirmed its switch to country, WZCL went oldies, calling itself "Country 106" and using the "Eagle" nickname that WGN-FM was reportedly planning to and eventually did use. A day after the Elvis marathon ended, WZCL switched again, becoming "adult top 40" WMXN.

After WZCL switched for the second time, its management claimed that the initial change had been a ruse meant to lure WGN-FM out of the top 40 format and into country, where it would be up against the well-entrenched and well-funded format incumbent, WCMS. Others close to the situation claim that WZCL had game plans for country and adult top 40 in the works, depending on WGN-FM's actions.

Schell says he had not heard that WZCL was planning a format change when his own work began. And gag after gag, the WZCL switch to country "didn't change anything. We wanted to change when we did it. We had a plan. We have a very strong track record doing country and I was sure that we could get it done."
Power Pig Tactics On TV And In Toronto; Should Public Employees Do Your Traffic?

Even though "Power Pig" WFZL Tampa, Fla., has kept a relatively low profile lately, some of its stations are still using upcannual to pick places. Co-owned WBNN Cincinnati's morning team, Eddie Fingers & Robin Wood, was part of a "format change" at WZZQ Cincinnati that resembled WFZL's infamous September '93 change. In a "move" of sorts, WFZL demanded $1 million from other TV stations. Only $100 was raised and WSTR changed lineups the next day.

In other radio wars, KHYI (93) Dallas has become the second victim of electronic pranksters who somehow got into caller phones and changed its greeting to a plug for rival KEGL. "We're watching and we're responsible and the culprits are disgruntled ex-employees," WPLJ New York was the target of the same stunt two years ago.

According to a Chicago Sun-Times story, N/TV WGN Chicago has come under attack from rival WLS — along with WGN's advertisers and local politicians — because it uses state troopers and one Cook County Sheriff employee to collect parking fines at taxpayers' expense. The Sun-Times says WGN is reconsidering its use of police officers; the sheriff's office has been brought into the fray.

 Arbitron has announced that WIOQ (Q102) Philadelphia will be below the line when the summer ratings are published, the result of a promo war in which potential rating respondents are advised to tell a ratings service that they would be listening to Q102 and are then advised to tell the whole family listen, and that they "blow off TV" to listen to Q102 all day. Both will reflect Q102. Coincidentally, Birch has issued its handbook of guidelines on ratings distortion the day the two parallel most of what Arbitron announced several weeks ago, but for your copy, call 800-622-4720.

After several days of rumors that it was going oldies, top 40 WXGT (92X) Columbus, Ohio, went on the air Sept. 21 promising a major announcement; the result of a promo war in which potential rating respondents are advised to tell a ratings service that they would be listening to Q102 and are then advised to tell the whole family listen, and that they "blow off TV" to listen to Q102 all day. Both will reflect Q102. Coincidentally, Birch has issued its handbook of guidelines on ratings distortion the day the two parallel most of what Arbitron announced several weeks ago, but for your copy, call 800-622-4720.

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### Album Rock Tracks

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more promotionally active than ever, with no apparent damage to the core. "I still get letters from the 60's listeners [and] they appreciate the fact that we are giving things away," he says.

WFLN is currently involved in a promotion called "Fantasia." Last summer, the station was involved in a classic car trivia contest in which listeners could win classical music packages.

Like nearly all classical stations, WFLN promotes the appearances of touring classical artists. The station also programs a weekly show hosted by prominent local business people called "Guess Who's Hosting The Classics."

At KKKGO Los Angeles, perhaps more than any other classical station, outside advertising is a major part of the marketing plan. The station has regular spots on the local radio market, plus it also attracts listeners as weekly print and occasional cable ads. KKKGO also recently tied in with the gas company to distribute two inch monitors with its inserts.

KKGO also does some promotions typical of younger-skewing formats, including concerts and sticker giveaways. Promotion director Pat Gorman, whose background is in rock radio, says the difference between the formats is in the way you promote the general public to your promotion. A good promotion for a classical station, she says, is "operas. The performances cost $100 apiece with dinner at a nice fancy restaurant.

The classical audience, she says, "likes to fiddle with bumper stickers instead of bumper stickers that don't come off easily. The station recently sent out more than 4,000 of these stickers to listeners who wrote in for them.

Other examples of creative marketing: Washington recently co-sponsored the visit of a sailing ship to town. And WQED Pittsburgh tied in with National Hispanic Heritage Month (Sept. 10 - 16) by airing a concert by the Mexican City Philharmonic Chamber Orchestra along with music and profiles of Hispanic composers throughout the week.

TWIN BEACH ROCK

ABC TV is betting that in 32 stations in five markets for various promotions on behalf of three of its classic rock stations: "Blood, Sweat & Tears," "China Beach," and "Cop Rock." To mark the season premiere of "Twin Peaks," for example, AC WBT (Q101) Chicago substituted a "hide the body" game for its weekly "hide the ambulance" promotion. Morning co-host Broke Nelson was wrapped in cellophane and hidden near a body of water. Listeners were given clues as to how to find it.

Another hit was the "Twin Peaks," "China Beach," and "Cop Rock." To mark the season premiere of "Twin Peaks," for example, AC WBT (Q101) Chicago substituted a "hide the body game" for its weekly "hide the ambulance" promotion. Morning co-host Broke Nelson was wrapped in cellophane and hidden near a body of water. Listeners were given clues as to how to find it.

Morning co-host Broke Nelson was wrapped in cellophane and hidden near a body of water. Listeners were given clues as to how to find it.
LOS ANGELES—In January, CBS Radio Networks became the first of the four major networks to form a dia-
tion in the U.S.
For the past eight seasons, Cabal-
lrino Spanish Radio has handled af-
filiate relations for the Spanish-lang-
guage broadcasts. Last year when the contract came up and we decided that it could provide us with an en-
tree into the Hispanic marketplace, adds CBS Hispanic Radio Networks

has also been
the new host of Emerald
“Nashville Live...” WXVY
(1689) Baltimore public affairs direc-
tor Jean Ross is the new host of An-
derson Communications’ “Focus
On Women.” For more information
on the show, call 404-766-8900.

DIR Radio Network has fresh-
ened its “Biscuit Hour Flora,” by adding
“Future Classics.” The feature will
spotlight new talent, such as Michael
Penn, David Baerwald, and Little
Ceasar. “Biscuit” is now sold and dis-
tributed by MediaAmerica.

U-NET, the University Network, is di-
recting a ‘play by play” of this fall’s satellite or on tape, between Friday
and Dec. 14. The program includes the 30-minute Australian and New
Zealand new-music magazine “The
Big Backyard,” the 30-minute un-
signed bands feature “Guide Wire
Radio,” the 30-minute music maga-
azine “On The Record,” the 30-minute
comedy/variety show “Up-Hey City
Spoke Repair,” the hour-long “Celeb-
trity DJ Party,” “Whatever Happen
To ...?” and the talk show
“Radio Dialogue.” For more infor-
mation, call 401-863-2225.

Unistar Radio Networks national correspondent Craig Windham re-
cently picked up the Gabriel Award from the National Catholic Assn.
of Broadcasters for his coverage of Hurricane Hugo... For the Thank-
giving weekend, SI Communica-
tions is offering a three-hour tribute
to Nelson Mandela. The show will be
hosted by “I.A. Law” star Blair Un-
derwood.

Satellite Music Network has signed a five-year agreement with
Independent Communications Ltd.

managing director Robert Kennedy. London-based Kennedy will market
SMN’s 10 formats to stations in the U.K., Europe, and Scandinavia. SMN
has been testing six of its formats
over the past month in the U.K. and
Italy, and plans to have some of its
programming available in Europe on
a regular basis before year’s end.

Back in the U.S., Westwood One
has signed a multiyear group affil-
ation agreement with Infinity
Broadcasting covering 14 of its 17
stations. Eight of those stations are in
the top 10 markets. Among the sta-
tions involved are WZRC/WXRX
New York; KROQ Los Angeles; WR
Brooklyn; WQYK Boston; WJZ/WWJ
Washington, D.C.; WQYK Chicago; and
WWJ Detroit. Westwood One has been
involved with Infinity
stations in the past. Earlier this year
the network created “New Rock
In Concert,” in coordination with
KROQ PD Andy Schuon.

By Craig Rossen
OM Nicholas Kiernan.

Measuring audience of any special
programming is difficult; the prob-
lem is twofold with Spanish-language
programming, Kiernan says. For
this season’s broadcasts, CBS has com-
misioned a study to determine the
size of the listener.

Yet, according to Kiernan, poten-
tial ratings growth for the network has
been the main focus of his net-
work. With its 40 affiliates, including
19 of the top 25 Hispanic markets, the
network’s baseball broadcasts will
reach 80% of the Spanish-speaking
population in the U.S., he says.

The relationship CBS has es-
ablished with affiliates during baseball
season has also helped the network
discover how to better serve the sta-
tions. CBS decision to add football to
the Hispanic Radio Network’s menu
was a result of discussions with affili-
es and a recent study.

“Traditionally, Hispanics aren’t
thought of as big American football
fans, but there is interest,” Kiernan
says. A recent Hispanic poll by the
San Diego-based Market Develop-
ment Inc. ranked football, behind
baseball and soccer, as the third most
popular spectator sport.

Kiernan admits that the Hispanic
football broadcasts are an experi-
ment. "We’re going into the unknown
with it, but the initial response indicates that it will be something we
will be back with next year,” he

around the industry

Consultant Moon Mullins is the
new host of Emerald
Entertainment’s “Nashville Live...” WXVY
(1689) Baltimore public affairs direc-
tor Jean Ross is the new host of An-
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On Women.” For more information
on the show, call 404-766-8900.

CBS Radio Networks is now offering 40
affiliates in the U.S. and 175 in Latin
America. The affiliate list, as well as programming opportunities, will like-
ely expand in coming months. In fact, CBS recently announced that for the
first time ever, NFL playoff games and the Super Bowl will be available to
Spanish-language stations through a network.

CBS has had partial involvement
with Spanish-language baseball
broadcasts since 1976, but this year
marks the first season it has pro-
duced, sold, and handled affiliate
relations for the programming.

CBS VP of programming Frank
Murphy says CBS Radio’s 15-year re-
lationship with Major League Base-
ball provides a good vehicle to serve
“the fastest-growing ethnic popula-

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 pro-
grammer or disc jockey. Steel construction with 3 lockable drawers and
stackable. 4ft x 2ft x 2ft.
In memory of

TOM FOGERTY

1941-1990

FANTASY, INC.
FOR WEEK ENDING OCTOBER 8, 1990

**TOP BLACK ALBUMS**

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

**NO. 1**

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<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
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<td>M.C. HAMMER</td>
<td><strong>CAPITAL OF HIP HOP!</strong></td>
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<td>TONI THOMPSON</td>
<td><strong>GIVE</strong></td>
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<td>BELL BIV DEO</td>
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<td>THE WINANS</td>
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<td><strong>POLICE</strong></td>
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<td>COMPACT'S MOST WANTED</td>
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<td>VALIANT ICE</td>
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<td>PEBBLES</td>
<td><strong>MCA</strong></td>
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<td>DIGITAL UNDERGROUND</td>
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<td>CAMEO</td>
<td><strong>FLAMINGOS</strong></td>
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<td>HOWARD HEMMET</td>
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**TOP R&B/POP ALBUMS**

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* Billboard Publications, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, without written permission of the publisher.*
GON, GIRL: “Giving You The Benefit” by Pebbles (MCA) vaults into the No. 1 spot with reports from the entire panel of 109 stations. Her first No. 1, “Girlfriend,” was also written by L.A. & Babyface and topped the charts in 1987. Its follow-up single, “Mercedes Boy,” also became a Gold record as did its debut chart hit, “Giving You The Benefit.” GON has 23 No. 1 reports, and with 89 stations moving it up, it may hold at the top another week.

GON, MON: “Close To You” by Maxi Priest (Charisma) makes it into the top five, adding four stations: KMJJ St. Louis; WMHG Grand Rapids, Mich.; WGCI Chicago; and KDAY Los Angeles. Of its 97 other reports, 40 list it top five; it earns its first No. 1 station report from WQMG Greensboro, N.C. Next week the top of the chart should begin to loosen up. Is it possible that this record has No. 1 potential?

HOT SHOT DEBUTS: “My Heart Your Heart” by the Whispers (Capi) enters the chart at No. 64, adding 31 stations this week for a total of 72. Though this single had the necessary radio points to enter the chart last week, it was not eligible to debut because it was not available for sale until this week.

The second highest debut, “Rope-A-Dope Style” by Levert (Atlantic), punches up 58 adds in one week and enters the chart at No. 71. Notched down to No. 76, “No Sweeter Love” by Geoff McBride (Arista) is added in 18 stations for a total of 45 reporters. It is a signature Mark Gordon & Gerald Levert production.

BACK TO THE TOP: “Fairweather Friend” by Johnny Gill (Motown) makes a dramatic increase in radio points, in spite of its one-point advance on the chart. Competition in this part of the chart is tough, even the nonbubbled reports gained points. “Fairweather” has reports from 101 stations, seven of which list it at No. 1. Note to video fans: The “Fairweather” video, directed by Julian Temple, is one of the finest black music videos made this year and worthy of exposure on all outlets that air pop music videos. — West Coast funk-style producer Tommy McCray & Benny Pointer kick it hard as “So You Like What You See” by Samuelle (Atlantic) leaves its 15.9. Retail points on the single surge as it gains 22 new dealer reports. Two new stations add it numbers: KKDZ Dallas at No. 29 and WHJW Orlando, Fla., at No. 33. It is on 102 stations — You’re Right About That” by Klaara (Arista) has 97 station reports, including four new stations: WDAS Philadelphia; WCKU Lexington, Ky.; WMVP Milwaukee; and KBLK Tulsa, Okla. “Rhythm Of Life” by Otis Adams (Fontana) has reports from 88 stations. New “Rhythm” reports come from WJMO-FM Cleveland; WJFX Fort Wayne, Ind.; and KSOL San Francisco.

POWER TO THE PEOPLE: This week Marvin Gaye was awarded his gold award at the Hollywood Walk of Fame. Congratulations to the many radio stations and determined fans that collected petitions and lobbied for this long overdue accolade for the man who was one of the most influential writer/performers of modern pop music.
Jazz BLUES NOTES
by Jeff Levenson

Harly Standard Treatment: One of 1989's best albums was a love letter from drummer Paul Motian to America's great, golden-era songwriters. "Paul Motian On Broadway, Vol. 1" on JVT was a celebration of song—specifically, the luminous jewels composed in the 20's, 30's, and 40's.

In one sense, there is nothing special about Motian's efforts; jazz players have always modeled the vamps of pop tunesmiths, prospecting for inspirational nuggets that might serve their own improvisational needs. (A few notable exceptions, by the way, took exception to the jazz man's art; they resisted any tampering with their musical performances.)

A more generous line of thought has it that these song gems are must-require for any serious player of jazz, and that they endure not only because of their melodic or structural inventiveness (a pedestrian line of reasoning, to be sure), but because somewhere somehow tap into the mysterious realms of emotion, memory, and desire. Poets great and small have tried to figure that one out.

Motian, as sensitive and adventurous a drummer as jazz has ever seen (this year with Bill Evans and Keith Jarrett helped immeasurably in that department), has returned to the world of standards with "On Broadway, Vol. 2." Once again, he is working with dissonant stylists whose breadth of expression fits his temperament perfectly—Joe Lovano on tenor, Bill Frisell on guitar, and Charlie Haden on bass. Together, they invent an interactive voice that doesn't just breathe new life into, say, "All The Things You Are," "But Not For Me," and "Moonlight Becomes You," but that transfigures those well-worn tunes into highly personal pronouncements at once familiar and utterly new.

Motion now approaching 60, is creating some of the most distinguished music of his career. Vol. 3, I'm told, is already in the works.

A TASTE MORE: Motian is involved in so many projects, it's difficult keeping track of him. He tells us, however, of a recent recording he made with Haden and a young Cuban pianist, Gonzalo Rubalcaba, captured live in Montreux by EMI-TOSHIBA and scheduled for release in the States by the month's end. Asked if he would record with pianists, we'd be smart to give this one a listen.

AS SEEN ON "LAWRENCE WELK" (yet Soon To Be Heard Elsewhere): Just after filling last week's column...
Sergio Vargas has dropped his last name, artistically speaking. From now on he wishes to be known simply as Sergio. The change reflects a new stage in the career of this Dominican merengue singer, who a little more than 10 years ago was picking sugar cane in his native country. In addition to his music and voice, Sergio now offers a full-sized show that is giving a new direction to Latin musical performance. Directed by Dominican producer Guillermo Cordero, and with the musical direction of Jorge Taveras, the show has elaborate dance numbers, theater sketches, and scenery. The story line is Sergio’s own life, from the moment he realized he could sing, to the different tunes that have made him famous, to the present—when he drops his name with a song. As far as I know, very few Latin artists have tried to go beyond the standard concert concept, give or take a few light and sound effects. It comes as a surprise that such a bold innovation is happening in the Dominican Republic, an impoverished country where merengue music is one of the very few things people have to feel happy with and about. Other than the enormous performing capacity of Sergio, which makes this tour de force possible, there is the determination of his manager, a sociologist named Cholo Benez. The week before the show was to take place at the Alton de Chaven amphitheater, in La Romana, Dominican Republic, long lines of cars formed in front of gas stations across the country. There was also the threat of a 72-hour strike, called by the unions, to protest against the situation. And the show began more than two hours late because of rain. Even given all that, the event was practically sold out and the few empty seats likely belonged to people who could not make the 1/2-hour trip from the capital, Santo Domingo. Benez says he wants to take the complete show out of the country and there are firm plans to do a tour that most probably will include New York.

Another artist attempting something similar is Willy Colón, who did such a show for the first time during his presentations in the Bellas Artes auditorium in Puerto Rico. He liked the almost experimental show so much that he intends to build it up and develop it into a more complex performance. Hopefully, this will evolve into a trend. We may be witnessing the birth of Latin music's music.

We received "The Doctrine Of Cycles" (New Alliance Records) by Arawi too late for it to be included in last week's review of alternative Latin product. Arawi, a guitar and string ensemble, is part of the Contemporary Orchestra of Native Instruments, based in La Paz, Bolivia. The ensemble’s music is an outstanding example of Bolivia’s truly remarkable indigenous music—made by people who are not only musicians but explorers and researchers as well.

For the record: An item about Ketama in last week’s column, listing the group’s new alternative release, "Y Es Ke Me Han Kambiao Los Tiempos" (Mango Records), incorrectly referred to the band as Kaoma.

Sergio drops ‘Vargas’ and adds stage show to his tour.
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
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<tr>
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<td><strong>ENERGY PEOPLE</strong></td>
<td><strong>BETTY BOO</strong></td>
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<td><strong>AVENGER</strong></td>
<td><strong>TJ MILLER</strong></td>
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<td><strong>3</strong></td>
<td><strong>LONDON CALLING</strong></td>
<td><strong>THERESE</strong></td>
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<td><strong>4</strong></td>
<td><strong>EVERYBODY HAS TO BE SOMEWHERE</strong></td>
<td><strong>LUIS VONDO</strong></td>
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<td><strong>5</strong></td>
<td><strong>SITTING IN THE討論</strong></td>
<td><strong>BETTY BOO</strong></td>
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<td><strong>WE COME IN PEACE</strong></td>
<td><strong>SHIV PROJECT</strong></td>
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<td><strong>CHICAGO</strong></td>
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<td><strong>HOT SHOT</strong></td>
<td><strong>BEAT EXCHANGE</strong></td>
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<td><strong>HAD TO BE</strong></td>
<td><strong>BOB PARKER</strong></td>
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<td><strong>10</strong></td>
<td><strong>SO SO</strong></td>
<td><strong>TURNTONES</strong></td>
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<td><strong>ROYAL OAKTON'S</strong></td>
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<td><strong>LET'S GET DOWN</strong></td>
<td><strong>YOUNG DAD</strong></td>
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<td><strong>I'M GONNA BE ME</strong></td>
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<td><strong>EVERYBODY'S TALKING</strong></td>
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<td><strong>Wavin' Flag</strong></td>
<td><strong>SONIC BOOM</strong></td>
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<td><strong>16</strong></td>
<td><strong>I'M NOT GONNA LET YOU LEAVE ME</strong></td>
<td><strong>DIRTIES</strong></td>
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<td><strong>17</strong></td>
<td><strong>DO THE MUFFING</strong></td>
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<td><strong>18</strong></td>
<td><strong>LADY LADY</strong></td>
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**12-INCH SINGLES SALES**

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

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<td><strong>DON'T KNOW WHAT TO DO</strong></td>
<td><strong>JUDY VOGUE</strong></td>
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<td><strong>3</strong></td>
<td><strong>GIVE UP ON YOU</strong></td>
<td><strong>CAROLINE</strong></td>
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<td><strong>4</strong></td>
<td><strong>BABY BOOH</strong></td>
<td><strong>BETTY BOO</strong></td>
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<td><strong>THAT'S HOW YOU MAKE A MAN</strong></td>
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<td><strong>EVERYBODY HAS TO BE SOMEWHERE</strong></td>
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<td><strong>I'M TAKING YOU IN</strong></td>
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### Power Pick

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<td><strong>DANCE TO THE MUSIC</strong></td>
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<td><strong>I'M NOT GONNA LET YOU LEAVE ME</strong></td>
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<td><strong>EVERYBODY LOVES A LONELY MAN</strong></td>
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### Hot Shot Debut

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<td><strong>COME ON COME ON</strong></td>
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<td><strong>JUST A LITTLE BIT</strong></td>
<td><strong>SHERRI</strong></td>
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<td><strong>KEEP THE DANCE</strong></td>
<td><strong>JOEY BATTLE</strong></td>
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<td><strong>LIL' TONGUES</strong></td>
<td><strong>THERESA</strong></td>
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<td><strong>THE RIGHT TIME</strong></td>
<td><strong>TONY! TONI! TONE!</strong></td>
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### New

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<td><strong>POST POST MODERN MAN</strong></td>
<td><strong>TOMMY BOY</strong></td>
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<td><strong>GAS STATION</strong></td>
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<td><strong>ABANDONED BY ME</strong></td>
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### New Top 10

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<td><strong>JUDY VOGUE</strong></td>
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<td><strong>YOU CAN'T BE IN TWO PLACES AT ONCE</strong></td>
<td><strong>BETTY BOO</strong></td>
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<tr>
<td><strong>WHO'S GONNA BE HERE WHEN WE HAVE TO GO</strong></td>
<td><strong>THE SPECIALS</strong></td>
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<tr>
<td><strong>I'M GONNA BE ME</strong></td>
<td><strong>JOEY BATTLE</strong></td>
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### New Top 20

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td><strong>GONE</strong></td>
<td><strong>THE TONE-SET</strong></td>
</tr>
<tr>
<td><strong>HOLD ON</strong></td>
<td><strong>JOEY BATTLE</strong></td>
</tr>
<tr>
<td><strong>DON'T KNOW WHAT TO DO</strong></td>
<td><strong>JUDY VOGUE</strong></td>
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<td><strong>IN THE HAMMER</strong></td>
<td><strong>THE TONE-SET</strong></td>
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<td><strong>I'M FREE</strong></td>
<td><strong>THE SOUL DRAGS</strong></td>
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### Billboard Hot Shot

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<td><strong>GROOVE IS IN THE HEART</strong></td>
<td><strong>THE ONE LUV</strong></td>
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<td><strong>EVERYBODY LOVES A LONELY MAN</strong></td>
<td><strong>ROYAL OAKTON'S</strong></td>
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<td><strong>I'M NOT GONNA LET YOU LEAVE ME</strong></td>
<td><strong>DIRTIES</strong></td>
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### Billboard Top 5

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<th>Title</th>
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<tr>
<td><strong>EVERYBODY LOVES A LONELY MAN</strong></td>
<td><strong>ROYAL OAKTON'S</strong></td>
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<td><strong>I'M NOT GONNA LET YOU LEAVE ME</strong></td>
<td><strong>DIRTIES</strong></td>
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<tr>
<td><strong>EVERYBODY HAS TO BE SOMEWHERE</strong></td>
<td><strong>LUIS VONDO</strong></td>
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**FRANKIE CROCKET AND WBL'S HAVE "FOUND LOVE"—NOW IT'S JUST FOUND YOU.**

**Double Dee. "Found Love."**

The fastest moving import of the week.

**DOUBLE DEE. Dance Floor Dynamite on Epic 12" and Maxi Cassette.**

Produced by Angelino Albanese & Claudia Rispone.
SHOW YOUR STRENGTH: Arista Records is issuing a challenge to club jocks. The label is about to release DJ-only 12-inch remixes of Exposé’s “Stop, Listen, Look & Think” nationwide. According to George Hess, director of dance music at Arista, the purpose is twofold: “I want to prove that club DJs are still breaking records—now more than ever,” he says. “Also, Exposé were first discovered in the clubs, and there’s a certain attitude [in the industry] that once an act runs toward pop radio acceptance, they don’t come back. Exposé is coming back.” Hess says that while there are no current plans to release the track to radio, strong club activity could reverse that decision.

With portions of the song rerecorded with producer/guitarist Greg Friesia, including Ann Curless’ lead vocal, it’s easy to see why the trio’s most potential refreshing—dance offering to date. Friesia transforms the album version’s Euro-NRG vibe into a snooziestounding house.

For variety, B-side remixes are provided by DMX mixmaster Daleyone, whose “Deep Thought” version is easily transportable and the group’s producer, Lewis Martine, who doesn’t stray far from his standard freestyle sound.

Such a radical stylistic shift bodes well for the trio’s next album, which it is scheduled to begin recording at the end of the year.

IS IT REALLY OUR FAULT? During last week’s Glasson New York Music World conference, the U.K.’s answer to our New Music Seminar, dance music was blamed for the recent decline of interest in live gigs there.

According to Scottish promoter Stuart Clumpas, “Live music on a club level started declining long before house [music] came along. But over the last two years, the rise of dance has split the trendy crowd.”

On the flip side, Neil O’Brien of The Mean Fiddler remarked that the live-music scene could benefit from Glaswegian lounge, as long as shows were adapted accordingly. “The change was highlighted this year at [the festival at] Reading—people were just dying for dance. Next year there will be much more dance music on the bill,” O’Brien said. BURIED TREASURES: Because DJs cannot (and should not) live on Deee-Lite, Blackbox, and Techno-tronic alone, let’s take a look at several noteworthy releases that may have gotten lost in the shuffle.

One of the most sorely overlooked projects this quarter is Marc Almond’s Capitol Records collection “Exchanged.” An artistic outgrowth of the U.K. singer’s successful 1989 album, “The Stars We Are,” this set continues to blend techno-flavored dance beats with classically flavored strings and cinematic lyrics.

The first single, “The Desperate Hours,” sports remixes by Justin Strauss that emphasize the tune’s contagious hook, and Almond’s unique, melodramatic vocal flair. A more fitting club selection, however, would be the daisy, Pet Shop Boys-styled “A Lover Spurned,” which is tentatively slated as the next single. Although Paul Zone is best known within the hi-NRG sector, his recent 12-inch single “Love Is The Message,” on ZYX Records (516-253-1998), is a formidable foray into the deep house arena. Co-produced by Zone with Frank Buonadonna, “Love” would fit most comfortably within early a.m. sets.

We haven’t been able to stop spinning the latest effort from Joanna Law, “Love Is Not Enough,” on Easy Street Records (212-254-7979). Written and produced by Law’s brother Simon, who has been quite busy lately working on projects with Soul II Soul and Chaka Khan, this fab single deftly blends accessible R&B/swing beats with reggae-tinged melodies. A fine forum for Law’s rich and soulful voice.

TID-BEATS: The inexhaustible Shop Pettibone continues to juggle several projects at the same time. While working on new material with Madonna, Pettibone is also in the studio producing songs for upcoming albums by Jeffrey Osborne and Liza Minnelli.

Fresh from his work on Prince’s “Graffiti Bridge” album, remixer/DJ Junior Vasquez is completing tracks with This Beat’s Workin’/MCA recording artist Lydia Rhodes for her forthcoming full-length debut. The first fruit of their collaboration, “DJ, Give Me That Funky Bassline,” is already receiving respectable club play.

Metro Urban Dance Pool has changed its name. Now known as National Urban Dance Promotions, the organization will focus on breaking new music in urban clubs and radio. Also slated from N.U.D.P. is a nationally syndicated radio mix show, “Urban Mix.”

ARTIST DEVELOPMENTS

MONEY TALKS

After a series of guest shots on hit singles by Queen Latifah and De La Soul, 18-year-old Money Love may be the rap and club scene’s best-known rapper before her own debut album even hits the stores. Contributing to her strong connections within the community, there are no guest appearances on the forthcoming Warner Bros. set, “Down To Earth,” which features the new single, “Money In The Middle.”

“I didn’t want to risk having people guest on my album, and then when it’s time to go and do shows they couldn’t [go out on tour],” she says. “It’d depend on myself as far as vocals go.”

When it came time to go into the recording studio, the British-born artist temporarily moved to New York to work. “I was working with producers who couldn’t come over to England at the time, so it was either I come here or we didn’t work together,” she says. “Now I’m here for a few years, at least.”

When Love starts a world tour early next year, she will break the rap road routine by performing with a live band, as opposed to DJs and mixers.

“I tried [performing with a band], and I liked how it sounded,” she says. “I liked the control. I didn’t have to worry about a record skipping, or a needle jumping, or a tape unreeving. Everything is live. You say stop, it stops.”

Five producers labored on “Down To Earth,” including the Fine Young Cannibals’ Cox and Steele, and the Jungle Brothers’ Aceyalone and Almond. Pettibone says the chemistry was strong, but adds that she hopes to be at the production helm herself next time.

“I learned a lot using [all of the proper production equipment], I’ll be able to produce my own album,” she says.

While there are no new songs written yet, Love knows what she’s aiming for. “More than anything, I’ve got lots of beats on tapes that I’m playing to myself. None of them sound like anything on the first album—they’re much harder this time around. I started off pretty mellow so as to get everybody in, but it will get harder. The beats are very strong.”

Las Chicas del Can

With their smash "Juanita La Cubana" they got the world dancing to the beat of merengue. Now they’re back sizzling Hot this summer with a new hit single "La Pimiento" (Hot Pepper) from their just released album SUMBALEO S0.1443

Produced by: WILFRIDO (The King of Merengue) VARGAS

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BILBOARAD OCTOBER 6, 1990 31
NEW YORK—Sometimes it seems that Cheap Trick can’t win for losing. After scaling the heights of fame at the end of the ‘70s with “Cheap Trick At Budokan” and “Dream Police,” the band saw its star wane during the ‘80s.

And then in 1988, Cheap Trick, which generally writes its own material, enjoyed its first-ever No. 1 single with “The Flame.” But since the song was penned by outside authors, says Rick Nielson, the group’s main song writer and guitarist of 1,000 antacids he heard from the music press was, “Well, Rick, I guess you don’t write hit songs anymore.”

So this time out, Cheap Trick silenced its critics with one of its own compositions, “Can’t Stop Falling Into Love,” which recently reached No. 12 on Billboard’s Hot 100 Singles Chart.

Actually, the song was written 3½ years ago as an instrumental and Cheap Trick decided to add some lyrics to it and record it for “Busted,” which it will soon support on the road.

The latest album, which represents Cheap Trick’s 11th studio effort on Epic—the only label the band has ever recorded for—and its first long-form video, “Every Trick In The Book,” released last year on Video Music Enterprises, features four original members of the band, which formed in 1973. In addition to Nielsen, Robin Zander handles vocals and, in live shows, plays guitar; Tom Peterson plays bass; and Bun E. Carlos fills the drum seat.

“Partly,” says Nielsen and Zander, builds on the strengths of the last album, “Cap Of Luxury,” which reached No. 16 on Billboard’s Top Pop Albums chart. With that disk, Epic’s A&R department stepped in and helped the band “get back on track,” says Nielsen. The A&R department and producer Richie Zito (Heart, Bad English) introduced outside songwriters into the band’s recording process, Zander adds.

“With this record,” Epic sort of let us [producer Zito] go, which was probably the best thing,” Nielsen says. “They liked what they heard and the things they said most were words of encouragement.

Partly, this was a tough rec to make, Nielsen says. “We could lie to you and tell you it was all wonderful and great. It wasn’t. It was tough working with other writers. But it was a lesson for us.”

It made Cheap Trick believe even more strongly in its own material. To that end, Nielsen and Zander have gone back into the band in “Busted,” but to a much lesser degree, and they fit in better, Nielsen says. For instance, one of his favorite tracks on the album is “If You Need Me,” which Nielsen and Zander wrote with Mick Jones. “It sounds like Foreigner meets Cheap Trick” (Continued on next page).

Cheap Trick Offers New Audio Treat ‘Busted’ Showcases Band’s Writing Talents

BY ED CHRISTMAN

Diverse ‘Tribes’ To Unify In 2 Harmonious Calif. Shows

BY CHARLES MORRIS

KRS-One & Friends Reach Out To H.E.A.L.; Maggie’s Dream Debut; Blaming Metal

BY THOM DUFFY

Rousing Maggie’s Dream: Get beyond the easy, introductory angles—the band’s multi-ethnic lineup; its past work with Lenny Kravitz—and you’ll find in Maggie’s Dream one of the most promising rock-funk- funk songs of the fall season. But the Capitol Records quintet resists even that tag, moving from the acoustic base of “Love & Tears” that explodes into its rock-hard hook to the gospel-soul touch of “One In Six,” an AIDS lament featuring Richard Teen on keyboards. Signed and produced by Capitol A&R exec Josh Deutsch, the band has landed management with Warren Entner (with No More) and is shooting its first video with Mark Pellington, producer of MTV’s “Buzz.” The band’s upcoming showcase dates include Thursday (4) at the Roxy in L.A. and Oct. 16 at the Marquee in New York. The album “Maggie’s Dream” goes to retail Oct. 16.

Benefit Beat: An acoustic “Vote Choice Concert” with Bonnie Raitt, Rickie Lee Jones, Melissa Etheridge, and Dianne Reeves will be staged Thursday (4) at the Wadsworth Theater in L.A. to benefit the pro-choice activism of the Hollywood Women’s Political Committee. Meanwhile, the band’s other star, Matthew Sweet, Shawn Colvin, and Keith Thompson will perform at the Ritz in New York in a benefit for IMPACT N.Y., which develops educational and recreational programs for homeless kids. The Full Moon Saloon in Warwick, R.I., hosted Roomful Of Blues, Ronnie Earl, Dave Howard & the High Rollers, and the George Thomas Blues Band Sept. 30 in a tribute benefit for the Stevie Ray Vaughan Charitable Fund of the Communities of Texas.

Beat Bits: “Speaking Of Music And Other Things,” a fall lecture series at the New School for Social Research in New York hosted by concert producer Danny Kapil- lian, opened Sept. 25 with a 90-minute talk by David Byrne. Also booked is Marianne Faithfull Tuesday (2) and Tony Bennett Oct. 9. . . Along with the B-52’s and R.E.M., the quartet Fylon put Athens, Ga., on the alternative music map. After returning from a five-year hiatus in 1988, the band this summer signed with Atlanta-based Sky Records, which will release the new disk “Chains” this month. A 15-date tour takes hits New York Friday (5), Boston Saturday (6), and Chicago Oct. 12. . . At the urging of supporter Robbie Du- pree, a reunited Orleans will play invitation-only dates Oct. 6 & 7 at the new Albert Grossman Bearsville Theater in Woodstock, N.Y., for an upcoming live disk. Elektra recently reissued mid-’70s material from the band on CD.

NOWHERE TO RUN: The best commentary yet on the Judas Priest liability suit, by New York Times columnist Anna Quindlen Sept. 20, strikes hard at the mind-set that would indit rock (or rap) lyrics for every social wrong. Quindlen writes: “It’s easy to see how kids get the idea that they are not responsible for their actions. They inherit it. Heavy metal is filled with violence, but Jay [Vance] and Ray [Belknap] got plenty of that even with the stereo unpluged. The trial judge ruled that the band was ‘practically morally culpable for the suicides, but the families are pressing ahead with an appeal, looking for absolution for the horrible deaths of their sons. Heavy metal made them do it—not the [family histories of] revolving fa- thers, the beatings, the alcohol, the drugs, a failure of will or of nurturing. Someone’s to blame. Someone else. Always someone else.”
New Members Help Energize Duran Duran

"...has always had sort of funny relationships and we decided to take some time to get close to each other, both musically and emotionally."

Despite the original trio's newfound closeness, the new members had no trouble fitting in. "There's no internal aristocracy," says LeBon. "They are both full members. They partake creatively and financially on an equal basis."

And both have already made their mark on the band. Previously, Duran Duran tended to take its time in the studio laboriously recording each project. But the new members infused energy into the band and picked up the pace, resulting in writing and recording the album in four months, half the time it took to do its last studio album, "Big Thing."

The upshot is what LeBon and Rhodes feel is the group's freshest, most cohesive album. "We've had some time to live with this one since we finished it in March," says Rhodes. "It's the most cohesive thing—more so than the last two couple of albums—this one is full of good songs."

However, before releasing the album, the band knew it faced an uphill battle. "I'd love radio to play this record, but we don't fit into a lot of their formats," Rhodes says. "Dance has swapped the chart. There are very few 'songs' that you can play on piano or guitar. Our album doesn't fall into any format, we're in our own little category."

Because the creative energies from the studio start are still flowing, LeBon says it won't be very long before the next album. "We won't wait until after the next album," he says. "We're all feeling very creative and when you're on tour, your body gets tired, but your brain sure doesn't."

Vanilla Ice's debut single, "Ice Ice Baby," is shaping up as this year's most successful rap single. In just a month's time, the song from the 22-year-old rapper's debut album on SBK Records, "To The Extreme," has become a top five rap smash and is rapidly climbing both the Hot 100 and Hot Black Singles charts.

The track defied the odds in capturing such multifaceted attraction since it started out on a small independent label in Maryland before SBK got hold of it. "Overnight success" is a tempting way to describe Vanilla Ice's accomplishments; his story, in fact, was released as the B side of his "Play That Funky Music" remake, became the most requested record when a DJ in Columbus, Ga., decided to flip it. It soon spread across the nation and quickly shot to No. 1 on top 40 radio playlists in cities like Jackson, Miss., Dallas, and Sacramento, Calif. In addition, its video became Video Jukebox's most popular selection.

But Vanilla Ice has actually been struggling to break into the mainstream since 1986, when he was discovered at a club rap concert in Dallas and signed to the owner's indie label. He attributes his appeal to his message, style, and image, which he says is "different from any other rapper's. My music is definitely hip-hop rap," he says, "and it's so different that it can be played on pop and urban stations. Plus, I'm white and that's something that stands out. And the words in my raps are totally positive, my lyr- ics are in story form, and my stories aren't leading people in the wrong direction."

Vanilla Ice has just begun a 70-city tour with M.C. Hammer and has tentative plans to release "Stop That Train" in December as his follow-up single.
Talent

Music Archive Still Looking For A Home

by Gene Santoro

NEW YORK — The Archive of Contemporary Music, which now houses some 250,000 sound record- ing dispersals among 13 separate locations, has abandoned its year-old lease with Rockrose Development Corp. for space in the Landmark Archives building.

The deadweight had enabled the archive to consolidate its collection and expand its services.

Founded in 1986, the archive operates with recordings and related material and receives research fees from industry users. Film maker and board member Jonathan Demme has called it the "greatest record library in the world" (Billboard, Aug. 5).

Bob George, the archive’s founder, cited escalating costs as the reason why consolidation in a single location had been abandoned — but holds out hope for another downtown Manhattan location. "When this whole process started," he says, "we were told that the charges would be $4 a square foot. We were looking at about 6,000 square feet. But then we were told we would have to pay for the space like window- cleaning, even though our space had no windows, and we’d be paying the charges based on our square footage and not on our usage. That meant that we were paying an incredibly high price for the maintenance of the halls of the whole building, and the electricity to run the elevators in the building.

"When the city finally did an audit, they estimated that the final costs could be about $9 a square foot — which may not sound like a lot if you’re in midtown Manhattan, but downtown, for a windowless space, it’s pretty hefty," George says.

Other problems included the lack of a freight elevator needed for larger donations, the need for archival air-conditioning and circulation work, and a lease limited to 10 years.

John Muir, director of planning for Rockrose, disputes George’s assertions. "I never understood whether the Archive’s misunderstandings were deliberate or honest," he says. "We had been telling people as carefully as we could from the beginning that the price was $4 a square foot plus operating costs. That’s what’s set forth in the (New York City) Board of Estimate’s contract. That’s what is set forth in our lease.

"When we were going through the public-review process about four years ago, we said that we thought the operating costs would be $2. We’ve done quite well in terms of inflation to have kept it to $2.60, our current rate. The only things that we pass through to them that we had $2.60 are the direct operating costs, which are functions of the building that’s customary. We dropped the window-washing; the building’s porters are doing that, and we’re paying a percentage of their labor costs.

"The space is supposed to be flexible-use-type space. Any tenant is naturally responsible for (ventilating and air-conditioning) improvement.

"As far as the lease, the Board of Estimate resolution allows us to give a lease of up to 10 years with four one-year options if we could give less." West says.

"Ordinarily, a landlord would be asking for a larger lease, but we are limited to the $4 a square foot. So we were offering them the longest period we could.

"Despite the unsatisfactory outcome of its negotiations with Rockrose, George remains optimistic about the future consolidation of the archive. A recent, sizable donation from producer Nile Rodgers will allow the archive to purchase a new lease in Manhattan’s SoHo neighborhood in a location to be announced, reports George. Also, artist Laurie Anderson has agreed to help benefit the archive in the future, he says.

Talent in Action

(Continued from preceding page)

agery, “Guinevere” turned the tide. Crosby and Nash became a walking har- monie, but paused when a scuffle next the front of the stage broke the mood.

Crosby told the crowd to settle down. Then he offered a harmonic that gorgeous Arthurian fantasy — almost stifling methedews that kept whooshing and screeching.

The three also performed a deeply felt “My Country Tis Of Thee,” un- derlining their complex, heartfelt patriotism.

The material from the new Atlantic disk “Live It Up” paled, except for “Yours And Mine,” a Crosby ch-ch-ch-ch-ch-ch-a which, as Crosby himself noted, is a swashbuckling tune that gorgeous Arthurian fantasy — almost stifling methedews that kept whooshing and screeching.

The band is on a 70-city tour behind “Live It Up” that continues into the fall.

CARLO WOLFF

Suicidal Tendencies

EXODUS

The Thin Air, New York

IT’S NICE TO still be able to be sojourned and entertained by a band that’s a Tendencies intimidated and enchant- ed a packed house with a raucously loud set of more than an hour in the first time I’ve seen them. Led by singer Mike Muir, the lyric-conscious Los Angeles quintet showed off material from its new Epic disk, “Lights... Camera... Revolution,” the most distinguished

DAD-DICTED: Of the many fac- tors that make a country music act aware only one is undeniable and irrefutably ab- solutely essential: It must have at least one "Daddy" song aimed at the public teen market. Thus it has always been, thus it remains.

So says Loretta Lynn, "The Father Of Country Music," long ago sang wistfully of "Daddy And Home" (both of which, apparently, were more endearing at a distance); and Tanya Tucker rendered an equally lacrymose, equally popular version of this song, which has made the late Gene Autry made his lyrical breakthrough in 1931 with "That's Daddy Done Done Done Done Done Daddy Of Mine," a song so mar- riage-minded that Oedipus seems, comparatively, a model of re- strained regret.

In the years since, Loretta Lynn has immortalized her fa- ther in "Coal Miner's Daughter," while Holly Dunn did the same for hers with "Daddy's Hands." She's still powerful material around on the country charts. George Strait — echoing the joy- ful burden of daddying that Conway Twitty sang about in "That's My Job" — recently cele- brated the social-workerlike for- efather of one of the country's top "Without End, Amen." The song stayed at No. 1 for five weeks. And Paul Overstreet has lately been playing the daddyhood to the bedrock by penning doggedly devo- tional ditties: "Seein' My Father, Son," which he records himself, and "Like Father Like Son," a hit for Lionel Cartwright.

Aaron Tippin, a new RCA act, has just made his fail-safe debut with a paeon to a wise papa, called "You've Got To Stand For Something.

The high-water mark for filial sentiment, however, was set by Kenny Starr's 1976 hit, "Blind Man." The Bleachers, in this Steve "Zetro" Souza was barely aud- ible until late in his group's hour-plus set. Instead, listeners were left to for- get the bass driven by a bizzar- pour guitar attack and the muscular drum- ming of new member John Tempesta. But that's not all, because when the event eventually appeared in the mix, his hoarse voice cracked often and was the weakest part of the band's lineup, dulled by songs like "A.W.O.L." and "Within The Walls Of Chaos," from the San Francisco quintet's Capitol album "Stingray." In truth, the band failed Ex- dus to hold the crowd.

Pantera, the opening band on the bill, has a long way to go before be- ing mentioned in the same breath as the other two acts. SCOTT BRODER"
**Billboard October**

**ASCAP Walks On Water.** Allen Shamblin and his publishers, Almo Music and Hayes Street Music, celebrate his No. 1 record, "He Walked On Water" (recorded by Warner Bros. artist Randy Travis), at a recent ASCAP "#1 Club" reception. Pictured, from left, are David Conrad of Almo Music Corp.; Pat Halper of Hayes Street Music; ASCAP's Merin Littlefield; Shamblin; Martha Sharp of Warner Bros. Records; and ASCAP's Southern executive director, Connie Bradley.

**Experts Place Bets For The CMA Awards**

**Wood, Oermann & Co. Predict Win, Place & Show**

_**AND THE WINNERS ARE . . . OK, gang, gather round the ol' cornhole because Lonnie Wood is about to make his annual perfect (well, almost) predictions for the Country Music Assn. Awards Oct. 8 here. Just to buoy the spirits of those who want other prognosticators, I have included a few tidbits in the land City's elite crop of who's-gonna-win-it-gurus: Robert K. Oermann of the Nashville Tennessean and the co-host of the new The Nashville Journal Pop/Rock Music Review, and those Billboard jean-jackets—Ed Morris, Marie Ratliff, and Debbie Holley._

The prediction battle reigns extremely royal between Oermann and Wood because for the last three years our picks have been broadcast nationwide over _The Nashville Network on the Lorianne Creek & Charlie Chase CMA Preview Show._ I'm ashamed to admit that I have heard Oermann on all previous shows, and I intend to do it again with these fearless predictions.

Let's start with the CMA's music video of the year. This and vocal event of the year are the only two categories that Oermann, Wood, and the entire Billboard Nashville braintrust agree upon. If Garth Brooks and director John Lloyd Miller don't get video honors for _"The Dance,"_ then turn off your TV sets early and go watch reruns of the "Addams Family." And if Keith Whitley and Lorrie Morgan don't win vocal event of the year . . . then it hasn't been a very good year.

Ratliff and Oermann believe that Johnny Gimble will repeat as musician of the year, but Wood, Holley, and Morris are going out on the limb for one of the greatest musical talents on the globe—Mark O'Connor. The Buds should repeat as duo, according to Wood, Oermann, and Morris, although Holley hails the Sweethearts Of The Rodeo and Ratliff singles out Baille & The Boys. For vocal group, it's the pick for Oermann, Holley, and Ratliff: the Kentucky Headhunters. Wood, being from Kentucky, would like nothing better than a Headhunters triumph, but Wood places his bet on Restless Heart, the Academy of Country Music's winner. Morris (probably still infatuated with the recently married Paulette Carlson) goes with Waylon and Morris, either the intelligent songo-clast, hovers over Travis Tritt as the Horizon Award winner, while all others go with Brooks. Morris hangs with Brooks in the male-vocalist-of-the-year category, while Wood, Oermann, and Holley go with Clint Black, and Ratliff selects Rodney Crowell. Female vocalist? It's Patty Loveless, according to Wood, Mor- ris, and Holley. Lorrie Morgan, says Oermann, and Reba McEntire, according to Ratliff.

**Nashville Scene**

_by Gerry Wood_

_**Jerry Clower Can't Miss(isip) With His Enduring Comic Touch**_

**Jerry Clower Can't Miss(isip) With His Enduring Comic Touch**

**Jerry Clower Can't Miss(isip) With His Enduring Comic Touch**

by EDWARD MORRIS

NASHVILLE—Comedians often have successful albums when they are at the height of their popularity. But comedians who consistently sell well throughout their careers are show-business rarities. That fact has never intimidated Jerry Clower.

Clower is now celebrating his 20th year on MCA Records with the release of his 30th live album. It is called _"The Mighty Mississip,"_ and it sticks with the colorful storytelling formula on which Clower's comedy has always been based. He's fond of saying that he is not a comic but a humorist: "I think a comic tells funny stories, and a humorist tells funny stories funny." And if the CMA, the country music academy, doesn't award Clower with the Horizon Award, he will be given the Harmon Trophy, mankind's most coveted achievement in entertainment. 

Whatever it is that he does, Clower does it well and profitably. MCA estimates that he has sold more than 4 million albums. On Nov. 6, MCA Home Video plans to release two 30-minute, $9.95 videos of Clower in concert, recorded this summer at Opryland U.S.A. He has cut an autobiographical promotion tape, with Clower himself as host, which will be distributed to 400 radio stations this fall.

The loud, jovial Mississippian estimates he does 200-300 concerts a year, ranging from concerts, fairs and rodeos to conventions and trade shows. He has "all of his dates paid. I do all of the booking, but I call a 'tithing date' in churches every now and then," he says. "My promoter-an manager, Tandy Rice [of Nashville's Top Billing agency], calls them 'freebies,' but we Baptists call them 'tithing dates.'"

**'Legend' Created To Attract New CMA Members**

_**'Legend' Created To Attract New CMA Members**_

**'Legend' Created To Attract New CMA Members**

NASHVILLE—The Country Music Assn. will stage its first "Legend" awards June 14 at Belmont College's Massey Auditorium here. The public event, which starts at 8:30 p.m., will include feature remarks by Roger Miller, Brenda Lee, Don Everly, and producers Owen Bradley and Jack Clement.

Aimed at attracting new members to the CMA, the program will consist of a gala dinner and an all-stars view session of the featured speakers and conclude with questions from the audience.

The event is free to CMA members and college music students who have valid student IDs. Others will be charged $25. Additional information is available from the CMA's membership department at 615-244-2840.
HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING OCTOBER 6, 1990

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

** No. 1 **

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<td>18</td>
<td>A LITTLE PIECE OF HEAVEN</td>
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** Power Pick/Airplay **

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HOT COUNTRY RECURRENTS

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JERRY CLOWER MARKS 20 YEARS WITH 20TH LIVE ALBUM

(Continued from page 35)

faith and co-host of “Country Crossroads,” a widely syndicated radio program produced by the Southern Baptist TV Commission. Besides all this, Clobber does commercials for Mr. Transmission, McDonald’s, and Dodge Trucks, among many others, and he performs frequently on “The Grand Ole Opry,” where he has been a member since 1973.

When Clobber travels, he says, he writes notes to himself about events or people who amuse him. “I just write it down on a little piece of paper, and I go put it in a box at my house. About a month before I record, I dump that box out. I may have the same note there in four or five times, because I don’t want to run the risk that I’ll forget to do it.” On stage, the tall, portly Clobber wears a red tuxedo and white oxtail boots, looking something like Santa Claus as designed by Tennes- see Williams. He leaves it to Rice and Miller to select the places to record his live albums. “I never write out anything,” Clobber says, “and I never want to have a Teleprompter if I can help it, because it might throw [me] off.”

Now 64, Clobber earned his degree in agriculture from Mississippi State. His interest in farming led him to become a top fertilizer sales- man who quickly learned that he could make more sales by telling a funny story than with a scientific analysis of his product. An ac- quaintance who recorded one of Clobber’s presentations, which ulti- mately found its way to MCA’s A&R department in Los Angeles. All Clobber albums are still active. Although his expressions and references are uncompromisingly Southerners, Clobber contends that he is not a regional humorist. “There’s no more North, South, East, and West as we once knew it,” he says. “It really has never been the same since Nashville.” [Ala.] they laugh at it in Boston. I did the Cohasset [Massachusetts] Thou-shedding of the seeds. If I followed a line from El Paso, Texas [all the way across to North Carolina, most of my shows were south of that line]. But that doesn’t matter, and they laugh everywhere.”

“I’ve been getting quite a bit of interest from our listeners in the Dolly Parton cut ‘I Ever Cross Your Mind,’” says MD Jim Howie, WPCM Burlington, N.C. “They think it’s really cute.”

SLEEPER NO MORE: “His last record was a sleeper,” says PD Mark Lewis, WNYE Appleton, Wis., of Marty Stuart, “but this one [‘Western Home’ on MCA] is moving already. It’s in the same vein and I feel it will do as good or better.”

The song moves from 44-38, with adds to WPOC Baltimore, WWKA Orlando, Fla.; WYRK Buffalo, N.Y.; KLIT Houston; KMLE Austin; WKSJ Mobile, Ala.; and KCVY San Antonio, Texas. Among stations showing big jumps are KKFAT Salt Lake City, WMZV Louisville, Ky.; KRAK Sacramento, Calif.; KMFL Phoenix, and WSM Nashville.

“IT COULD BE ONE OF THOSE CLASSIC SONGS,” says MD Charlie Mitchell, WWYA Wheeling, W.Va., of Travis Tritt’s “Put Some Drive In Your Country (Warner Bros.).” “It’s an anthem-type song that’s important to country music and it’s helping to draw a younger audience, one that is be- coming disenfranchised because there’s so much old stuff on CHR.”

Among the new adds on Tritt’s song, which jumps from 73-54 this week, are KFPL Dallas; WQBR Raleigh, N.C.; WSIX Nashville; KFDD Wichita, Kan.; WOWM Omaha, Neb.; WFLS Fredericksburg, Va.; WRKZ Hershey, Pa.; and WDAF Kansas City; big increases are recorded at WL St. Louis; WUSY Chattanooga, Tenn.; and WCMF Indianapolis; WESH-CR Greenville, S.C.; WBEB Rochester, N.Y.; and KEKY Minneapolis/St. Paul.

RECURRENT FACTS: “The Dance” by Garth Brooks (Capitol) remains No. 1 on the Country Recurrent chart; it is still showing a rank of No. 38 in overall gross impressions ($8.6 million) combining both current and recurrent titles. “He Walks in Water” by Randy Travis (Warner Bros.) has completed its 21-week run on the singles chart and becomes the No. 2 hot recurrent, ranking at No. 40 in overall impressions.

The No. 25 recurrent, Dan Seals’ “Bop” (Capitol), ranks at No. 75 overall, with a 4.8 million gross impressions, and is still playing on 87 of the 92 moti- toned stations.

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### Top Country Albums

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

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<td>Willie Nelson</td>
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Seizure Of Bogus Goods Way Up This Year
RIAA's Stepped-Up Efforts Apparently Paying Off

By PAUL VERN

NEW YORK—The Recording Industry Assn. of America reports that seizures of counterfeit, pirate, and bootleg product have increased dramatically in the first six months of 1990 over the same period last year.

Midyear statistics released by the association reveal that 83,317 pirated/bootleg CDs were seized from January to June 1990—a steep increase from the 6,806 units confiscated in the first half of last year.

Also, the RIAA reports that there was a significant increase in the number of "counterfeit/fees of concern" seizures during the period, and a rise in pirate cassette seizures—from 133,683 to 450,541.

Furthermore, the number of search warrants obtained by the trade group doubled this year, to 138 from 66 at this time in 1989. Correspondingly, the number of guilty pleas and/or convictions resulting from the raids has more than doubled—from 27 to 61.

In 1985, by contrast, the trade group reported only modest increases in seizures of illegal product compared with the previous year, lending credence to the RIAA's claims that its current figures reflect an intensified anti-piracy campaign. In the first six months, numbers in four of the 11 categories—counterfeit/fees of concern, seizures from January to June 1988, and the number of guilty pleas and/or convictions resulting from the raids—more than doubled.

People like that. There was a range, but it was pop music—not in the sense of pop music now, meaning what pops up on top 40 radio, which is mostly dance music.

According to Fenster, the members of Jellyfish—despite the psychic look of their album "Beguile," as well as their strange clothing—claim to be much more influenced by the pop music of the '70s than that of the '60s. In fact, the group is now performing Supertramp's "The Logical Song" on its current tour with World Party—and, says Fenster, "If you think they're all Jellyfish guys, they'll mention names like Baufinger, ELO, Queen, the Partridge Family—I need to call them an unguarded moment, Gilbert O'Sullivan or something. It's all of that."

Yet despite those top 40 roots, Jellyfish's music is being compared to the more innovative and album rock radio first, says Bob Catania, VP of promotion at Chrysalis. "Here is a band who has managed to incorporate a lot of influences from the '60s and '70s—a lot of the same music that most albums rock programmers grew up on, and I think they've managed to take those influences and create a very fresh, '80s-sounding record."

Since the album is not an obvious album rock format, however, making it happen in that format "hasn't been an easy thing," Catania adds. "It is cause obviously it's easier to say, 'Boy, this band reminds me of a lot of Supertramp or Squeeze or the Beatles or the Who or sometimes Zeppelin is certainly easier to just continue to play those things. But [we've] been able to break down some barriers and get some new converts every week."

Similarly, the debut by Seattle's Posies is headed straight to album rock formats after a superb debut at alternative stations in its first week.

But Skoro, VP of A&R at West Coast, for PolyGram, recalls the first time he met Jim Ellison of Chicago-based Material Issue, after a gig in the band's hometown. Ellison's eyes lit up when Skoro told him he was a personal friend of producer Lotus, who had co-written a song they'd just played, "Ballroom Blitz." "My favorite band in life is Spinal Tap," Skoro recalls Ellison telling him.

The group's soon-to-be-released Polydor debut, "International Pop Overthrow," was produced by Stones member Jeff Murphy and took only two days to record. Skoro says, noting that its musical and lyrical content struck a deeply nostalgic chord within him. "The lyrics reminded me of being 16 years old and being on the beach in the summertime, or being in the mountains in the winter, seeing a girl, having a romance—all of the music and all of the lyrics were so true and innocent," he says.

So was Skoro simply signing a band he liked merely because it reminded him of the music he used to like when he was younger? "We're all human beings, and I think we're affected by what our parents turn us on to emotionally. I think emotionally it did hit a chord of good times, of rock 'n' roll fun. Now if that relayed a flashback to my youth, then maybe it did. But I don't think Material Issue were ever born when this stuff was going on. But I do believe that they found the music that caught them."

Sean Renst, manager of alternative/college promotion at Polydor, says that, although his department will initially be working Material Isu-

sue, "Honestly, I think they'll only be in for a minute for breaking elsewhere—possibly, he says, top 40. Though the band's album is largely upbeat rock, its few acoustic ballads might well reach the same top 40 audience that took to Sinead O'Connor and Concrete Blonde.

But aside from those few ballads, he adds, "I don't think top 40 would get Material Issue live. They don't have synthesizers, they don't have long hair; they don't dress well, there's not five of them dancing—I mean, those guys couldn't break dance if their lives depended on it.

They're the most pretentious band in the world—three blue collar kids from Chicago that know you're there to drink beer and rock with them."

(Continued from page 5)
TOP CONTEMPORARY CHRISTIAN ALBUMS

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

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<thead>
<tr>
<th>No.</th>
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<th>Label</th>
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<td>PETRA</td>
<td>Word</td>
<td>BEFORE BELIEF</td>
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<td>TWILA PARIS</td>
<td>Sparrow</td>
<td>CRY FOR THE DESERT</td>
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<td>STEVEN CURTIS CHAPMAN</td>
<td>Sparrow</td>
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<td>STEVE CAMP</td>
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<td>8</td>
<td>PHIL KEAGGY</td>
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<td>FIND ME IN THESE FIELDS</td>
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Gospel

by Bob Darden

Mu! BETTER VIDEO: The release of Petra's "Beyond Belief" Video. Album" officially made this the break-through year for contemporary Christian longform video. Couple it with Carman's "Revival In The Land" and you've got two projects that are better than anything this genre has produced in all its short history.

"Beyond Belief" is a scripted, dramatic short movie that incorporates six concept videos from the Day-Spring act's pivotal release of the same name. Filmed on location in Pen, Arizona, Oregon, Florida, and Oklaho-ma, the project was premiered this summer at Nashville's Belle Meade Theatre. The production values are first-rate, the performances stirring, and the direction by Steve Yake (who also did Carman's video) is something special. Of course, in both cases, Yake had something special to work with.

Nobody, meanwhile, expected the "McGee And Me" videos to sell nearly a million copies in both religious and mainstream bookstores. "Christian children's videos? Woah, has the world come to that? Nobody's scoffing now. But the project that could be bigger still is the new "Ben & Ed" series. Ben is Ben Harney, a Tony Award-winning singer/actor. Eddie is a quizzical stry pup who is brought to life through the gifts of Camilla Bonora, a "Muppeteer" from "Sesame Street."

Three 30-minute "Ben & Eddie" episodes will arrive in bookstores Monday. The series' titles will retail for $14.95, but "Eddie's First Christmas" is available for $8.99. The line is being handled by Sparrow-Star Song/Word Distribution.

The new Petra project caps a strong year for longforms

Three single shots: Three great new videos have just been released by artists with inspirational messages. Warner/Alliance act Take 6 is already getting airplay for its colorful, joyful "1, 2, 3, 4, 5, 6...10." The Better Days video was produced in its album debut. Equally worthy is Mylon & Broken Heart's shimmering, swirlying remake of "Shower The People," and the rock-edged "Denomination Demoloyster." Mylon was the first contemporary Christian music artist to understand the potential of video. He is still among the best.

Billboard will be including contemporary Christian music in the Album Reviews section, beginning Oct. 15. Please send current releases (preferably CD or cassette) to Melinda Newman, Album Review Editor, Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.

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GOSPEL

by Lisa Collins

SPLITTING SUCCESS THREE WAYS: Luther Barnes, son of F.C. Barnes, director of the Red Budd Choir and lead member of the Sunset Jubilaires, often feels more like a juggler than an emerging gospel star. On occasion, with all he has going, Barnes feels he might just be spreading himself a little thin. "A lot of times on the gospel programs, they'll have the Jubilaires, F.C. Barnes & Company, and the choir, and it sort of works on me pretty much to do all three, but I accept the challenge and look at it as more of a plus rather than a hindrance," he says. "I'm grateful that I have several avenues to work with." Of course, juggling also has its disadvantages. Fact is, with all the success of his Red Budd Choir and F.C. Barnes & Company, many all but forget his part in the Sunset Jubilaires. These days, Barnes is hoping to change all that by beefing up his profile with the group, while promoting his latest album, "Still Holding On." Barnes says this project, released last month, holds a lot of meaning for him.

"It's a fact," Barnes says, "that a lot of people thought the Sunset Jubilaires had died with, 'So Satisfied' (his No. 1 gospel hit with the Red Budd Choir) being so big and it being over two years since we recorded an album. So we titled the album 'Still Holding On' just to let people know that we're still here." Now, back to the album. It also marks the first time Barnes has ever done a complete solo-titled, appropriately enough, "I Can't Walk This Highway By Myself." "That's sort of a personal thing, because I always realize I need others. I need my family. You know, a lot of times, people try to say just Luther Barnes and that's all. But it's Luther Barnes and the choir, the family, and the Jubilaires, or whatever. I'm not out here alone."

SWITCHING GEARs? Don't be surprised to see Tramaine Hawkins in an upcoming segment of ABC's top-rated new series "Gabriel's Fire," which stars James Earl Jones. Hawkins recently landed not only a music-starring role, but also performs one or two musical selections... David Peaston recently teamed with his mom and sister to release a gospel album titled "Promises: A Family Portrait Of Faith," to be released on Selah Records... And Larnelle Harris is changing his style a bit with his first live-in-concert recording. The album, which includes some traditional hymns and gospel spirituals, was recently recorded at New York's famed Brooklyn Tabernacle. Of course, the Brooklyn Tabernacle Choir will be featured on some of the cuts.

BRIEFLY: Shirley Caesar is one of seven women signed out to receive the 1990 Essence Award for outstanding achievement at the Fourth Annual Essence (Magazine) Awards, slated for Oct. 19 at New York's Radio City Music Hall. Oprah Winfrey and Bill Cosby will host... Finally, Dec. 20 has been set as the date for the Sixth Annual Stellar Awards at New York's Apollo Theatre. There will be a special tribute set for Guyet Houston.

Billboard will be including Gospel releases in its album review section, beginning Oct. 15. Current releases should be sent to Lisa Collins, 8665 Don Tomato Drive, Los Angeles, Calif. 90068.

Luther Barnes is juggling numerous musical roles

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ARTIST LABEL & DISTRIBUTING LABEL TITLE

** ** No. 1 ** **

1 2 21 THE WINANS WONDER WAGS 26106 / WAGS 26105 2 weeks at No. 1 RETURN

2 1 19 REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR RED CLOUD RECORDS 376396 - 2 checking

3 3 11 WALTER HAWKINS MALACO 6007 LOVE ALIVE IV

4 4 21 MILTON BRUNSON REJOICE 9115 WORD OPEN OUR EYES

5 5 7 COMMISSIONED BENNON 2153 STATE OF MIND

6 6 12 FLORIDA MASS CHOIR MALACO 6005 HIGHER HOPE

7 7 66 MISSISSIPPI MASS CHOIR MALACO 6003 MISSISSIPPI MASS CHOIR

8 8 12 L.A. MASS CHOIR LIGHT 71202/3 SPECTRA CAN'T HOLD BACK

9 9 23 HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED

10 10 45 SHIRLEY CAESAR WORD 8447 I REMEMBER MAMA

11 11 29 REV. F. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 18165 CAN'T YOU SEE

12 12 8 GOSPEL MUSIC WORKSHOP OF AMERICA / REV. J. CLEVELAND WAGS 26105 / WAGS 26106 NEW LIVE IN N. ORLEANS

13 13 7 HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET PRAIRIE 1253 OH LORD WE PRAISE YOU

14 14 33 REV. CHARLES NICKS/ST. JAMES BAPTIST CHOIR SWEET PRAIRIE 1254 HOLD BACK THE NIGHT

15 15 21 REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR SWEET PRAIRIE 1255 BEHIND THE WALL

16 16 21 WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO SWEET PRAIRIE 1256 THIS IS THE DAY

17 17 25 WANDA NERO BUTLER SWEET PRAIRIE 1257 SOMETIMES IT'S JUST ME AND MY GOSPEL

18 18 17 THE RICHARD SMALLWOOD SINGERS WORD 8449 PORTRAIT

19 19 15 JOHN P. KEE & FRIENDS TYSKO 401/3 SPECTRA THERE IS HOPE

20 NEWw TRAMAIN HAWKINS SPARROW 1264 LIVE

21 19 27 NICHOLAS COMMAND 60466; MCA MORE THAN MUSIC

22 20 15 COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES RED CLOUD RECORDS 376396/7 IF ANYTHING CAN GOD CAN

23 NEWw JOHN P. KEE TYSKO 401/3 SPECTRA JUST ME THIS TIME

24 24 21 DOUGLAS MILLER WORD 9109 LIVING AT THE TOP

25 25 30 GEORGIA MASS CHOIR SAVIO 7976 MALACO HOLD ON HELP IS ON THE WAY

26 26 31 KEITH STATHIA LECTION 946-976; POLISHED FROM THE HEART

27 27 31 KAROLYN MASS COMMUNITY CHOIR FEAT. JOHN P. KEE TYSKO 894/5 SPECTRA WAIT ON HIM

28 28 9 DOROTHY NORWOOD IAM 4002 A WONDERFUL DAY

29 29 45 YOUNG ARTISTS FOR CHRIST SPARROW OF PRAYERS / REV. JAMES CLEVELAND TO CHRIST

30 NEWw TAKE 6 WARNER ALLIANCE 4102 SPARROW MUCH TO SAY

31 31 6 THE WEST ANGELES C.O.G.I.C. SPARROW 1235 LITTLE SAINTS IN PRAISE

32 32 27 THE WEST ANGELES C.O.G.I.C. SPARROW 1189 SAINTS IN PRAISE VOL 1

33 33 29 THE RICKEY GRUNDY CHORALE SPARROW 1172 THE RICKEY GRUNDY CHORALE

34 34 15 KING BAPTIST CHURCH MASS CHOIR ALPACA INTERNATIONAL 10132 HOLDING ON TO JESUS' HAND

35 35 27 DONALD VAILS CHORALE SONGS OF JESUS 1821 IN JESUS CHRIST I HAVE EVERYTHING I NEED

36 NEWw MICHEL WHITE/WESTCHESTER MASS CHOIR SAVIO 18400 MALACO JESUS IS THE BEST THING THAT EVER HAPPENED

37 NEWw C.C. YOUTH CHOIR COMMAND 5553 SPECTRA ANCHOR TO THE ROCK

38 NEWw THE SWANEE QUINTET ATLANTA INTERNATIONAL 10156 DYING BED

39 39 3 O'LANDA DRAPER WORD 9176 DO IT AGAIN

40 39 3 LUTHER BARNES & THE SUNSET JUBILAIRES A DIVISION OF THE FRONTLINE MUSIC GROUP STILL HOLDING ON
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‘Wall’ A Breakthrough For PolyGram

Barriers Broken In Longform Music Vid

BY MELINDA NEWMAN

NEW YORK—With the Oct. 9 release of “The Wall,” old barriers are being broken down at PolyGram Music Video.

The two-hour video of Roger Waters’ July 21 extravaganza is the first release from the newly formed PMV US division that was handled from its conception by president Joe Shults and his staff.

“This is the first release that we’ve been able to use our expertise; the first product that my team has been able to work on, setting up the sales and marketing, physically producing and manufacturing the product,” he says.

And with the release comes a new way of doing things for music video longforms. Borrowing a page from the movie studio marketing books, PMV is sending monthly video trailers to all its accounts highlighting that month’s releases.

“When I first came here I asked what the distribution company used to sell videos and I was handed a few black-and-white sales sheets,” Shults recalls. “I said we need to sell excitement; we need four-color and a product reel like the studios use. That’s been a mandate of mine to have something that the distribution company can use. Otherwise, it’s like trying to sell a radio product without having tapes they can listen to.”

Over “The Wall” portion of the solicitation tape, a chyron runs every 30 seconds so that retailers can use it as an in-house promotional tool as well.

Despite its extremely long length, “The Wall” is being released as a $19.95 title, rather than the expected $24.95. “We gave it the lower price point because, since we’re launching a new line, we wanted to see if we priced the video aggressively, cross-merchandised it and gave it a long solicitation time, what it would do. We knew that all the mass merchandisers would find the price appealing as well,” Shults says. Though the company had to “jump through hoops” to make it happen, the laserdisk, priced at $29.95, is being released the same day.

The low price point strategy seems to have paid off. Shults says “The Wall” has the largest preorder of any longform released by PMV. It is shipping double-platinum (100,000), and Shults says he wouldn’t be surprised if last-minute orders push the original shipping to more than 150,000.

The 120-minute longform captures the entire concert shot at Potsdamer Platz in Berlin. Among those joining Waters for the performance, and included in the video, are Van Morrison, Cyndi Lauper, Joni Mitchell, Bryan Adams, Sinead O’Connor, Tim Curry, Albert Finney, Paul Carrack, the band, Thomas Dolby, and Jerry Hall.

The setting includes the original pig and teacher characters used in the movie “The Wall,” by Pink Floyd, as giant floating puppets hovering over the stage. The wall itself was constructed of 2,500 bricks built of recyclable plastic foam.

PMV is also planning a series of promotions to alert potential viewers to the tape’s release. PolyGram is hosting a Tuesday (3) gala for the soundtrack and video on the U.S.S. Intrepid, with many key retailers invited. Radio promotions have also been set up with screeners and free video giveaways taking place in 20 of the top markets and in 50 additional secondary markets.

Radio has already done a lot for the video by playing audio tracks, such as Adam’s cover of “Young Lust,” and talking about the upcoming show. People asked me if it hurt by having the audio out four weeks before the video, but you can’t miss it on the radio dial. That’s been the best marketing tool,” Shults says. In addition, MTV added the video of Waters’ “Another Brick In The Wall.”

Shults is expecting an additional push to occur after excerpts from the concert appear on television. Broadcast rights are still being firmed, but “it will probably be on before Christmas and will feature between 45 minutes and an hour of the concert,” says Shults. So instead of worrying that people will tape the concert instead of buying it, “this really plays off the long form and, at best, serves as a sampling device for us.”

Once the buyer is lured into the store, PMV has designed special displays to attract attention to the release. For video specialty stores, a 10-piece counter display has been manufactured. For combo stores, a special dump display that can feature both audio and video configurations is available. A portion of the sales from the video will be donated to the Memorial Fund For Disaster Relief.

Other releases coming from PMV this month are “Going To Mars” (Continued on next page)

THE EYE

by Melinda Newman

IN MOTION: Director of video promotion Sue Barbato has left Enigma Records. For now, videos are being handled by Rich Schmidt in the marketing department.

Following Liz Heller’s exit from Giant Records, promotion duties are being handled by VP Bill Burks and his department. Promotion is handled by Warner Bros. Same as it ever was.

As many as you already know, Peter Cooper is the new director of video promotion at Rough Trade Records, replacing Lisa Gottlieb, who is now the label’s director of publicity. Cooper’s number is 212-777-0100.

RAISE A GLASS: RockAmerica celebrated its 10th anniversary with a huge party Sept. 14 at The Building in New York. Among those attending were Aristotle’s Lee Fehr; MTV’s Sioux Z; MTB’s Tom Hunter, Sherrlie Howell, Vinnie Longobardo, and Ted Demme; EMI’s Josh Zieman; Dave Jurman from Columbia; Island’s Tim Dunn; Virgin’s Mary Barnett; and Tommy Boy’s Laura Hynes. Among the artists attending were Jerry Harrison, and members of Modern English, Faith No More, Nine Inch Nails, and the Jack Rubies.

The party signaled the start of the company’s 10th anniversary promotion with clubs nationwide. The cool promotion includes a three-hour reel featuring re-mastered classic videos from RockAmerica’s first year. The reel—and additional promotional tools such as T-shirts and buttons—is available to any current RockAmerica member or to any club that subscribed to RockAmerica in the past 10 years. If you qualify and haven’t received your reel, call RockAmerica at 212-475-5791.

CALLING THE WORLD: MTV’s director of international talent, Steve Leeds, held a meeting Sept. 20 with representatives from many labels’ international departments to make them aware of every kind of MTV can do for them worldwide. Among those in attendance were Bob Scherwood (Columbia), Fran Licht- man (Atlantic), Jeff Goffesfeld (WEA), Janet Kleinbaum (Island), Suzanne Olsson (Chrysalis), J.P. Bommel and Paul Donahue (EMI), Marggi Vangelis (A&M), Sherry Feng (Polygram), Elaine Trutl (CBS), Jack Matsumura (CBS Japan), Linda Du-Muro (BMG International), and Mary Barnett (Virgin), as well as reps for French Music Society and SPN, the Dutch Music Organization.

“The point of the meeting was to educate the international people that are based in the States that MTV should be thought of as a global marketing tool,” says Leeds. Basically, the channel wants to make sure that everyone is aware of MTV Internacional and such programs as “Earth To MTV” and “Buzu” domestically, as well as the other MTV networks in Japan, Australia, Europe, and Brazil (which launches Oct. 20).

Leeds would like to see more labels take advantage of the channel to do “Planetary Premieres” such as Atoold did with AC/DC’s “Thunderstruck” Sept. 12.

Speaking of things international, “Earth To MTV” moves from its 9:30 p.m. Sunday slot to Mondays at 12:30 a.m., effective Monday (1), and “Buzu” moves from 9 p.m. to 11:30 p.m. Sundays.

Also, MTV is in the preliminary stages of trying to plan its own tour to visit the troops in the Middle East. Imagine … MTV’s version of the USO.

DOMESTICALLY, a new video show is rolling out as we speak. “Noise Network” makes its nationwide debut on low-power television stations Saturday (6) via the Channel America Television Network.

The alternative music video show comes from Jeff Moody and Jim Wells, who have been producing a local video show, “Video Whiplash,” for the past three years out of K-rosha, Wis. It will be produced out of that city’s Jones Intercable studios.

“There’s very little outlet for alternative videos,” says Moody, who also acts as the show’s host. “People really don’t see 10% of what’s being made. In Eau Claire [Wis.], no one’s even heard of Ministry. We really want to get this into the little towns and shake them up.”

To begin with, the 60-minute show, which airs at midnight on Saturdays, will be seen only on Channel America’s owned-and-operated stations. But that’s not a bad bet; it covers several top markets, including Detroit, Minneapolis; Tampa, Fla.; St. Louis, St. Pete- tersburg, Fla.; New Orleans; Syracuse, N.Y.; Norfolk, Va.; Rochester, N.Y.; Savannah, Ga.; Lincoln, Neb.; Huntington, Va.; Portland, Maine; and Daytona Beach, Fla. Wells and Moody are calling the other stations that carry Channel America programming and are trying to sell them on the show.

Moody says the show is receiving good service from major labels. What it wants more are clips from independents, no matter how big or small. “I’ll like to see more stuff from smaller labels,” says Moody. “For example, we got a really interesting clip from Warlock Pinchers on Buner Records. We also liked a video from Televi- sion Personalities on Fire Records.”

Moody and Wells can be reached at 414-665-0681.

UNLIKE WHAT we stated in an earlier column, Mark DePaolo is represented for music video work by Klips, a division of DePaolo Productions. He can be reached at 213-550-5910.

A STAR IS BORN: Billboard’s own associate talent editor and my esteemed album reviews co-editor Chris Morris appears in Two-Bit Thief’s new video, “Broken Hearts.” The video for the Combat Records band, which hails from the ’80s, and Morris plays a terrific bank teller who is held up. Chris, we hear Michelle Pfeiffer is still looking for a leading man for her next picture.

Hard To Believe. Although his career spans several decades, Conway Twitty has just completed his first music video. Twitty, right, takes direction from Marc Balli on the set of his hit song, Crazy In Love. (Photo: Beth Gwinn)

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**Los Angeles**

The DNA Productions crew recently reciled tracks for Masters Of Rockology, the Cramps, and Alice In Chains. Jessica Bendiger directed “Domino,” a live clip shot during the group’s Delicious Vinyl show at Hollywood’s Palace in September. Line Postyr produced; Rocky Schenck lensed “From The Cramps” from The Black Leather Lagoon,” in which the Cramps’ Poison Ivy appears to give birth to lead singer Lux Interior. Sam Aslan and Kathryn Shaw produced this truly bizarre, yet strangely appropriate Enigma shot; and the Schenck/Aslanan/Swan team directed and produced the “acid flashbang” video “We Die Young” for Columbia’s Alice In Chains.


**New Videos**

**NEW Clip List**

This weekly listing of new videos generally available for pro-
gress or playback (purposes include artist, title, album (where applicable), label, producer, production house, and director). Please send infor-
mation to Billboard, New Videos, Suite 700, 911 Wilshire Blvd., Beverly Hills, Calif. 90210.

**Los Angeles**

**Newsmakers**

California, “a tear for Tears For Fears Live In London,” Alex and Sierra, “Love & Peace and Geese” from L.A. Guns. An additional 10 titles will be released in November.

**The Wall** Comes To Vid (Continued from previous page)

“This is the eye behind a pair of new studio performance clips from Suzanne Vega and Paul Young. Vega’s “Men In A War” features beauti-
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Classic Concept creator Ralph LaRossa recently shot a collection of clips for 4th & B’way’s po-
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mer X-Clan member who has since gone solo.

**Other Cities**

**Charley Pride’s Got** “A Whole New Love On The Line” in his new 16th Avenue Records video dig-
eted and produced by Michael Merriman of Piper Produc-
tions. Merriman shot the concept clip on location in Amarillo, Texas.

**New Video Clips**

Black White & Television’s Kim Watson directed E.C.’s latest video clip, “Confess.” The rousing, cor-
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Better Marketing May Well Be the Classic Challenge, but the Industry Must First Develop a Better Grasp of Market Realities.

By IS HIRORWITZ

It's no longer startling, or even mildly provocative, to suggest that there's a classical product glut out there in retail land. The industry has lived with that disturbing fact for the better part of two years now, and there are no significant signs that it will flush out anytime soon.

Still, record companies continue to issue CDs at a startling rate. It's no secret that sales in the past year or so haven't increased; in fact, they've dipped, except for a vigorous first quarter this year. And bin space at even the largest retailer remains at a premium. Every new recording set loose on the market must replace a disk already out there, or die unheard.

This sounds like a blueprint for deep trouble. But industry people say, in effect, "this too shall overcome." They just agree they'll have to work harder.

All major label toppers agree that more attention to marketing is the key to profitable survival. But it must become more sophisticated and better attuned to market realities.

Even as they despair at duplicating some recent marketing coups elsewhere in the world, domestic label chiefs probe recent examples for pertinent lessons.

More than 500,000 copies sold in the U.K. of Nigel Kennedy's "Four Seasons" on EMI? More than 600,000 of Luciano Pavarotti's "Essential" album on British Decca? Those are numbers to warm the commercial soul.

Too many new releases? Too much catalog out there congesting the pipelines? True, but with rare exceptions, majors would prefer that first pruning steps be taken by their competitors.

Video, while a product line all classical majors feel will pay off in the future, is not yet a significant contributor to the bottom line for those labels which have entered the field.

Just how do the industry's major players view today's market?

Brown Meggs, who resigned as president of Angel Records late last month, is not one to duck the pipeline problem. In a recent conversation he said he was determined to whittle down the size of the active Angel catalog (some of which, in common with other labels, is not quite so active anymore). In midsummer that catalog numbered about 1,250 titles. Meggs sees the proper number at about 850, and he expects the label to reach that goal by March of '91.

Where catalog is concerned, "less is definitely more," says Meggs. The current level of product at retail only "jams browser boxes and confuses consumers."

Ways have to be found to cut prices, despite ever-increasing costs, if the industry expects to attract younger buyers to classics, says Meggs. And in addition to weeding out burdensome catalogs, the industry should finally abandon the "environmentally wasteful longbox." He considers the jewel box the ideal package for classical CDs. "Are we as a society so depraved that theft rules in place of common sense?" he asks.

On the repertoire side, Meggs is pleased at the impact of period instruments on standard orchestral performance. With its Roger Norrington albums Angel has benefited more (Continued on page C-5)
Art is long and
Virgin Classics celebrates two years of three centuries.

The history of classical music is long.
The history of Virgin Classics is not.
Yet, in two short years, the virtuosity of our artists and recordings has bridged the generations with astonishing success.

We thank those who have helped us.
We thank those who have listened.

From the one new international classical label in more than five decades, we promise only timeless music for endless years to come.

Sharon Isbin
Edo de Waart
Minnesota Orchestra

Road To The Sun
Latin romances for guitar

Strauss
An Alpine Symphony
Mahler
Symphony No. 1
Advancing The State Of The Arts.
from the development than most. But Meggs has no great confidence yet that it will remain a permanent industry fixture, or flash by as a passing fad.

Nor is Meggs one to find much hope in the latest technological achievement. "Long-awaited DAT has proved to be a chimera, complete with lion's head, goat's body and serpent's tail," he says.

So where do we go from here, especially in view of the country's slow-growth economy?

Recently, Meggs put it this way: "Just this morning I heard a test tape of a most exquisite young soprano, and I am at once bullish on America and this peculiar business. As we know, there's nothing in the world so satisfying as a hit record."

David Weyner, senior VP and GM of PolyGram Classics.

Which guides the domestic marketing destinies of Deutsche Grammophon, Philips and London Records, believes the industry is going through a transitional period. Potent new contenders, such as WEA and Sony, have entered the arena, adding new twists to competitive tensions. Given that it's the big names that send people to the stores, Weyner notes a tendency by some "to purchase a piece of the pie rather than earn it."

Sales have indeed slowed, Weyner agrees, and retail generally shows signs of weakness going into the fall season. Although there are too many players there is still potential for additional growth, he says. But only those who develop the best grasp of marketing will be most successful. It's necessary to get into the "mind-set" of retailers and fashion programs that meet their needs, he says.

Weyner also believes that major labels should be investing more time and money to convert consumers to classics to flesh out the traditional core audience. He sees movies and television, now making greater use of classical music, as useful allies in this effort.

Guenter Hensler, president of BMG Classics, believes that present rates of recording activity will have to taper down. The majors must come to terms with marketing, he says. The number of new recording projects undertaken "make no sense." In his label's case, 50 to 60 new CDs a year are projected, not at all excessive by major label standards.

In back catalog, however, BMG will continue a generous reissue program. Hensler notes that the label started later than the other majors in this product area, and has still lost ground to Competition.

Hensler agrees that marketing is much more important than ever before. But it's a mistake to rely on it entirely. RIAA reporting members by marketing alone, he says. Do everything right—promotion, advertising and tour support—and with reasonable luck you can elevate an artist to a new sales plateau.

Unlike most other major label chiefs based in the States, Hensler remains intimately involved in the A&R process, and he's not about to play down the importance of the function. But he believes that one deals with too many variables to predict success with any degree of certainty.

BMG's artist strategy is to seek out talent perhaps a step (Continued on page C-20)
NEW-MUSIC VENTURES WEIGH IN AS SERIOUS CONTENDERS IN RISE OF ECLECTICISM

By SUSAN ELLIOTT

With the Kronos Quartet's recording of George Crumb's "Black Angels" firmly planted in the No. 2 slot on the classical charts, it's clear that new music has become a serious contender in the classical market. Though the term is used to cover a multitude of sins, new music in classical circles generally means contemporary and/or electronic "serious" music. Into this area fall such 20th-century American composers as Lou Harrison, Elliott Carter, Steve Reich, Arvo Part, and John Adams, among numerous others.

The flagship label of the genre in the '80s is Elektra/Nonesuch, which still pretty much has the market cornered. But Bridge and New Albion, two feisty independents that have been in business for 9 and 5 years, respectively, are making inroads, as are Delos' Great American Composer series, ECM's New Series, and New World Records. Other labels, such as Koch and Musicmasters, have made notable entries with, respectively, Bernstein's "Arias and Barcarolles," and Harrison's "Mysterious Mountain" and "Elegiac" Symphony with Keith Jarrett and the American Composers Orchestra.

There are also smaller companies—such as CRI, Albany, Northeastern, and Celestial Harmonies—that specialize in new music, as well as larger labels that are about to: in October, London (whose nu-view [sic] line has had mixed success) will relaunch Argo to include British and American contemporary music. By virtually all accounts, the new music market is on the upswing.

"In each of the last four years we've doubled our sales," says Bridge's president and chief producer, David Starobin. Last year Bridge issued eight recordings; this year it will release 14. New Albion has also stepped up operations, releasing up to 16 recordings annually as opposed to a maximum of eight.

At the retail level, Melvin John, manager of Tower Classics at Berkeley reports that new music "moves very well in this area." Strong sellers include recordings of music by John Adams and Steve Reich on Nonesuch and by Morton Subotnick on New Albion. As to who is purchasing the recordings, John says, "It's an adventurous lot who would buy new music before it would buy a Brahms symphony, because they're tired of Brahms symphonies. I suspect these people also have an interest in pop music."

His colleagues canvassed for this article agree. "I don't think they're traditional classical customers," says Chuck Gorman, classical buyer for the National Record Mart chain. "It's a group that might be interested in the new pop things as well." While John stocks Nonesuch, New Albion, Bridge, and ECM, Gorman takes a more conservative approach.

"The primary label we work with at present is Nonesuch, though we've also done some things with New World and Delos. I bought the David Diamond Symphonies Nos. 2 and 4 on Delos for one store and we sold out of it, so we expanded it to a few other stores." Strong sellers for Gorman include Arvo Part's "Passio" on the ECM New Series and works by Philip Glass. Both composers' recordings are stocked in the classical section.

That raises another question: Where can a customer find this often-hard-to-classify music? Usually in classics, but (Continued on page C-24)

LOOKING AHEAD TO 1991

(Releases scheduled for the first quarter of 1991):

ANGEL
Rachmaninoff: Etudes Tableaux—Vladimir Ovchinikov
Bach: St. John Passion—Taverner Consort & Players
(Parrott)
Ravel: Gaspard de la Nuit; Miroirs—Tzimis Barto
Beethoven: Violin Concerto—Kyung-Wha Chung, Concertgebouw (Tennstedt)
J. Strauss: Waltzes—London Philh. (Welser-Most)
Mozart: Symphonies Nos. 39 & 41—London Classical Players (Norrington)
Rossini: Overtures—London Classical Players (Norrington)

ARABESQUE
Rachmaninoff: Preludes—Ian Hobson
Saint-Saens: Violin Sonatas, Nos. 1 & 2—Andres Cardenas, Doris Stevenson
Bloch; Piano Quintets—Paul Ponsak, Portland String Quartet
Schumann: Piano Sonatas—Ian Hobson

ASV
Haydn: Quartets, Vol.4—Lindsay Quartet
Mozart: Requiem—Solists, London Mozart Players
(Glover)
Prokoviev: Piano Concertos, Nos. 1, 3 & 4—Mika Kameda, Philharmonia Orch. (Nagano)
Brahms/Mendelssohn: Violin Concertos—Xue-Wei, Lon.
London Philh. (Bakels)
Prokofiev: Complete Piano Sonatas—John Lil

BMG CLASSICS
Puccini: La Boheme—Toscanini Collection, Vol.55
Verdi: Un ballo in maschera—Toscanini Collection, Vol.59
Elgar: Symphony No.1—London Philh. (Slatkin)
Tchaikovsky: Symphony No.4—St Louis Symph. (Slatkin)
Mozart: Piano Sonatas, K.310, 311, 330—Alicia DeLarrocha
Musorgsky: Pictures at an Exhibition—Royal Philh. (Temirkanov)
Quantz: Flute Concertos—James Galway, Wurttemberg Chamber Orch.
Brahms: Symphony No.1—Bavarian Radio Orch. (C.Davis)
Beethoven: Middle Quartets—Tokyo String Quartet
Corelli: Concerti Grossi, Op.6—Guildhall String Ens.

BRIDGE
Ives: Violin Sonatas—Gregory Fulkerson, Robert Shannon
In Concert at Aspen—Jan DeGaetani
Schumann/Brahms: Piano Works, Vol.2—Lee Luviis
Ives/Harison: Piano Sonatas—Robert Shannon
Giuliani: Music for Guitar—David Starobin, Gilbert Kalish

CAPRICCIO
Giordano: Andrea Chenier—Bonisolli, Bruson, Frankfurt Radio Symph. (Vitti)
Shostakovich: Film Music—Berlin Radio Symph. (Judd)
Weill: The Threepenny Opera—Historical recordings (1928-1944)
Zemlinsky: Es war einmal—Johansson, Hauagton, Danish National Radio (Gain)
Tchaikovsky: Symphony No.1; Overture 1812—Stuttgart Radio Symph. (Marriner)

CONIFER
Arnold: Symphonies Nos. 7 & 8—Royal Philh. (Handley)
Prokofiev: Flute Concerto; Classical Symphony—Jonathan Snowden, London Musici (Stephenson)
Ravel: Gaspard de la nuit; Sonatine; Jeux d’eaux—Kathryn Stott
Victoria: Lamentations & Tenebrae Responsories—Choir of Trinity College (Marlowe)
Penderecki: Dies Irae/Schoenberg: A Survivor from Warsaw—Krakow Symph. (Kawalla)

AVM/DCC
Tchaikovsky: Piano Sonatas—Leslie Howard
Grain: Fantasy on Porgy & Bess—Martin Jones & Richard McMah
Vivaldi: Concertos for 2 Violins—Sofia Chamber Orch.
Granados: Goyescas—Leslie Howard
Haydn: 3 Divertimenti for Strings—Sofia Chamber Orch. (Continued on page C-8)
extraordinary

(ik-strôr' dn-ĕr' ē, ěk' strô-ôr'-dn-er' ē) adj.
1. a. Going beyond what is usual, regular, or customary (-powers);
   b. Exceptional to a very marked extent: REMARKABLE (-beauty);
2. Deutsche Grammophon's world-class catalogue of audio and video recordings.
LOOKING AHEAD
(Continued from page C-6)

DELOS
Bartok: Concerto for Orchestra/Dohnanyi: Konzertstuck for Cello—Janos Starker, Seattle Symph. (Schwarz)
Diamond: Kaddish; Symphony No.3—Janos Starker, Seattle Symph. (Schwarz)
Grieg: Piano Concerto; Holberg Suite—Bella Davidovich, Seattle Symph. (Schwarz)
Diamond/Hermann/Ives/Porter: American chamber music—Chamber Music Northwest
Engineer’s Choice—John Eargle catalog selections

DENON
Beethoven: Symphony No.9—Poschner, Tear, Lloyd, Vienna Phl. (inbal)
Berlioz: L’enfant du Christ—Zimmermann, Aler, Frankfurt Radio Symph. (inbal)
Mozart: Piano Sonatas, Vol.6—Ingrid Haebler
Schubert: Piano Sonatas, Vol.4—Michel Dalberto
Rimsky-Korsakov: Scheherazade—Philharmonia Orch. (Krivine)

DEUTSCHE Grammophon
Beethoven: Piano Concertos (complete)—Krystian Zimerman, Vienna Phl. (Bernstein)
Bartok: Concerto for Orchestra; Music for Strings, Percussion & Celesta—Chicago Symph. (Levine)
Copland: El Salon Mexico; Connotations—New York Phl. (Bernstein)
Mahler: Symphony No.1—Philadelphia Orch. (Sinopoli)
Bartok: Violin Concerto No.2—Anne-Sophie Mutter, Boston Symph. (Ozawa)
Bernstein: Candide—Anderson, Hadley, London Symph. (Bernstein)
Wagner: Siegfried—Goldberg, Behrens, Morris, Met. Opera Orch. (Levine)
Wagner: Gotterdammerung—Behrens, Studer, Goldberg.

DORIAN
English Mad Songs—Juilee Baird, Colin Tilney
Bach: Goldberg Variations—Andrew Rangell
Chopin: Scherzi—Ivan Moravec
Beethoven: Late Piano Sonatas—Andrew Rangell
Schubert: Winterreise—Victor Braun, Antonin Kubelik

ERATO
Mozart: Marriage of Figaro—Berlin Philh. (Barenboim)
Moret: Cello Concerto—Mstislav Rostropovich, Collegium Musicum (Sacher)
Bach: Harpsichord Concertos Nos. 1, 6 & 8—Ton Koopman, Amsterdam Baroque Orch. (Koopman)
Tchaikovsky: The Seasons; Piano Sonata—Viktoria Postnikova
Berlioz: Songs—Crock, Robbin, Lyon Opera Orch. (Gardiner)
Janaek: In the Mist; Concertino—Viktoria Postnikova

Met. Opera Orch. (Levine)
Mozart: Marriage of Figaro—Te Kanawa, Upshaw, Hampson, Met. Opera Orch. (Levine)
Russsorgsky: Kovanshchina—Haugland, Atlantov, Vienna Philh. (Abbado)

Bartok: Concerto Cello—Janos Starker
Bernstein: Candide
Bartok: Violin Concerto
Mahler: Symphony
Copland:
Rimsky-Korsakov: Scheherazade
Schubert: Winterreise—Victor Braun, Antonin Kubelik

Rimsky-Korsakov: Scheherazade
Schubert: Piano Sonatas, Mozart: Piano Sonatas,
Beethoven:

Corigliano: Symphony No.1—Chicago Symph. (Barenboim)
Debussy: La Mer; Nocturnes—Suisse Romande Orch. (Jordan)
Busoni: Piano Concerto; Fantasia contrappuntistica—Viktoria Postnikova, French National Orch. (Rozhdestvensky)
Honnegger: Cantate de Noel; Dansse des Mortes—Gulbenkian Orch. & Chorus (Corboz)

HARMONIA MUNDI
Campion: Lute Songs—Drew Minter, Paul O’Dette
17th Century Spanish Theater Music—Newberry Consort (Springfield)
Delalande: Te Deum; other works—Les Arts Florissants (Christie)
Handel: La Resurrezione—Spence, Thomas, Philharmonia Baroque Orch. (McGegan)
Mozart: Trios—Mozartean Players

HYPERION
Bach: Orchestral Suites—Brandenburg Consort (Goodman)
Handel: Joshua—Kirky, Bowman, King’s Consort (King)
Stravinsky: Symphony of Psalms—Westminster Cathedral Choir (O’Donnell)
Schubert: Complete Songs, Vol.11—Brigitte Fassbaender, Graham Johnson

gostakovitch: Preludes & Fugues, Op.87—Tatyania Nikolyeva

Koch INTL Classics
Music for Martha Graham. Vol.I—Atlantic Sinfonietta (Schenco)
Mozart: Piano Sonatas, Nos. 4 & 14; Fantasia—Dubravka Tomsic
Vaughn Williams: On Wenlock Edge—Glenn Siebert, Chester Quartet
Tchaikovsky: Serenade for Strings/Mozart: Piano Concerto No.17—Anne-Marie McDermott, Tchaikovsky Chamber Orch. (Gosman)

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CLASSICAL MUSIC

Looking Ahead
(Continued from page C-8)

Blitzstein: The Zipperfly, etc.—William Sharp, Steven Bleier

London
Debussy: Pelleas et Melisande—Montreal Symph. (Dutoit)
Prokofiev: Alexander Nevsky—Montreal Symph. (Dutoit)
Mozart: The Magic Flute—Vienna Philh. (Solti)
Dvorak: Symphony No.6—Cleveland Orch. (Dohnanyi)
Mahler: Symphonies Nos.4 & 7—Vienna Philh. (Dohnanyi)

Verdi: Ernani—Luciano Pavarotti
Sibelius: Symphonies Nos.4 & 5—San Francisco Symph. (Blomstedt)
Haydn: Symphonies—Acad. of Ancient Music (Hogwood)

MCA Classics
Segovia Collection, Vol.9: Romantic works
Porter/Gershwin/Kern/Arlen: From This Moment On—Maria Ewing, Royal Philh.
The Play of Daniel/The Play of Herod—New York Pro Musica (Greenberg)
(ART & ELECTRONICS)
Tchaikovsky/Schumann/Balakirev: Violin Recital—Boris Berezovsky
Rimsky-Korsakov: The Golden Cockerel—Boalshoi Choir & Orch. (Svetlanov)

MUSICMASTERS
Brahms: Violin & Viola Sonatas—Oscar Shumsky, Leonid Hambro
J.C.F. Bach: Sinfonia—Orch. of St. Luke’s (Davies)
Saint-Saens: Piano Works—Anton Nel
Copland: Dance Panels; Short Symphony—Orch. of St. Luke’s (Davies)
Weil: Lost in the Stars—(Rudel)

NEW ALBION
Thomson: Early and as Remembered—Yvar Mikhashoff, Martha Herr, David Kuehn
Cage: Vocal Works—Joan La Barbara
Ingram Marshall: Alcatraz
Cowell/Cage/Harrison/Hovhaness/Satoh: Set of Five—David Abel, Julie Steinberg, William Winant
Messiaen: Visions de l’Amen—Edmund Niemann & Nurt Flns

NEWPORT CLASSIC
Schumann: Piano Concerto—Thomas Lorengo, Philomusica Antiqua (Newman)
Beethoven: Violin Sonatas—Evan Johnson, Anthony Newman
Goldmark: Rustic Wedding Symphony—Polish Radio Symph. (Bartos)

NEW WORLD
Del Tredici: Haddock’s Eyes—Narucki, Bloom, N.Y. Philh. Chamber Ens. (Mehta)
Cage/Harbison/Hartke: Recital—Michelle Makarski, Brent Mcnunn
Harbison: Concerto for Double Brass Choir & Orch.—L.A. Philh. (Previn)
Reynolds: Whispers Out of Time—San Diego Symph. Chamber Ens. (Sollberger)
Still: Chamber Works—Videmus Chamber Ens.

(Continued on page C-22)
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CLASSICAL MUSIC '90

PROGRAMMERS STRADDLE GENERATION GAP TO BRING CLASSICAL RADIO TO A CHANGING AUDIENCE

By PHYLIS STARK

Other stations, however, say the tried and true classical format is working just fine. "We don't have a silly approach," says Bret Werb, PD of KKGQ Los Angeles. "It's a mainstream meat and potatoes format." One thing that every programmer agrees on, however, is that the classical audience is changing. At the core of Mazza's approach is the idea that the only way to attract a younger audience is by packaging unfamiliar classical music in a familiar format. "The 25-54 demographic was brought up with a very different type of radio than the older demo," he says.

But across town, rival WQXR operations director Tom Bartunek has a different view. "We assume that [our audience] has outgrown the presentation style associated with rock." 'We assume that (our audience) has outgrown the presentation style associated with rock.'

(Continued on page C-27)

VIDEO PAYOFF MAY BE DOWN THE ROAD, BUT LABELS EXPAND CLASSICAL LASERDISK, VHS RELEASE PLANS

By CHRIS MCGOWAN

available this month, along with "James Galway Christmas Carol." "The Toscanini titles have had a good acceptance. When you mention them, there seems to be a smile on everyone's face," says Jack Pfeiffer, a 40-year producer for RCA/BMG Classics. "At the time, the production philosophy was very limited and they set the camera right on the maestro. You're stuck by the effectiveness of just watching him. You're riveted. It's great to watch his eyes, his expressions, and the minimal motion he put in to get this glorious music. It's a revelation." Restoration of the four-decade-old telecasts was a challenge. "NBC had restored the pictures, the video aspect, but the sound was terrible. So instead of using the optical tracks on the film, we synchronized the magnetic tape recordings [from RCA]. Synching it up was the most tedious thing in the world, even with computer assistance. But it sounds marvelous." Sony Classical also has a video series linked to a famed maestro, in this case the late Herbert von Karajan. The 45-title "Karajan Legacy" series consists of 17 live concert performances and 28 studio productions recorded from 1982 to '89, with the famed conductor himself supervising both the video and audio production. Sony Classical will make its video debut in November, when it releases the first four titles in the "Karajan Legacy" collection, along with the HDV-mastered "Murray Perahia in Performance," on laserdisk. The label will also launch five other classical titles on disk this year. "For the time being, we're concentrating on laserdisk. At some time we'll be releasing VHS, but that has yet to be determined," says Jim Gavigan, director of sales for Sony Classical. He expects to release roughly 10 Karajan laserdisks a year "once we get rolling." Sony Classical will distribute its laserdisks through the CBS Records distribution network, but "we'll also be opening up sub-distributors such as Image Entertainment," says
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—New York Magazine
RETAILERS BATTLE PRODUCT GLUT WITH GREATER SELECTIVITY, WHILE CUSTOMERS FEAST ON CHOICE

By DEVRA HALL

While the glut of classical product on the market is the big story—a mixed one of consumer abundance and dealer overload—another prominent trend finds record companies importing a readily available pool of repertory and artists from Eastern Europe.

According to Dieter Wilkinson, national buyer for The Musicland Group, "Labels are licensing a ready-made group of selections (from Eastern Europe) that are very credible, and selling them at very inexpensive prices." Wayne Olsen, purchasing agent for the northeastern chain's 85 Elroy/Record World stores, believes this to be especially true at the super budget line level. "Labels constantly approach me with new product lines. Everybody has got a piece of that action."

"People who are not normally in the classical business are suddenly getting all this licensed product and besieging you to purchase it," says Rubin Meisel, classical product manager for Wharehouse. "The problem," he continues, "is that in many cases it's the same product under different guises. It's not fun wading through the same standard repertoire again and again."

At Strawberries, the northeastern chain of 140-plus outlets, classical buyer Christine Brookley starts exercising her selectivity with "the old war horses." When a label releases the umpteenth version of a standard repertoire title, a retailer has to make some decisions. Musicland's Wilkinson starts backpedalling the earliest versions and the slowest sellers until he can get to "a more manageable assortment." Chuck Gorman, classical buyer for the Pittsburgh-based National Record Mart chain, feels that it depends on the individual release. "Sometimes it is better to buy the new release than to 'stock the cat,' but sometimes the deep catalog is more important."

When it comes to product from the major labels, there is little buyer resistance but a lot of creative selectivity. Sometimes the choice is not what to order, but how many. "I very seldom skip anything when it comes to the majors," says Skip Webb, manager of the Tower Classical Annex in Los Angeles. "Most of their deep catalog is too important to this store to skip, but I have cut back the number of each title." Other buyers find different ways to narrow their focus. Some concentrate on price points, importance of the label, or quality of the line. Mike Tully, music buyer for the Ohio-based Camelot chain, is especially selective about super budget line buys. "There are just too many, so we try to keep our selection interesting and vary what we are carrying. We buy a lot of the super budgets, carry them for a short term, and then go on to something else." Morgan Usadel, manager of Figaro's Classical Recordings in champagne, Ill., is very selective when it comes to importers and indies, but won't pass up much from the majors. "It comes down to knowing this market very well. First I ask myself who's going to buy this, and then I ask who's going to miss it if I don't buy it."

Selecting an assortment specifically tailored to a store's consumer base is the ideal. The Musicland Group's product coding system allows Wilkinson to zero in on the type of music the consumer is buying. By encoding the product as sonata, symphony, opera, vocal recital, baroque, etc., he can tell specifically what each store is selling. "I can take broad swipes within the word classical. If a store sells a lot of symphony recordings, I may decide to increase the spread of symphonic catalog in that store," explains Wilkinson. "Or, I can say this is an opera. I want this in my best opera stores, and know where they are."

Jeff Weinstein, owner of Jeff's Classical Record Shoppe in Tucson, Ariz., believes that in specialty stores such as his, the inventory is often equal to, or even more extensive than that stocked by the smaller chain-owned outlets. Many of the labels' smaller outlets carry only a basic selection, stocking their deeper catalog in the larger metropolitan locations. According to Meisel, the Wharehouse chain has an eight-level structure. "The highest level would carry roughly 10,000 titles including the majors and a selection of import product. Then it tapers down. The bottom level would carry 400 or so CDs and another 400 or so cassettes, focusing primarily on the budget and classical superstar product."

"People buy what they want to buy. Some people shop new releases, while some people only shop sale product."

and viewed as recordings of historic importance that a collector would want to get."

While the serious classical music customers may shy away from the bargain prices, the sales figures for budget-line CDs and cassettes continue to increase. Buyers agree that the budget CDs and cassettes live off the casual or impulse buyer with a limited income. "There's an audience out there that wouldn't normally buy classical music, but can afford to be a little bit adventurous because of the cost," says Brockley. Olsen believes that consumers question why they should have to pay high prices for a front-line CD when they can get super-budget classical CDs for $4.99. "The average customer buying basic repertoire is not concerned with the conductor or the reviews. He or she will pick the cheapest, the best or the longest disk," agrees Wilkinson.

Budget cassette sales are also soaring, but the front-line cassettes are dying. While Meisel and Tully attribute this downturn to the penetration of the compact disk, Wilkinson (Continued on page C-26)
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—Thomas Carlyle
or two below superstar status and work with them consist-
ently over the long haul. The label is not about to get into
bidding battles for superstar names, says Hensler.

As a new domestic marketing entity, Elektra International
Classics is in an expansionist mode. But Kevin Copps, VP
and GM, looks beyond his parochial mandate and takes note
of the industry’s tapering rate of growth.

While the EIC labels, Teldec and Erato, have a way to go
before they are fairly represented in the U.S., Copps is not
about to play the numbers game. “Our aim is not to build
a huge catalog. That is not consistent with the realities of the
current marketplace.” He looks ahead to a cumulative cata-
log of 600 to 700 titles a year from now.

More attention will be paid to midlines, particularly by
Teldec wing, as consumer resistance to full price stiffs.
There will also be more attention given to budget, even
though the latter is not a road that EIC travels with much
enthusiasm. “There is little profit in budgets,” says Copps.

“We must keep up with the competition.”

Erato is slated to introduce a new budget line, Residence,
early next year. It will start off with 15 titles.

Like most others, Copps doesn’t see many signs that the
audience for classical is growing. Music is no longer taught in
schools, and casual exposure from more frequent use in TV
 commercials, for example, does not convert very many to
the genre, in his opinion.

Copps places the promise of better business elsewhere.
He believes that classical record sales are, to a great extent,
tailer driven. The Tower chain created business wherever
it opened a new store. “The industry should genuflect to
Russ Solomon,” he says.

It’s for this reason that the EIC chief looks with anticipa-
tion to the arrival Stateside of the HMV retail chain. The first
two stores are due to open in New York this fall. Between
them they will occupy some 70,000 square feet of selling
space, outsize even by Tower standards.

Gunther Breetz, president of Sony Classical worldwide,
takes note “of the emergence of so many new labels and the
vast number of recordings being released.” But he doesn’t
feel that this diminishes the sales potential of “high-quality”
product.

Breetz is also convinced that technical innovations, particu-
larly on the hardware side, will stimulate new activity. He
reminds us that classical consumers have always played a
“leadership role” in supporting technological break-
throughs. As of this writing Sony is the only major that has
put out DAT software.

Here at home, Sony Classical domestic VP of marketing
Harold Fein sees plenty of opportunity for sales of new titles
by top artists, although he agrees that there has been some
falloff generally of front line product. Marketing is more im-
portant than ever, he says, but it must be sharply focussed
for best effect.

In Sony’s case, the prime marketing target is the “serious
consumer, not the casual buyer.” In large measure this
means stressing “state-of-the-art” technology. In effect, the
company is seeking to fashion a new image and set itself
apart from most competition in the consumer mind.

Midlines are holding up well, says Fein, while budget CDs
are being given less emphasis. As a matter of fact, the com-
pany has relegated budgets to its predecessor CBS Master-
works wing, no longer the home of new front line product or
newly issued midlines.

In common with most other companies, Sony considers
front line classical cassettes a dying duck. Fein expects to be
scratching the configuration as an automatic companion re-
lease to new CDs. They will appear on a much more selective
basis, he says.

It comes as no surprise that the industry’s importer/distrib-
utors encounter the same problems as the majors. They’re compet-
ing in the same crowded market and bidding for
attention and space in the same outlets.

Between the top four of the U.S. distributers of them all Qualiton,
Koch International, Harmonia Mundi and Allegro—they rep-
resent as many as 200 labels, pumping out up to 300 new
albums a month. That’s the way it has been until recently.
But there are signs now that the realities of the marketplace
are going to snip away at these numbers.

Rene Goffin, president of Harmonia Mundi, who has al-
ready cut the number of labels he represents to about
30, says he hopes to cut their number down to 15 before
long. From his perspective the outlook is bleak for a large
number of small labels; they can no longer maintain a profit-
able foothold in the market. Conversely, sales are holding up
well for the larger indies. The better labels are doing better
than before, but their number is decreasing, observes Goffin.

Koch International, too, expects to reduce the number of
labels handled, even though the firm is on an aggressive ex-
pansion kick. Michael Koepfle, president, admits his com-
pany has undergone a change in philosophy. “Instead of pick-
up labels left and right, we are pruning back our own
work with them,” he says. “Our emphasis will increasingly be on
the larger, more marketable labels or smaller catalogs with
highly interesting titles.” Small, expensive imported im-
prints with irregular releases or standard repertoire will be
kept off the market.

Koepfle will also devote more marketing clout to Ameri-
can music and American artists. The company’s own State-
side label, Koch International Classics, despite its name, has
had significant initial success in this area. Labels from east-
ern Europe, too, will find a more prominent place in the Koch
 roster. All is to be supported by greater marketing effort.

Alone among the importer/distributor group, Allegro
doesn’t expect to cut back measurably on the labels it now
handles. They total 100 or so, and that is a number company
president Joe Micallef feels comfortable with. However, for
every new label added now, one will have to go, he says.

Most of his volume, of course, comes from a relatively small
segment of that number.

The industry is now in a consolidation mode, following
the heady days of rapid growth spurred by the introduction
of CD, says Micallef. It’s a familiar pattern, repeated with each
 technological advance. “What we see now is the strong get-
 ting stronger, and the weak weaker.”

Proprietary bar-coding has helped Allegro get its labels in
chains and outlets elsewhere. It finds it more difficult to
match up with customers and consumers to spur sell-through.
It expects to give away up to 250,000 samplers next year. “Less stress on distribu-
tion, and more on merchandising,” is the way Micallef puts it.

TOP CLASSICAL ALBUMS

Following are the top classical albums from Sept. 23,
1 HOROWITZ AT HOME—Vladimir Horowitz—DG
2 TUTTO PAVAROTTI—Luciano Pavarotti—London
3 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
4 HOROWITZ: THE LAST RECORDING—Vladimir Ho-
rowitz—Sony Classical
5 BEETHOVEN: SYMPHONY NO. 9—Leonard Bern-
stein—DG
6 VERDI & PUCCINI: ARIAS—Kiri Te Kanawa—Sony
Classical
7 THE MOVIES GO TO THE OPERA—Various Artists—
Angel
8 HANDEL: ARIAS—Kathleen Battle—Angel
9 THE SUNDAY BRUNCH ALBUM—Various Artists—
Sony Classical
10 BEETHOVEN: SYMPHONIES 4 & 5—London Classi-
cal Players (Norrington)—Angel
11 WEIST: CARMEN—Jessye Norman (Ozawa)—Phil-
ips
12 BEETHOVEN: 9 SYMPHONIES—Arturo Toscanini—
RCA
13 HANSON: SYMPHONIES 1 & 2—Seattle Symphony
(Szczyski)
14 BRAHMS/BRUCH: VIOLIN CONCERTO—Nadja Sa-
lerno-Sonnenberg—Angel
15 BARTOK: 6 STRING QUARTETS—Emerson String
Quartet—DG
16 DEBUSSY: 12 ETUDES—Mitsuko Uchida—Philips
17 GERSHWIN: PORGY AND BESS—White, Haymon,
Copland, Rissi (Rattle)—Angel
18 DVORAK: VIOLIN CONCERTO—Midori—Sony Clas-
sical
19 CHOPIN: PIANO CONCERTOS 1 & 2—Murray Per-
kin—Erato (Classical)
20 VIVALDI: CELLO CONCERTOS—O'Farney—RCA
21 THE UNKNOWN PUCINI—Placido Domingo—Sony
Classical
22 BLACK ANGELS—Kronos Quartet—Nonesuch
23 TCHAIKOVSKY & VERDI ARIAS—Dmitri Hvoros-
tovsky—Philips
24 CLASSICS OF THE SILVER SCREEN—Cinematogra-
phic Pops (Kunzel)—Telarc
25 PAGANINI: 24 CAPRICES—Midori—Sony Classical

TOP CLASSICAL CROSSOVER ALBUMS

Following are the top classical crossover albums from
1 1712 OVERTURE—P.D.O. Bach—Telarc
2 HENRY V SOUNDTRACK—City of Birmingham Sym-
phony (Rattle)—Angel
3 CLEO FROM 5 TO 7—Goes—Criswell, Groenerdaen, Von
Stade—Angel
4 CHILLER—Cincinnati Pops (Kunzel)—Telarc
5 SHOW BOAT HIGHLIGHTS—Von Stade, Hadley,
Martin, Standard—Decca
6 FANTASTIC JOURNEY—Cincinnati Pops (Kunzel)—
Telarc
7 HAPPY TRAILS—Cincinnati Pops (Kunzel)—Telarc
8 THE ENCHANTED FOREST—James Galway—RCA
9 JAMES GALWAY’S GREATEST HITS—James Gal-
way—RCA
10 MUSIC OF THE NIGHT—Boston Pops (Williams)—
Sony Classical
11 ANYTHING GOES—Yo-Yo Ma, Spohre Grappelli—
Sony Classical
12 TRUMPET SPECTACULAR—Doc Severinson/Cin-
natic Pops—Telarc
13 VICTORY AT SEA—Cincinnati Pops (Kunzel)—Te-
larc
14 SALUTE TO HOLLYWOOD—Boston Pops (Wil-
liams)—Philips
15 SONGS OF INSPIRATION—Kiri Te Kanawa—London

Esa-Pekka Salonen

Jessye Norman
Distinctive Pressings

AMHERST SAXOPHONE QUARTET
Mozart: Quintet for Piano & Winds, K 452
Stravinsky: Three Pieces for Winds
Foss: Saxophone Quartet

SAXOPHONE QUARTET
Quartet No. 1

VEITZER AS HERNAZROYAL
PHILHARMONIC ORCHESTRA
Live in Moscow 2: The English Works
Wagner: Symphony No. 2
Britten: Serenade for Tenor, Horn & Strings
Knussen: Symphony No. 3

AMHERST SAXOPHONE QUARTET
with IURUN FOS
Mozart: Quintet for Piano & Winds, K 452
Foss: Saxophone Quartet
Transcriptions of Gershow & Blake

VALENTAS KUSINSKIS
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ROYAL PHILHARMONIC ORCHESTRA
Live in Moscow 2: The English Works
Wagner: Symphony No. 2
Britten: Serenade for Tenor, Horn & Strings
Knussen: Symphony No. 3

IGOR OISTRAKH TRIO
Bach: Trio Sonata No. 1
Beethoven: Sonata for Two Violins
Mozart: Amadeus
Moszkowski: Suite for Two Violins and Piano

AMHERST SAXOPHONE QUARTET
with IURUN FOS
Mozart: Quintet for Piano & Winds, K 452
Foss: Saxophone Quartet
Transcriptions of Gershow & Blake

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Knussen: Symphony No. 3

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MCAD-10050

CAROUSEL
Starring John Rait & John Clayton
MCAD-10049

THE KING & I
Starring Gertrude Lawrence & Yul Brynner
MCAD-10054
LOOKING AHEAD
(Continued from page C-10)

NIMBUS
Parry: Symphony No.1; Symphonic Variations—English Symph. (Bournemouth)
Bliss: Color Symphony; Metamorphic Variations—BBC Welsh Symph. (Wordsworth)
Weill: Symphonies Nos. 1 & 2—Gulbenkian Orch. (Swierczewski)
Kodaly: Hary Janos; Galanta Dances—Hungarian State Symph. (Fischer)
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Beethoven: Cello Sonatas—Anner Bylsma, Malcolm Bilson
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Gorecki: Lerchenmusik; String Quartet—London Sinfonietta, Kronos Quartet
Beethoven: Piano Sonatas, Nos.21 & 23—Richard Goode
World Saxophone Quartet: With Sandy Stewart, the New England Saxophone Quartet—The Bridge (Fennell)

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Beethoven: Fidelio—Jessye Norman, Dresden Symph. (Haitink)
Misa Luba—Marin Alsop, Scottish National Orchestra, Haydn: Symphonies Nos. 22, 78 & 82—Swedish Chamber Orch. (Salonen)
Kismet—Ramey, Patinkin, London Symph. (Gemignani)
Man of La Mancha—Domingo, Migenes (Gemignani)
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Haydn: Symphonies Nos. 85 & 86—St. Paul Chamber Orch. (Ozawa)
Copland: Appalachian Spring—St. Paul Chamber Orch. (Wolff)
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Mozart: Piano Concertos, Nos.9 & 17—Daniel Barenboim, Berlin Philh. (Barenboim)

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anything goes. Sound Warehouse’s classics buyer Charlie Reevus reports stacking the new Kronos disk in new age sections of his stores. Some stores cross reference new music. Mike Tully, the Camelot chain’s music buyer, says Philip Glass can be found in new age as well as classics. The same appears to be true in Tower Records’ Lincoln Center store in Manhattan. “Glass is merchandised both up and downstairs because there are a lot of people interested in him,” says Ray Edwards, the chain’s national director of classical sales.

The buying of new music is generally left to the classics buyers, although again there are exceptions. While Reevus buys Glass’s records for Sound Warehouse, he leaves the Kronos to his pop buyer. “Kronos is new age, and since we don’t have a new age buyer, it falls to the pop buyer.”

Reevus leaves the buying of more esoteric titles to individual stores: “Labels like Bridge I generally leave up to my key classical stores to do their own buying, rather than do anything, than wide.” A conversation with Gary Adgate, store manager for Sound Warehouse’s Classical Shop in Dallas, reveals that he puts the Kronos under chamber music. At Adgate’s store, the best sellers over the last two years have included the Kronos recordings, the aforementioned Harri-son-Jarrett collaboration on Musicmasters, and most of Part’s and Glass’s disks.

As to the new music customer, Adgate offers, “I have a feeling that record companies think it’s a crossover yuppie crowd, the pseudo intellectuals. It is, to some degree. But I think also it’s a specific, new music group, one that doesn’t necessarily buy new age and crossover. People who buy Arvo Part might also buy a New World record or one of the American symphonists on Delos.”

Asked who buys new music, Tower’s Jon Feidner quickly replies, “Yuppies—who else?” Feidner has been acting clas-ical buyer for the last year at Tower’s downtown store in New York. “They’re not single-minded customers, they’re people who buy from more than one department.

They certainly not typical classical customers. They tend to be youngish—the educated, esoteric type, they’re interested in what’s new and hot and trendy. That’s a big part of it.”

Feidner says the store’s most popular new music recording has “far and away” been those of Arvo Part’s music. “A few of the newer titles on Bridge have also done well,” he says, mentioning Tod Machover’s “Flora” and the late Jan DeGaetani’s recording of songs by Mahler and Berlioz. (Admittedly, the repertoire is hardly “new,” but DeGaeta-ni was always strongly identified with contemporary mu-sic.) On Nonesuch, Feidner reports response to Adams’ “The Wound Dresser” and Reich’s “Different Trains,” as performed by the Kronos.

Feidner too catalogs most new music in the classical depart-ment, although he emphasizes that it depends on the recording. The Kronos’ jazz disk with bassist Eddie Gomez went into the jazz section, as do some of New Albion’s titles, such as “Electric Rag” with the Rova Saxophone Quartet. Ingram Marshall, on both New Albion and Nonesuch, goes into the new-age section of his store.

New Albion’s founder and president Foster Reed thinks new music still has an image problem. “It’s often considered experimental music, not good music. People don’t know that good music can come out of experimental traditions.” Reed, who has recently added three full-time staffers to his opera-tion, reports his label’s best-selling titles as Harrison’s “La Koro Sufri,” with the American Gamelan and chorus, and Adams’ “Light Over Water.” (Adams recorded for New Albion before Nonesuch.) He estimates the label’s worldwide au-dience at 20,000, and characterizes New Albion customers as “people who listen to music as a primary activity. New Albion records don’t often work well as background music

(Continued from page C-6)
Gavigan. "I'm contemplating doing some promotions with the Sony Video people, there are possible tie-ins with the laserdisk hardware aspect. Now that we're owned by Sony and we're one big family, we have the ability to do these things. We're trying to develop a new synergy with the hardware-software angle."

Gavigan has great confidence in the future of laserdisk in relation to the classical music market. "Classical fans are definitely of the audiophile nature and they're more demanding in what they want. Laserdisk is something very appealing to them. We have real confidence in the configuration. I think, because of the prices of players coming down and being more available, that we're right around the corner from a real explosion in this market."

EMI Classics is also stepping into video. According to Tom Evered, marketing director for Angel Records, EMI Classics has licensed some dozen video titles to Pioneer Artists for laserdisk release in March '91. "We're doing some of the recordings here, but it's all financed and run through EMI Classics in London," says Evered. The titles will possibly also appear in the VHS format, though that is "not determined yet," according to Evered.

PolyGram Music Video kicked off its first classical music video releases on laserdisk in June of '91. Recent releases now have over 100 titles in the format, as well as some 30 programs on VHS. The programs have been released under the imprint of PolyGram labels such as Deutsche Grammophon, Philips, and London. This fall and winter, PolyGram will launch some 30-odd new classical titles on disk and a nearly equal number on VHS.

"All the record companies want to get involved in the laserdisk business," comments Pioneer LDCA marketing manager David Wallace. Pioneer and Image Entertainment are the two leading U.S. distributors of disks. "We distribute PolyGram and other classical product. Music is a general category is about 15% of our sales, and classical is a fairly healthy portion of that total."

Pioneer Artists, the music video-dedicated imprint of Pioneer LDCA, has been the other classical music leader besides PolyGram in disk. It also has roughly 100 such titles, and recently inked deals with Reiner Moritz and Associates in London for over 30 programs and with Kultur Video for 11 titles (along with the aforementioned deal with EMI Classics).

Image Entertainment has not licensed as many classical titles as Pioneer, but it has deals with both VIEW Video, HBO Video and Connoisseur Video, all of which have such fare. It has recently released programs such as "Swan Lake" with the Bolshoi Ballet through its Performing Images line. Image is also an important distributor of performing arts titles from many labels.

Teldec Video will make its debut in March of '91, with "about 15 titles," according to Kevin Copp, VP & general manager of Elektra International Classics, which will distribute Teldec Video in the U.S. The programming will come from about 100 titles licensed from the Allegro, Metropolitan and NVC catalogs. The Allegro titles will be launched on VHS and disk, the Metropolitan product only on laserdisk, and NVC in both formats. The ballet titles from among the licensed programs will "probably be released through None such," notes Copp. For Teldec, he foresees some 5-8 video releases per quarter in '91.

In the VHS realm, Kultur Video was the leading distributor of fine arts titles in the '80s and shows no signs of slowing its pace. Founded in 1980, the label now has over 200 programs in its catalog, with the vast majority of those falling into the classical music category. Recent titles include "Pavarotti In Concert In China," "Der Rosenkavalier," and...
VIDEO PAYOFF
(Continued from page C-25)

"Baryshnikov Dances 'Carmen.'" The label does four mailings a year to its aforementioned six-figure mailing list, sells its tapes to bookstores and catalogs, and has been distributed by PolyGram Classics since '86 in music and video stores. It is making its laserdisk start with the above mentioned hits from "Dances with Wolves." When Baryshnikov first started, we thought our major market would be video stores, but that was absolutely untrue," recalls Christine Lundeberg, Home Video VP of research and development. "Our type of program is best to music stores, museum gift shops, dance specialty stores, bookstores, and catalogs. "We have certainly seen video stores embrace fine art more in the last few years, and big chains like Blockbuster have made substantial commitments to us, but for classical product we see the majority of our sales in those other areas. We have our largest opening sale at stores-outlet cassettes," poitain Opera shop, record stores like Tower Records that have large classical music departments, and catalogs. Home Video has more than a dozen VHS releases set for this fall, and is also making its laserdisk premiere at that time through a joint venture partnership with New Visions Inc. The two disks are Mozart's "Così Fan Tutte" and Cilea's "Adriana Lecouvreur," both taped at Milan's La Scala (and also available on tape). "New Visions will help us with the manufacturing of the titles and and we will distribute," notes Lundeberg. Home Video will release at least 14 more titles shot at La Scala on both VHS and disk over the next few years.

On laser, she comments, "Consumer demand is just beginning to mount because there are more of these combination participation programs coming down in price to $500 and under. As we go into 1991 there is more demand for laser." VIEW Video is another important distributor of performing arts videocassettes. Its catalog carries a few dozen opera, ballet and symphonic performance titles. Upcoming releases include "Great Arias With Placido Domingo And Guest," "La Serva Padrona," and "La Scala" (which includes past great performances at the famed opera house). VAI has several dozen classical music titles, and recently launched the "Voice Of Firestone" series, which includes programs culled from more than 100 hours of televised concerts from between 1949 and 63. VAI bowed its first "Firestone" programs on tape in August, and is following with 10 more titles this month.

Other important distributors of performing arts programming on VHS include Paramount Home Video, HBO Video, Connoisseur Video and Pacific Arts Video.

RETAILERS
(Continued from page C-16)

points to the limitations in sound quality of the average cassette player. "Consumers don't want to spend a lot of money buying a product that they plan to listen to while jogging or driving," says Baryshnikov. "It's practical, we'll do it," concludes Usadel. "But it's good for the product, so we always try to support it." Baryshnikov points out that regardless of the sales figures, the stores, the artists and the labels all benefit from the exposure. "They serve their purpose, drawing attention to the store, the store's awareness of this artist, and the artist's appearance in town."

Strategies for special sales vary. "When a label is spending money on promotion and advertising, somebody is going to the stores for it," says Webb. "When we're promoting a product, we try to support it in the store."

"The product is a little more shoppable when we don't have to mark the shelf," says Tully, who agrees that making the best use of walk space means putting stock on it, prefers video over posters. "We're switching over to more video presentations, compiling all types of musical video, classics included, for all of our stores." All the buyers agree about customer appreciation of a pleasant atmosphere and a classically trained staff go a long way to developing repeat business. "It's practical, we'll do it," concludes Usadel.

NEW-MUSIC VENTURES
(Continued from page C-24)

for a cocktail party."

Reed feels that the glut of classical reissues has created an opportunity for new-music companies. "We're not competing against the flood," Reed says. "Our focus is a first-rate rendition of a Mozart concerto put out by 35 major labels at the same time," he says.

Bridge's Starobin concurs: "Unless you're talking about very major-label, big-name artists, it's really hard to sell standard repertoire in the current marketplace. But new music is by definition one of a kind, so a company like ours can really do well with reaching 2.5 million subscribers not counting newsstand sales."

Olsen feels that a combination of sale price and position in the store gets good results when Record World features new titles this way. "Baryshnikov (Continued from page C-2)"

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RADIO
(Continued from page C-12)

Mazza admits to having turned some of the older listeners off. "We are not the darlings of the classical music core," he says. "But we have done what we set out to do. If we didn't have the right approach, this whole thing would have blown up in our face."

KFSD San Diego PD Kingsley McLaren says, "There are those that think we are being too undignified with an upbeat delivery. We still have a responsibility to our core listeners." But despite his concern about dignity, McLaren was recently the star of the station's less-than-dignified "wake up with Kingsley" print ad campaign.

Dominowski says the hip approach "has and will cause a small group of listeners to react vocally" just as they did when WFMT began accepting pre-recorded commercials earlier this year. Although some listeners said it would be the death of WFMT, Dominowski says the reality is that now "the audience of the station is higher than it was a year ago."

"Classical radio right now faces a generation gap" of the core classical audience versus the newer, younger listeners, Dominowski continues. "The challenge is to design a station that can either please both of these diverse groups or to [have] a large enough audience that you will be able to serve just one."

Mazza seems content with just the latter. "Our station has staked its entire reputation on mainstreaming the classical format," he says. "We're carving out our own niche here. We think this is where the format is going nationwide."

Like the audience, the personalities on classical radio are changing and they no longer need to be as knowledgeable about the music as they once were. At WNCN, Mazza says, "we do not stress musical knowledge [because] we're talking to about two [listeners] who care about that." Although some artist information is provided, Mazza says it's mainly the "Entertainment Tonight"-type personality stuff.

And although McLaren will not call it a pop approach, he describes his station's on-air presentation as "warm and friendly with occasional interjections of humor, usually the subtle kind." Like Mazza, McLaren says "the history of the recording is irrelevant." In the between-piece chatter, it's "the music that's important."

As far as presentation is concerned, McLaren says, "I don't think we need to be wild, but I don't think we need to give it a false dig."

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MUSICAL AMERICA and the MUSICIANS CLUB OF NEW YORK salute Luc Ferrari, winner of the 1990 Koussevitzky International Recording Award for his composition "Histoire du plaisir et de la désolation" (performed by L'Orchestre National de France, Michaela Lu, conductor; Adda 581156). The KIRA prize is granted each year to the composer of a piece for orchestra that has appeared in its first recording.

RICHARD STOLTZMAN

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New York—As live performances demand ever more complex sound scenari- ods and signal processing, the need for skilled and creative sound technicians becomes more pressing. For those entering the field, training programs are available, as are some specific job opportunities.

Sara Kass says Greg Hall, operations manager with Clair Bros. in Lititz, Pa., "We're still looking for that same audio job as we fundamentally did five, or even 10 years ago." Robin Magruder, VP of field serv- ice at Westrex, notes that many of the new engineers today have background in live sound or stage setups but are still learning to work in a recording studio. Magruder says, "They come from all over the country; there are so many areas of the music business where you can make a living and live on the road." John Oliver of Sound Inc. adds, "That's the sound that reaches the ears of the audience. The complexity comes in reproducing what you hear in different environments." According to Steve Griffiths, with the Casado, Calif.-based Tinsco, engineers have to be both busier and busier trying to maintain the same level of service when faced with a higher level of complexity. "We are serious demands on the engineer. He has to work harder." Challenges facing engineers often translate into new demands placed upon equipment, as sound companies strive to make the engineer's job less difficult. Most sound companies feel that technology will always rise to the occasion. "You can use the MIDI control devices to make the equipment easier to use, and companies are working both internally and with other manufacturers on developing new gear and modifying existing equipment. "There's a large input from MIDI and digital controls, and that helps a great deal in terms of management of a large variety and a large number of cues for effect devices... The tendency is toward more digital control, which allows one pair of hands and one pair of ears to control and manage that many more cues. Monitor mixers are faced with their own special brand of angst, handling a stage that, like the Rock- ies, is vast and has to be covered with sound. "We're using MIDI technology to make the job easier," says Griffiths.

Sound reinforcement pros agree that manufacturers are making some effort to meet their needs. Although the majority of digital effects devices are geared toward studio use, their features are adaptable to live work, and MIDI controllabil- ity has become standard on most units.

Clair Bros. has begun using its new system processor, the Coherent Transfer System (CTS), which it de- veloped in-house over the last two years. The system incorporates the storage and processing of sound signals, and it is designed to handle sound system frequency response while eliminating the most common forms of distortion encountered in live sound.

R &D is an established, key part of the technology. (Continued on next page)
of our operation and it’s an ongoing process,” notes Magruder. “We are constantly working on new products and new developments to improve our existing products and working on new products to lead the needs of the marketplace. The goal is not so much to stay ahead of the curve but to develop products the market might not yet know it needs.”

The need for console recall and automation, virtually standard in the studio world, is yet unaddressed in the live sound field. “The time will come soon where it is increadible in the live sound environment, but it has to be the right design,” says Magruder. “That’s why studio consoles have yet to be pack-

aged or modified to meet the needs of the live sound field. GRiffths explained. “Once you sort out the connector differences, the reference levels are normally fairly consistent.”

Griffiths notes that EAW is working to keep ongoing with its gear consistent with one another, so that additional units may be rented as needed on a local basis. “If there’s a company that has the same gear an you, with the same connectors, same reference, life is much easier,” he says. “And the EAW people are trying for that.”

Because of its highly subjective nature, live sound seems to defy across-the-board standardization.

“Interfacing of components is an area where standardization is very useful, but there are different philosophies of sound system design and there’s different levels of the market in terms of volume, coverage, system clarity vs. consistency,” says Magruder. “There are many things that don’t lend themselves to one box or one idea being the ideal one for all requirements.”

Sound reinforcement professionals view the future in a positive light, noting that there is room for the straight musical performance and the multimedia extravaganzas. The secret to success is to be able to accommodate both. “Over the last five years the industry has exhibited a great deal of growth and maturity and a great deal of excitement both artistically and technically,” said Hall. “Witness successful tours like Madonna, the Who, and the Rolling Stones, and the acceptance those tours generated. We’d all like to think there’s no end in sight, and from a realist’s point of view, we hope that’s not wrong.”


daudio track

(Continued from preceding page)

the board. Pasquale De Villaggio assisted. Rendel Heart worked on a jingle project with Stroud. Peterson engineered, assisted by King.

Jeff Chance stepped up from the Music Mill to track and overhad his PolyGram album with producer Harold Shedd. Jim Cotton, Joe Scalfe, Paul Goldberg, and Mike McCarthy were at the board.

other cities

Vine Hill recording, located in Santa Cruz, Calif., is owned by new age pianist Gary Lamb, who recently mixed his fourth album, “Distant Fields,” there for Golden Gate Records. The project was co-produced and mixed on a Soundcraft Delta 200- Series console by Russell Bond. Atlantic act Troop recently took some time off from the M.C. Hammer tour to track at Airwave in Birmingham, Ala. Michael Panepento engineered. Kelley O’Neal cut tracks for its upcoming release to Delila, Panepento, and Sean Pezant engineered.

De La Soul (Tommy Boy) completed its second album with producer Prince Paul at Island Media Services in West Babylon, N.Y. Vinyl Rhythm Records completed mix sessions on the song “Do The Nasty.” Void engineered the project, strictly Rhythm staffers produced.

At Different Fur Recording, San Francisco, Erasure recorded a single to be included on a Chrysalis compilation album to benefit AIDS research. Mark Slagle engineered, assisted by Matt Murman, Joseph Wall, and Michael Neumaier (ProTools) and Steven Slichter (U.S.) for Razor Crest. Slagle assisted, Jack Killeen mixed the tracks, with Jimmy Robinson engineering and producing Ron Rigler assisted.

All material for the Audio Track column should be sent to Debbie Halley, Billboard, Fifth Floor, 49 Madison, Square W, Nashville, Tenn. 37203.
**BY JIM MCCULLAUGH**

LOS ANGELES—Buena Vista Home Video’s recent move to add a select number of major retailers as direct accounts for the first time (Billboard, Sept. 22) is viewed by many home video analysts as an inevitable movement toward more direct selling for the sell-through side of the business I see is that no one can sell the product better than we can. It’s just becoming a way of doing business. Nothing is changing that dramatically. The bulk of my sell-through business is going through racks and direct accounts anyway. And we’ve always been up front with distributors about this.

“There is a certain amount of logic in direct distribution for sell-through,” says analyst Bob Alexander, Alexander & Associates in New York. “It gives suppliers more control. It gets the reorder levels up and there is more of a supply-demand dynamic as it happens. You get closer to the buyer. In the rental market, it’s different. There are just too many outlets to supply directly.

“It also gives suppliers a window with what’s going on in the market place and what a retailer is thinking. I haven’t talked to anyone who wants to expand that on the rental side. The reality now on the sell-through side of the business is that you have some really major players and a studio can

(Continued on page 33)

**Canadian Sell-Thru Trailing U.S.; High Prices Blamed**

**BY PAUL SWEETING**

TORONTO—While the video rental market in Canada is strong and growing, the sell-through business lags well behind the U.S., according to leading industry executives attending Focus On Video ’90, held here Sept. 15-17.

Canadians, on average, spend about as much time at American spend renting videos, according to Bill Mechanic, president of international theatrical distribution and worldwide video for Buena Vista Home Video.

Sell-through in Canada, however, is roughly half as large as in the U.S. relative to the sizes of the total markets. According to Mechanic’s figures, unveiled during a panel entitled “Terrible Of The Industry,” sell-through accounts for only 10.6% of total revenues in Canada, compared to 25.6% of manufacturers’ revenues in the U.S.

According to figures compiled by the Video Dealers Assn. of Canada, the total Canadian video market amounted to $1.16 billion (Canadi- an) last year, including $900 million in rental revenue and $202 billion in sell-through.

Surprisingly, however, video specialists in Canada claim the largest share of the sell-through market anywhere in the world, according to Mechanic. Specialists’ share of the sell-through business in Canada is about 2.5 times greater than specialists’ share in the U.S.

That could change, however, if video retailers don’t develop more effective ways of selling video, warned Clifford Horwitz, president and CEO of Canada’s largest video chain, Jumbo Video.

“The mindset of the industry is geared toward a library approach,” Horwitz said, appearing on the same panel with Mechanic. “We have to start thinking more like retailers. There is no option but to compete aggressively in sell-through, because someone else will fill the void we leave—as has happened in the U.S.”

Jumbo Video, a franchise chain based in Oakville, Ont., has 58 stores, including 13 corporately owned locations and 45 franchise outlets.

“It would be pure folly for us to ignore the sell-through business, because eventually we will be hard pressed to sustain growth with rentals alone,” Horwitz said.

One major factor holding back the development of the Canadian sell-through market, the speakers agreed, was the higher retail list prices for movies in Canada. “Teenage Mutant Ninja Turtles,” for example, which will list for $29.95 in the U.S., carries a $29.95 (Canadian) price tag in Canada. Similarly, “Pretty Woman,” which will carry a $19.95 list in the U.S., will list for $22.99 (Canadian).

The difference is not due, as might be expected, to the exchange rate between U.S. and Canadian dollars, since virtually all U.S. program suppliers charge Canadian distributors in Canadian dollars, meaning the studios assume the exchange risk.

Rather, executives point to higher duplicating costs in Canada due to higher labor costs, as well as lower unit volumes, which tend to increase the unit cost of manufacturing and marketing to the studio.

Actually, Mechanic said, prices would be even higher in Canada were it not for its unique situation. Canada is a little behind the U.S. in accepting sell-through,” he said.

“Usually you start prices higher and come down as the mass market accepts the product. But because Canada is contiguous with the U.S., you can’t do that, because if there were a big price differential the product would be across the border in a minute.” Consequently, Mechanic added, manufacturers’ margins on sell-through product are not as good in Canada as in the U.S.

Another factor is the 13.5% federal sales tax assessed at the wholesale level, which tends to eat into retailers’ profit margins. The GST is scheduled to be replaced Jan. 1, 1991, with a 5% goods and services tax assessed at each level of the distribution pipeline. By spreading the tax burden across the distribution pipeline, executives believe the GST

(Continued on page 51)

**U.K. Surveys Parkfield Damage Entertainment Assets Are Key**

**BY PETER DEAN**

LONDON—As the U.K. home video industry continues to shake off the Parkfield Group’s $500 million crash this summer, attention is centered on the sale of its entertainment-related assets.

Of particular interest are the Pathé newsreel library and the wholesale division. The latter—headquartered in North London at Basingh Road—has attracted a number of companies, including Ingram Video and U.K. videocassette manufacturer New Additions.

The Basingh Road facility has been operating since July—when the Cork Gully firm was called in to administer Parkfield’s businesses following the suspension of the video distributor from the London clearing house—but under difficult circumstances. Manufacturers are asking for cash upfront or not supplying the wholesaler with product at all.

Putting a company into the hands of administrators is a relatively new procedure in the U.K. It means that Parkfield will be not be liquidated, while giving time to call in all debts and protecting the firm from its creditors.

(Continued on page 49)
**TOP VIDEOCASSETTES SALES**

**FILE WEEK ENDING OCTOBER 6, 1990**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Weekly Sales Rank</th>
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<td>ALL DOGS GO TO HEAVEN</td>
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<td>3</td>
<td>PETER PAN</td>
<td>GoodTimes Home Video RCA/Colonnade Home Video 7201/7021</td>
<td>Mary Martin</td>
<td>1960</td>
<td>NR</td>
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<td>5</td>
<td>M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM</td>
<td>Capitol Video C510001</td>
<td>J.C. Hammer</td>
<td>1989</td>
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<td>ELVIS: VOL. 1-CENTER STAGE</td>
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<td>Elvis Presley</td>
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<td>PLAYBOY WET &amp; WILD II</td>
<td>Playboy Video HBO Video 390</td>
<td>Various Artists</td>
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<td>TEEN MENTOR NINJA TURTLES: SUPER ROCKESTASIDE...</td>
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<td>LETHAL WEAPON 2</td>
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<td>Mel Gibson, Danny Glover</td>
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<td>13</td>
<td>THE SOUND OF MUSIC &amp;</td>
<td>CBS Video 1095</td>
<td>Julie Andrews, Christopher Plummer</td>
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<td>BANNED IN THE USA</td>
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<td>The 2 Live Crew</td>
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<td>THE KING &amp; I</td>
<td>CBS Video 1004</td>
<td>Yul Brynner, Deborah Kerr</td>
<td>1956</td>
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<td>Bruce Willis, Bonnie Bedelia</td>
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<td>Tom Cruise, Kelly McGillis</td>
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<td>BAMBI</td>
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<td>1942</td>
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<td>CAROUSEL</td>
<td>CBS Video 1713</td>
<td>Gordon MacRae, Shirley Jones</td>
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<td>Kerri Kendall</td>
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<td>BEACHES</td>
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<td>Bette Midler</td>
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<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney Home Video 909</td>
<td>Rick Moranis</td>
<td>1993</td>
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<td>RICHARD SIMMONS: SWEATING TO THE OLDIES</td>
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<td>Richard Simmons</td>
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<td>SEXY LINGERIE II</td>
<td>Playboy Video HBO Video 363</td>
<td>Various Artists</td>
<td>1989</td>
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<td>INDIANA JONES AND THE LAST CRUSADE</td>
<td>Paramount Pictures Paramount Home Video 31859</td>
<td>Harrison Ford, Sean Connery</td>
<td>1989</td>
<td>PG</td>
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<td>29</td>
<td>CALLANCES</td>
<td>Callans Productions Corp. MCA/Universal Home Video 80429</td>
<td>Catán &amp; Friends</td>
<td>1996</td>
<td>NR</td>
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<td>30</td>
<td>NEW KIDS ON THE BLOCK: HANGIN' TOUGH!</td>
<td>CBS Music Video Enterprises 149-4902</td>
<td>New Kids On The Block</td>
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<td>AEROSMITH: THINGS THAT GO PUMP</td>
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<td>Aerosmith</td>
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<td>32</td>
<td>HARVEY</td>
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<td>James Stewart, Josephine Hull</td>
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<td>34</td>
<td>OKLAHOMA!</td>
<td>CBS Video 7020</td>
<td>Gordon MacRae, Shirley Jones</td>
<td>1955</td>
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<td>35</td>
<td>PLAYMATE CENTERFOLD OF THE YEAR 1990</td>
<td>Playboy Video HBO Video 3634</td>
<td>Renee Tenison</td>
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<td>TEENAGE MUTANT NINJA TURTLES: HEROES</td>
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<td>38</td>
<td>STATE FAIR</td>
<td>CBS Video 1348</td>
<td>Andrea Andrews, Jeanne Crain</td>
<td>1945</td>
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</table>
PARKFIELD Fallout
(Continued from page 47)

..ing from increased business. Frank Brungger, director of RCA/Columbia’s retail division, thinks, however, that a long-term benefit may be the sobering up of an industry that has been experiencing enormous and unpredictable growth in a short time.

“The short term is obviously one of shocks, but long-term, who knows, maybe it will have a calming effect,” he says. “Maybe this is the time when the industry can consolidate its position, rationalize itself, and progress forward professionally, with business based on realistic facts and figures.”

Partly as a result of Parkfield’s diversity, the crash has had a multifarious impact on all sectors of the business. But the single most-asked question by the 11,000 creditors is how a company that was once capitalized at the sterling equivalent of some $564 million (at an exchange rate of £1.88 to the pound), with shares trading at $9.40 a piece, and that was $130 million in the black in April 1989, can end up being $50.75 million in the red in July 1990.

Speaking at a creditors’ meeting held in late August, former chairman Roger Felber was unable to account for the $182.3 million loss. He said that “fairly substantial write-offs in the entertainment division” were included in that figure, much of which is down to a “video mountain” stockpile of unsold cassettes.

“I don’t know where most of the write-offs took place,” said Felber, “but I believe that most of it was in video stocks. We were not aware of the extent of the commitments made for the delivery of videos.”

At the same meeting, the administrators said it was difficult to state exactly the scale of the losses, as there were no “formal accounts” in existence. In trying to explain how the crash could have happened, fingers have pointed at gross mismanagement, an ambitious and costly acquisition and production program, and a flawed distribution system that was over- and underselling due to an overoptimistic view of the market. According to one ex-employee, the company was starting to experience negative video sales: more tapes coming back than being bought.

The extent of the problem is that 10 million cassettes worth $75.2 million—$44.6 million were stockpiled—half of which are Warners and RCA/Columbia titles. For instance, there are allegedly more than 30,000 unsold copies of “The Witches of Eastwick.”

Stories abound by ex-employees, dismissed with wages outstanding, about problems faced with the video stockpile. A new computer system installed at the main warehouse at the beginning of last year’s high season had 300 bugs in it on day one, satellite warehouses that were attached to provide extra space were not connected to the computer, large amounts of product simply could not be located, and, at one stage, a warehouse was so full of cassettes that forklift trucks had no aisles in which to travel. Outstanding complaints and inquiries at one stage amounted to £2,000, with “2,000 new queries coming in each month,” according to a former employee.

(Two Private Eyes. Two sexy clients. Two dangerous suspects. Two love affairs. Too much.)

TOM BERENGER
ELIZABETH PERKINS
ANNE ARCHER

LOVE AT LARGE
A Film By Alan Rudolph

A DAVID BLOCKER PRODUCTION • AN ALAN RUDOLPH FILM
TOM BERENGER • ELIZABETH PERKINS • ANNE ARCHER “LOVE AT LARGE” ANNETTE O’TOOLE
TED LEVINE • ANN MAGNUSON • KEVIN J. O’CONNOR • RUBY DEE • NEIL YOUNG AND KATE CAPSHAW

PRODUCTION DESIGNER STEVE LEGLER. MUSIC BY MARK ISHAM. DIRECTOR OF PHOTOGRAPHY ELLIOT DAVIS
PRODUCED BY DAVID BLOCKER. WRITTEN AND DIRECTED BY ALAN RUDOLPH

Order Cut Off Date: OCTOBER 9th
Street Date: OCTOBER 25th
REGIONALS ROCKIN': It's the second annual Regional Chapter Week around the Video Software Dealers Assn. circuit and a lot of issues and ideas are surfacing. This seasonal round of meetings, all within a two-week span, was initiated to aid in allowing uniform elections and terms of office for the chapter directors. In contrast to a year ago, there are fewer speakers acrossing the country at a mad cap, an exception being management expert Burt Dubin appearing at three events. Also running up some frequent-flyer mileage is Rick Karpel, VSDA's director of regional chapters and government affairs, who journeys to the Idaho Chapter and then to the combined North Carolina/South Carolina Chapter beach blast. The week's first meetings Tuesday (2): Houston Chapter, Brookhollow Hilton, with a special panel on the new Telezation home video address statute and the anti-piracy push; Northern Ohio, Cleveland Hilton South, "Betsy's Wedding" screening plus "Pretty Woman" dance party; Southern Arizona, Viscount Hotel, Tucson, screening of "Deceptions"; Michigan Chapter, Sheraton Oaks Hotel, Novi, with management expert Dubin; Southern California, Embassy Suites Hotel, Anaheim; Northeast Florida, Inn At Indigo, Daytona, "Pretty Woman" screening; and North Texas, Dallas Parkway Hilton, with shoplifting expert Michael McCaffrey.

Wednesday (3) gatherings: Idaho Chapter, Cactus Pete in Jackpot, Nev., with Karpel; New York/New Jersey Vendor Night, Days Hotel LaGuardia, East Elmhurst, N.Y., with vendors Thr The Wall, Video Marketing & Publications, Fax Net, Knogo Security Systems, and PolyGram Video; Wisconsin Chapter, Brookfield Marriott, featuring national director Bill Archoos, Bill's Video, Winnipeg, and lobbyist Adrian Cohen speaking on personal-property taxes and obscenity issues; Central Arizona, West Court at the Buttes, Tempe, Central California, Ramada Inn, Fresno (Dubin here), too; Indiana Chapter, Radisson Plaza Hotel, Indianapolis, with speaker Rick Hill, VP of Mentalrobics Inc; South Florida, Holiday Inn North, Fort Lauderdale, featuring Shawn Ryan of Sensormart on shoplifting prevention; and New England, Holiday Inn, Dedham, Mass., with consultant Carol Reynolds on attitude development. Thursday (4) gatherings: Northern California, Oak Creek Inn, panel on recovering lost tapes and collecting delinquent accounts; Rocky Mountain, Sheraton Denver Airport (again, Dubin fresh from (Continued on next page)
U.K. V.I.D. TRADE ASSESSES FALLOUT FROM PARKFIELD COLLAPSE

(Continued from page 49)

These tapes are at the center of a number of legal wrangles between the administrators and manufacturer. A number of manufacturers, in-cluding the Canadian distributor of Parkfield's merchandise have claimed in court over damages and lost profits, while there is a fear that un-neccessary court battles may operate a massive legal war over the assets, the stockpile, it could swamp the market at a low price and cripple the financial position of the manufacturer.

Some video manufacturers have placed safeguarding retention orders on the tapes, in effect reaffirming their ability to control the tapes. Some distributors fear that the tapes are the still the property of the manufacturer. Nonetheless, Chris Burton—a former Parkfield employee—claimed at the creditors' meeting that tapes from many of the large labels were being sold to third parties at $29.20 each.

"This is very wrong. The profits from these sales should go directly to the creditors and not to the vultures of the video industry," Burton said.

Having seen up exclusive sell-through distribution deals with many major video distributors, Parkfield's demise has prompted companies like RCA/Columbia Pictures Video to accelerate the launch of its sell-through division. In fact, with adding an in-house marketing staff to administer the distribution of its product, MGM/UA has also just launched a retail division, while Warner brought sell-through in-house in June.

Wholesalers Terry Blood Distribution and S. Gold & Son have snapped up old Parkfield accounts, with TBD in particular making headway in the sell-through business by also signing distribution deals with MGM/UA, Palace, and Braveworld Video Collection International will be distributing product for RCA/Columbia, while Guild is expected to make an announcement about its sell-through plans in the near future.

The fate of Parkfield's retail affiliate channel Hollywood Video's 600 stores is also hanging in the balance as a result of the crash. The group, which aimed to give collective buying and marketing power to mom-and-pop stores, appears unlikely to survive.

FOR WEEK ENDING OCTOBER 6, 1990

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<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<td>3 51</td>
<td>BAMBI Walt Disney Home Video 942</td>
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<td>THE LAND BEFORE TIME American Home Video 80864</td>
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<td>TEEN MUTANT NINJA TURTLES: THE SHREDDERS... Family Home Entertainment 1981</td>
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<td>ALICE IN WONDERLAND* Walt Disney Home Video 36</td>
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<td>24 49</td>
<td>WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 502</td>
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* 17 gold certification for a minimum sale of 125,000 units or a dollar value of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for non-theatrical titles. 17A platinum certification for a minimum sale of 250,000 units or a dollar value of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for non-theatrical titles.
HOME VIDEO

Independent Film Maker Henry Jaglom
Featured In New Paramount Vid Collection

SOMEONE TO WATCH: In an era of hyperhardware films and megablockbusters, there is still plenty of room for independent filmmakers, according to director Henry Jaglom, who has been called by one critic the “definitive independent Hollywood film maker.”

“New Year’s Day,” Jaglom’s 1989 theatrical effort about modern relationships, which attracted quite a bit of critical acclaim, is the centerpiece of Paramount Home Video’s “The Henry Jaglom Collection,” which is being released Dec. 6.

Other titles in the collection will be 1986’s “Someone To Love,” which featured Orson Welles’ last screen appearance; “Can She Bake A Cherry Pie?,” made in 1983; and “Tracks,” a 1976 anti-war film starring Dennis Hopper and Dean Stockwell. Jaglom says he characterizes his works as “quality films and serious comedies” about human relationships.

“I’m lucky that I’m completely free of the [studio] system,” he says, “I can make any film I want and no one interferes with me. I write them, direct them, cast them, and edit them. You might love them or hate them, but they’re my films. I don’t think I could have done that in the 25-30 years I’ve been in Hollywood unless I was an expatriate. I think it’s a great time to be an independent film maker. For some, art in Hollywood may be a dirty word but 20% of American audience is 80 million people. That’s no chump liver. I don’t need any more than that. Steven Spielberg can have the rest.”

Jaglom says Paramount Home Video approached him initially about acquiring “Someone To Love” and later, “New Year’s Day,” for the home video market.

“I had been reluctant with my experience theatrically, thinking that perhaps with a major company in any form,” he says, “I was always selling my films to small independents but it didn’t take long to learn that in home vid

---

BUENA VISTA’S DIRECT-SELLING STRATEGY REFLECTS GROWING TREND

(Continued from page 47)

really pump product into the market. That’s a strong argument to do something in-house.”

Adds another industry analyst, “Disney is in a very strong position in that they can demand shelf space. And the exercise of that clout is more powerful when you are dealing directly with an account. I think Disney is trying to take that clout and make the movie sell itself through business reality happen. And, in particular, I think they want to make B-rated movies happen with ‘Pretty Woman.’ No question that they are a bellwether of the market.”

Alexander adds that “another reason you would be interested in going direct is you can better figure out your accounting, your marketing, your re-marketing. With a big account you have to re-market with a store I know if an ad campaign in Houston is working or not. A lot of people like that.”

Philosophically, we’ve gone away from direct sales in the last few years because we were still ramping up, still setting our policies,” says Bill Mechanic, president of international theatrical distribution and worldwide video for Buena Vista.

But the company’s recent move to add several direct accounts is “the result of several factors: low sales, returns, and the merchandising of our product.” Mechanic says. “We’ve now hit a point where we want to make B-rated movies happen with ‘Pretty Woman.’ No question that they are a bellwether of the market.”

Mechanic points out that accounts must have a sufficient amount of in-house distribution (Disney will not ship them) and they agree to sustaining the product for “our specifications,” and they must maintain dedicated retail space for Disney’s product on a year-round basis.

Within those parameters there is some flexibility. “You can’t expect a record store to display product (Continued on next page)
Duplicator VTR Tackles Defectives Problem In Canada Via Short Vid

Duplicator VTR, based in Don Mills, Ontario, has delivered 5,000 copies of an educational tape on defectives to Canadian retailers. The 10-minute tape shows examples of the 10 most frequent playback problems, discusses their causes, and explains what retailers can do about them. "We're trying to help retailers become better consultants to their customers about what can go wrong with a tape and how it can be prevented," said VTR president Hugh Coppen during Focus On Video '90, a trade show in Toronto, Sept. 15-17. VTR also distributed tapes to all retailers attending the convention. In a related note, all the tapes were duplicated using Shape Inc.'s new Genesis cassette (Billboard, Aug. 4), which Coppen called "impressive." However, Coppen called the use of the Genesis cassettes "a test" and said VTR has not committed to purchasing additional Genesis shells.

California Gov. Signs Anti-Piracy Law

California Gov. George Deukmejian has signed a new bill reducing the number of blank cassettes needed to trigger a felony prosecution from 1,000 to 100. The enactment of the California law—a revision of the state's existing "true name and address" statute—comes on the heels of a similar law in Illinois. It also brings to 16 the number of states where piracy laws have recently been updated to include video recorders and to make easier to obtain a felony conviction. The Video Software Dealers Assn., along with the Motion Picture Academy of America and the Recording Industry Assn. of America, has been actively lobbying for such changes at the state level. This year VSDA was involved in legislative anti-piracy efforts in Maryland, Illinois, Massachusetts, Rhode Island, and California. New laws were also passed in Arizona and Tennessee, both RIAA projects, and in New York and Louisiana, both undertaken by MPAA.

N.Y.'s Lightyear Launches Records Label

Lightyear Entertainment, the New York-based film and video production company, has launched Lightyear Records, a new label specializing in chil-

Deals: CBS/Fox; Video Trend; USA Group

CBS/Fox Video International has signed an agreement with Abrel Video for distribution of CBS/Fox product in Brazil. Video Trend has completed its acquisition of U.S. Laser. U.S. Laser principals David and Joan Goodman will continue to manage the operation. USA Group Inc., a Fort Washing-

BUENA VISTA TESTS DIRECT-SELLING STRATEGY

(Continued from preceding page)

the same way a mass merchant does," he says.

Mechanic says Buena Vista did not have specific discussions with distributors prior to making the move to direct sales. "There is always ongoing dialogue with the distri-

Mechanic says Buena Vista did not have specific discussions with distributors prior to making the move to direct sales. "There is always ongoing dialogue with the distri-

BUENA VISTA TESTS DIRECT-SELLING STRATEGY

(Continued from preceding page)

BUENA VISTA TESTS DIRECT-SELLING STRATEGY

(Continued from preceding page)

BUENA VISTA TESTS DIRECT-SELLING STRATEGY

(Continued from preceding page)
Arrow To Shoot Into 6 More States Distrib Extends Rackjobbing Domain

BY EDWARD MORRIS

MAYFIELD HEIGHTS, Ohio—Arrow Video, which is based here, has landed seven regional account executives in the Northeast, Midwest, and West Virginia.

Arrow has regional coverage in Cleveland and Port Clinton, Ohio; North Tonawanda, N.Y.; Hurricane, W.Va.; and Altamonte Springs, Fla.

Weiss declined to name specific accounts the company serves, other than to confirm that the Pharmardeep discount drug chain and Fisher’s Big Wheel are two major accounts.

Arrow landed the Big Wheel account, which generates about $30 million in annual sales, earlier this year, when the discount store chain decided to switch from a leasing arrangement to having its music and video recorded. N. Canton, Ohio-based Camelot Music, which ran the leased departments, decided it did not want to switch to a rack relationship, and Arrow won the bidding process.

Weiss declined to reveal total sales volume for Arrow Video. “The first four months of 1990, as far as our sales are concerned, were a little over 1989,” he said. “It leveled off in the fifth month, and I look for the back half of the year to be very, very strong. And I think that most of us are relying, unfortunately, more on the sell-through video business than on the audio business today.”

IN THIS SECTION
CMEM Will Get New Headquarters
New Releases Previewed
Indigo Girl Forms Label
A One-Stop Enters Promotion

Select-O-Hits Celebrates A Choice Year

MEMPHIS—Increased catalog sales, a burgeoning in-house record label, and an upsurge in the new category were among the several bright spots celebrated by the Select-O-Hits record-distributing company at its third annual showcase and party, which was held held Sept. 7-8.

In addition to distributing among 250 independent labels, the company also runs a one-stop. In total, it supplies product to more than 100 retailers—from single-store operations to the regional branches of such chains as Camelot, Dine Jockey, Sound Shop, Cat’s, and Tracks.

Johnny Phillips, chief and co-owner of the 30-year-old operation, reported that Select-O-Hits’ sales for the first eight months of 1990 are almost equal to sales for all of 1989, but he declined to provide total sales.

Catalog sales, Phillips noted, are up 10% over those for last year, largely because “so many labels are putting out catalog in CD.” He cited reissued titles from Fantasy’s Original Jazz Classics line, as well as from DCC, Telarc, and GNP. Allogator, he added, has put out about 20 of its old titles in CD format.

Phillips said he is excited about the fact that DCC is issuing a line of $5.98 classical CDs.

The new age genre has really picked up for us sold. Now, according to Phillips, that configuration accounts for “up to 10%—if not more” of total sales.

He says the increase in CD sales started soon after Christmas and has been steady since.

Vinyl sales are down to 2% or 3%, with the most active genre being blues singles, he said.

In 1989, Select-O-Hits established S-O-H Network to pick up, press, and distribute promising indie records that have insufficient financial backing (Billboard, Sept. 9, 1989).

The label scored initially with Grandmaster Sliceg’s “Shall We Dance (Electrify Side),” which remains the biggest S-O-H seller to date. Phillips estimates that in all

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Maureen Meets Managers. CBS recording artist Maureen McGovern, third from left, chats with executives from Rizzoli International Bookstores at the company’s third annual managers meeting, held Aug. 27 at the Rizzoli flagship store in New York. McGovern’s latest recording is “Christmas With Maureen McGovern.” Shown with McGovern, from left, are Christine Vaccaro, sales representative, CBS; Arund Lubbers, buyer, Rizzoli; John Biancati, VP of merchandising, Rizzoli; Martha Stewart, a leading lifestyle authority and the driving force behind Sony Classic’s “Dinner Classics” series; and Laraine Fern, director of product marketing, Sony Classics.

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HOME VIDEO IN STORE OCTOBER 9, 1990!
Glen Offers Retailers Tips
Service With A Smile Suggested

BY EARL PAIGE

LOS ANGELES—Maintaining a positive attitude and communicating excitement are as important as any elements in store management, according to consultant Peter Glen.

Glen, nearly a legend in the music retail community for his cynical and flamboyant style of critiquing various chains, made a presentation at the annual convention of 27th St. Terrance, Calif.-based Wherehouse Entertainment. After visiting numerous Wherehouse stores, Glen presented his findings at the convention, held Sept. 11-14 at the Stouffer Concord Hotel here (Billboard, Sept. 29).

Not only do stores offer excellent service, but it must be offered by staff who are both positive and inviting, said Glen. "I do need to say that salespeople have at least two seconds to get a tape from someone," he said. "So if you're too exhausted, too overworked, too jaded, too tired, too headachy—have you ever noticed that the world is full of winners?"

Store managers set the tone, said Glen. Staff "live right up to your standards. The people who work for you know that if you don't have dandruff, you aren't good. If you haven't cut your fingernails or changed your shoes in 10 years then that's the standard."

In what became a buzz around the convention, Glen hit especially hard on how he found so many managers do not wear the chain's uniform vests. Making repeated cynical comments, he said, "You can always identify a manager. They won't have on a vest."

Among more general criticisms, Glen said poor attitude and corresponding poor service are not just a knock on one store; they hurt the whole company. "If I have an insulting experience down at Rancho Tequila Del Monte Vista," it reflects chainwide, he said.

He implored Wherehouse employees to examine their attitudes and whether or not they do not like their jobs.

Companies that become complacent and that are not in tune with their customers are losing market share to the competition, Glen said, citing Nike, the sneaker manufacturer.

"Nike never looked out at the world, never got involved in the community, in health issues, and Reykjavik cans and knocked them right into the floor," he said.

"Do not wait for disaster. Right now music sales are soft. This could be a very good opportunity. Those of you who are at your best will realize that this is the time for innovation and revival—not the time for conservation and going down."

Glen repeatedly pointed out that the worst time to complain is "everybody is going out of business," he said. "Ames fired 17,000 people three weeks ago. This is a terrible time for a retailer."

Lashing out at the consolidation that has hit retail, Glen charged department store retailer Robert Caupmeau with doing "more to destroy retail in America than any other one else. He bought Allied Stores and Federated Stores—the stores were taken over by people who do not understand merchandise. They are making a money."

Boasting that he has toured the

(Continued on page 60)

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Wednesday, October 10, 1990
## NEW AGE ALBUMS

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<td>17</td>
<td>NOUVEAU FLAMENCO</td>
<td>PRIVATE MUSIC 05013</td>
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<td>FOREVER BLUE SKY</td>
<td>PRIVATE MUSIC 2073.2&quot;</td>
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## WORLD MUSIC ALBUMS

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<td>13</td>
<td>MEX WE DVEET</td>
<td>VANGUARD 75916/7026</td>
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<td>17</td>
<td>TWO WORLDS ONE HEART</td>
<td>VANGUARD 75917/7027</td>
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<td>21</td>
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<td>MOSAIQUE</td>
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(Albums with the greatest sales gains this week. Recording Industry Asso. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available in cassette and CD.)

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prices also disturbs Corum: "That's going to diminish our opportunity to do volume in those titles. It may be a good strategic move for the label, but the fact is we are going to sell free pieces at that mass merchant's store, and we're not going to be able to support the quantity of goods in those titles at $8.98 that we did when it was at $4.98—or, in many cases, retailing at $3.99 in our accounts," he said.

Corum concluded, "Once you lose [space], and they refit, it's not real easy to get it back. So what I see happening is, with music space at mass merchants is that with the demise of the LP we lost space. We, as a rack-jobber, picked it up with video. But that's not music. He says that audio could drop even lower in Arrow's product mix than its current 40%.

Weiss estimated that 95% of Arrow's video offerings are nonmusical titles. "Music video is a very small percentage of our business today," Corum added, "We would like to see that change, but [the shopper] is telling us that they are not ready to buy [music video] in our environment right now," he said.

Arrow can sell music video hits like offerings from New Kids On The Block, Corum said. "But the main $19.95 and $14.95 product is just not going that well for us."

Weiss acknowledged that consolidation among the retailers that racks service is converting the marketplace into a much more competitive environment. Although discounters are undergoing consolidation, Weiss sees opportunity for rack-jobbers by developing sectors such as supermarkets and deep discount drugstores.

Also, better service is a key selling point. "The key to any successful company, especially in our business, is productivity per store," he said. "That's what we have to build on."

"We have a very strong sales staff. We have people out there that are merchandising the departments, not just taking orders, not just scanning and wading inventories. We make it a point to communicate with them, almost on a weekly basis. We believe that the people out in the field are our eyes and ears, and that's really what makes it happen, as far as Arrow Distributing is concerned."

ARROW TO SHOOT INTO 6 MORE STATES (Continued from page 54)

"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year... and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what have you to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

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EDWARD MORRIS

DISTRIBUTOR'S TAPES, LPS

Select-O-Hits will conduct its fall restocking program in October and offer clients either a 5% or 10% discount on Select-O-Hits stock for 90 days' billing. Last year, the program included all titles; this year it is limited to the current year's titles.

Showcasing at the annual meeting were Lynn White & Her Blues Revue, S-O-H/Chealse Avenue, the

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Pfanstiehl
Indigo Girl Starts Own Label; Big Chief Cuts Deal With Metal Blade

BY DEBORAH RUSSELL

SINGER, SONGWRITER. Record Exec. Indigo Girls' Amy Ray has formed her own record label, Daemon Records, headquartered in her hometown of Atlanta. Ray and Indigo partner Emily Saliers will still record their own tunes for Epic Records, but Ray will use spare time—and spare funds—to "put back into the community" what she tool out.

Daemon's first signing is the Ellen James Society, a rock 'n roll foursome with guitar-based roots steeped in the postpunk tradition. Rough Trade will distribute the one-act label, as well as handle some Daemon promotion, says Ray. But she will run the show, when she's not on stage running her own.

"The label will basically run itself," Ray says. "I don't plan to make a profit, but if the label does make money, I'll just put it back into the artists."

Ray says she hopes to sign another local artist sometime next year, and if all goes well, she will hire some administrative help. Till then, she will focus on artists with a "purist" approach to their craft, and do her best to help local acts that have, in some way, contributed to her own success.

"We've been listening to the Ellen James Society for a long time, and they've inspired [Indigo Girl]," she says. When a financial backer offered to record the group, Ray stepped in and convinced them that she could do it better. "I had to [create Daemon] now. I wanted them to be my first group," she says.

For more information, call John Brand at 404-373-5159.

SWEET GEORGIA BREEZES. Atlanta's Intersound International, best known in classical and jazz circles, expands into the country music market this month upon signing an exclusive production and distribution agreement with newly formed Nashville indie DPI Records.

Country legend Hoyt Axton, who penned "Heartbreak Hotel," is executive director of the new label. She is joined by Jim Fogelson, former president of Capitol Records' Nashville division, who will be a director and consultant for DPI. George Collier, president of Nashville's Sound Marketing and onetime marketing director for Capitol/Nashville, will head DPI's sales and marketing division.


BIG CHIEF, BIG DEAL. New York's progressive metal label, Big Chief Records, has parted with Metal Blade for pressing and distribution via Warner Bros. The first release under the new agreement is Agony Column's second album, "Brave Words And Bloody Knuckles." Call Stephen Roche at 212-905-2060.

NEW AGE FOR THE PLANET. "Forever Blue Sky" by Bruce Bec-
Music People One-Stop Starts Marketing Firm
Division Aims To Raise New Acts’ Profiles At Retail

BY JIM BESSMAN

NEW YORK — In an unusual move, The Music People, an Oakland, Calif.-based one-stop, has spun off a retail-directed marketing division aimed primarily at supporting new artists at mom-and-pop outlets.

"Marketing is the key buzzword in the industry now, not promotion or sales," says Music People president Jason Blaine, who started the marketing division, dubbed Music People Marketing, July 1.

"There are so many artists out there these days that the up-and-coming ones need more attention," he says. Music People Marketing, then, seeks to take a select group of new artists to the stores.

Music People Marketing is not involved in contacting retailers who report to the trades, Blaine says. Instead, the company focuses on selling "artists’ tours" by contacting retailers as the shows hit their markets.

"Right now, all the marketing companies are calling us looking for Billboard reports — We need a No. 1 or a Billboard top 10," he says. "But that's not marketing. It's..." This artist is in town, get the record stores out there, display contesta, send T-shirts and in-store copies. Did you see the article in the trade? We'll make a copy and send it to you..."

Music People Marketing’s first project has been Zachary Richard's A&M debut album, "Women in The Room," which Blaine says has pop crossover potential if people are made aware of Richard and his new label affiliation.

He says that in marketing Richard, special mailings were sent to retailers, including press clips.

"Marketing is the key buzzword in the industry now" The company also helped coordinate local press for Richard, who purchased the cause by calling key retailers and thanking them himself for their support.

"The artists know that labels have other acts crossing over and multiplatinum pop acts, so they really appreciate the specialized attention they get here," Blaine says. "Even label owners tell us after they get used to us, like the idea of getting information from us — like a fax we sent out when Zachary was on 'Letterman,' which half the [branch] people didn't know about."

The marketing division's client roster, says Blaine, will be relatively small, composed of artists "we feel strongly about." Music People Marketing’s focus on developing artists differs from the one-stop's specialty. The Bay area-centered distributor, which services some 200 West Coast stores from Fresno, Calif., to Alaska, emphasizes urban genres like black, rap, gospel, and blues.

Blaine stresses the separation between the one-stop and the marketing division, although the idea is run by the one-stop's head of marketing, Nancy Lewis.

"While the marketing division is working Zack [Richard], we don't tell our [one-stop] accounts to put Zack in, when they may want Easy E or 2 Live Crew. [The marketing division is] not set up just for our [one-stop] customers."

Instead, the division is set up to generate retailer awareness, as well consumers awareness.

The marketing efforts are directed mostly at mom-and-pop retailers, Blaine says, "because they're more in tune with the music." He says that in-store play and word-of-mouth are the major elements in breaking new artists at these outlets, especially when radio play is lacking.

The Richard marketing campaign serviced some 400 stores across the country, according to Blaine. While these included some chain "top stores or main bayers," most were mom-and-pop outlets gleaned from lists obtained through "research, help from friends, pulling in favors, and other marketing people who know we aren't stepping on their feet and know what we're about.

The ultimate goal, he says, is to satisfy younger consumers who "want more alternative band [product] as soon as it comes out," not adult buyers who "once a year buy the new record by Anita Baker/labs."

"In this industry," he concludes, "if we don't develop new artists, in a few years what will we have?"

GLEN ADVISES RETAILERS

(Continued from preceding page)

world looking at retailers who make exciting presentations, Glen showed slides of tomato stands in Africa that he said were open "only five hours a week."

Tomatoes are basically the same from vegetable stand to vegetable stand, just like music tapes, said Glen. But he delighted in finding one stand operator who arranged his tomates in the shape of totem poles and various other geometric figures.

That operator, Glen said, stood out by having "discipline, imagination, 'just-do-it' courage, and humor — could you do all that just with tomatoes? This man does."
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France Lowering Tax On Hi-Fi Sales

PARIS—The French government has announced that it plans next year to reduce the value-added tax (VAT) on hi-fi equipment from the current 22%—a move aimed at stimulating growth in a sector that is lagging behind that of its European neighbors.

The record industry here also hopes to be a beneficiary of the move as expansion of the hi-fi market is beginning to cross over into software sales, particularly optical disks.

The 25-store retail chain FNAC, which in 1988 anticipated the government’s cut in VAT on disks by dropping prices to the 18% tax level before the measure was actually introduced, is taking a similar initiative for its hi-fi business, offering nonas a useful way to cut VAT reductions greater than that planned by the government, reducing the rate to 18% in line with sound carriers.

But Jean-Louis Petrait, FNAC president, unleashed a surprise at the press conference called to announce the price reductions when he revealed that FNAC now plans to set up its own record company.

“At present, there are no French-owned major record companies,” he said. “We don’t have the intention, or the pretension, to seek to become a major player within six months, but we do plan to build a new division to produce and distribute repertoire, to acquire licenses, and to move into music publishing.

“The record business is not, after all, too removed from our own line of business,” he said.

Unveiling the hardware price cut, Petrait said, “If the government really wants to give a boost to hi-fi sales and CD players in France, then it requires a VAT reduction of at least 15%, as was the case for sound carriers.”

The FNAC “advance” VAT cut is also seen as a response to the fierce competition in this sector between software and retail hardware market coming from hypermarkets and supermarkets.

These outlets currently account for 30% of France’s record sales and Intermarche, which groups 1,500 hypermarkets in France, is currently offering reductions of between 15% and 20% on hi-fi equipment.

In the hi-fi and CD player sales amounted to 800 million francs (some $154 million) last year when the VAT on sound carriers was reduced by 25% to 15% in 1988. It triggered a record boom that saw sales jump by 35% that year and by 20% the following year.

But figures released by SFNEP, the French IFPI group, show that the rate of growth has slowed to 10% for the first seven months of this year and that CD sales are growing only slowly.

Penetration of hi-fi equipment in France is 42% and of CD players 16%. These figures compare with 50% and 19%, respectively, for the U.K., and 52% and 25% for West Germany. The sluggish development of the hardware market is a major reason for the decline in the growth rate of software sales.

France’s hi-fi industry achieved gross sales of 5.5 billion francs ($1.05 billion) last year.

Record-Rental Biz In Japan

TOKYO—There were 6,094 recording outlets in Japan at the end of July, up just 3% on the total in mid-1989, according to a new survey conducted nationwide by the Japan Recorded Music Association, with additional input from record company sales divisions.

Each month, some 200 outlets either go out of business or are newly opened. The industry trade organization reports that 99.4% of the rental venues now signed JPRAs contracts to pay usage royalties.

Record-rental outlets first appeared in Japan in 1984, whereas the past decade has seen a total of 4,929 have opened, with 3,515 closures. Of the 6,114 remaining in June this year, only 770 were opened in or before 1985, followed by 343 that started up in 1986, 911 in 1987, 1,712 in 1988, and 1,652 in 1989. Just more than 500 outlets opened in the first six months of this year.

The survey reports that virtually all the outlets are handling CDs, with less than 4% still stocking vinyl albums for rental.

In recent years, many video rental stores have also been renting out CDs, while record-rental outlets are increasingly handing video in the rental market. The number of record-rental stores were also renting videotapes in June 1989, the percentage has risen to 78% a year later. Of the 500 plus stores that opened in the first half of this year, about 90% are handling both CD and videotape software. Just more than 20% of record rental outlets also sell books.

As for CDs held in stock, the total now stood at 25,225 million, up 47% from a year ago, and the number of CD singles has risen by 10% to an all-time high of 148,498.

The JPRAs report notes an average per-outlet stock of 4,028 CDs (up 25% on last year) and 868 CD singles (up 64%).

Record-Rental Biz In Japan Studied By JPRAs

BY SHIG FUJITA

BUZZARD

In the computer hardware market, a major pate-paniers leads into the future. The 25-store retail chain FNAC, which in 1988 anticipated the government’s cut in VAT on disks by dropping prices to the 18% tax level before the measure was actually introduced, is taking a similar initiative for its hi-fi business, offering nonas a useful way to cut VAT reductions greater than that planned by the government, reducing the rate to 18% in line with sound carriers. But Jean-Louis Petrait, FNAC president, unleashed a surprise at the press conference called to announce the price reductions when he revealed that FNAC now plans to set up its own record company. "At present, there are no French-owned major record companies," he said. "We don’t have the intention, or the pretension, to seek to become a major player within six months, but we do plan to build a new division to produce and distribute repertoire, to acquire licenses, and to move into music publishing. The record business is not, after all, too removed from our own line of business," he said. Unveiling the hardware price cut, Petrait said, "If the government really wants to give a boost to hi-fi sales and CD players in France, then it requires a VAT reduction of at least 15%, as was the case for sound carriers."

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INTERNATIONAL

Danish Police Nab Alleged Audio Pirates
Raids Conducted On 2 Companies; 2 People Charged

BY DAVID ROWLEY

COPENHAGEN, Denmark—Danish police swooped on an alleged piracy operation recently, arresting four people from two different Jutland towns. Those arrested were Mogens Vil- ladsen and his wife, Sonja, of Netto Music, and cassette manufacturer Leif Kristensen and his wife, Jette, of LJ Music. Later the two men were charged with fraud, piracy, and copyright infringement.

Their companies specialize in low-cost compilations that are distributed through Danish supermarkets and gas stations. The police raids, during which the account books of both companies were seized, centered on five different addresses in North Jutland. They were the culmination of two years of investigation by the police, IFPI Denmark, and the Nordisk Copyright Bureau.

At an initial hearing of the charges, a misappropriation of $42,000 (at an exchange rate of 5.95 Danish kroner to the dollar) was alleged. More charges are expected after the companies’ books have been examined.

The hearing also revealed associations between the two companies and other European firms, notably Netherlands-based Eastern Cassette Recording, which was raided by Dutch police over piracy allegations last November (Billboard, Dec. 2, 1989). The two men are also suspected with companies in Germany, Austria, and England.

IFPI’s commercial operations controller, Martin Westermann, in charge of most of the investigations, says suspicions were initially aroused in 1989 when a wholesaler was found to have received a large number of copies of a Kim Larsen album licensed for one year to LJ Music by CBS Records in 1984. The investigation widened to check out four different Larsen albums similarly licensed during the same period.

Other acts whose material is alleged to have been pirated include the Beach Boys, Fleetwood Mac, Simon & Garfunkel, Johnny Cash, Dolly Parton, and Bob Marley.

Westermann says the police have evidence of 50,000 pirate copies being sold by manufacturer LJ to various wholesalers, excluding Netto. But, he adds, Netto as a wholesaler is believed to have taken about 90% of LJ’s stock.

NEWSLINE

French Rock Rolls Into The U.K.
In 5-Day Promotional Extravaganza

PARIS—A major initiative to promote French rock music in the U.K., mounted by the Ministry of Culture in collaboration with copyright society SACEM, is being staged Sunday (8)–Friday (15) in London, with input from Festival organizer Vince Power. Banned “Fall For France,” the campaign includes concerts at three venues: the Mean Fiddler, the Subterrana, and the Powerhouse. Acts involved include Tani, Faisals, Orianthi, and the Beach Boys.

The event follows the opening of a French music office in New York (Billboard, Sept. 15) in a bid to French pop/rock an international profile.

S.O.S. Saving International Management

LONDON—U.S. producer/manager Shannan O’Shea, with Australian publicist and marketing executive Meredith Cork, has set up the S.O.S. Group of Companies, incorporating S.O.S. Creative Marketing Management and S.O.S. Creative Management, as an international operation based here.

New to the roster is production/writing team Womack & Womack, now producing a Ruby Turner album, and Los Angeles-based engineer/producer Jack Rouben. They join producers Jimmy Miller, Julian Standen, and Steven Forward. The marketing division is handling Island artist Danny Thompson’s 35th anniversary in music.

Japanese CD Production Value Dips

TOKYO—The value of CD production in Japan in July showed a sharp dip of 23% to $42.4 million, compared with the same month last year. In volume terms, CD production that month rose 12% to 9,025 million units, including just more than 5.6 million CD singles. The CD format accounted for 99% of audiok production, with vinyl albums totaling only 224,000 units (down 23%) at a value of $1.9 million.

Super City New In Brussels’ Neighborhood

BRUSSELS, Belgium—The Super Club Group here will open Super City One at Louvain, near Brussels, on Oct. 27. The complex comprises seven theater/cinemas, offering a total of 2,100 seats, along with shops, restaurants, and a store. The venue is equipped with Philips and Kinoton technology, with a THX sound reinforcement system.

Faber Team Publishes A ‘Companion’ Book

LONDON—“The Faber Companion To 20th Century Popular Music” has been published here by the long-established Faber & Faber book publishers. It was compiled by Phil Hardy and Dave Lang, and with more than 2,000 entries, claims to cover the entire gamut of recorded popular music this century. The two archivists previously collaborated on the 1976 “Encyclopaedia Of Rock.”

Irish Music-Management Class Is In Session

DUBLIN—Ireland’s first pop/rock music management and information course has started at Ballyfermot Senior College here, alongside its second rock school performance/promotion course. Although Ireland has no shortage of promising new bands, there is a marked lack of experienced managers. The management course is the brainchild of Keith Donald, popular music officer with the Arts Council—holder of the only such post in Europe.

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COOPER/H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING
OTTAWA—Telemedia Inc., the beleaguered Montreal-based broadcast and publishing firm, has made its first big moves under its new president. The plug has literally been pulled on money-losing CKCV-AM Quebec City, and a deal has been struck to buy rival top-rated CHRC-AM.

New Telemedia prez trying to cut red ink

The surprise moves came Sept. 21 and are bound to spur many complaints to the federal broadcast regulator. Never before has a chain simply shut down a station and bought a competitor.

And the Telemedia shakeout may not be over just yet. Other stations may be closed, and the chain may set its sights on broadcast outlets outside of its Ontario and Quebec base.

In a statement, Telemedia said it had pumped nearly $12 million into CKCV in the last 10 years; recent losses have been running at about $500,000 annually. The purchase price of CHRC was not disclosed, and the deal must be approved by the Canadian Radio-television and Telecommunications Commission (CRTC).

Interestingly, only last month the CRTC censured CHRC for the recurrent on-air shenanigans of talk-show host Andre Arthur, one of the station’s owners. CHRC was given only a one-year license renewal and put on notice that it had to clean up its act. Arthur had been the target of myriad complaints for his controversial weekday open-line show, the most popular in the fiercely competitive market.

The shortened renewal—station licenses usually run five years—was viewed as a test of the CRTC’s new style under chairman Keith Spicer, who argued that freedom of speech had its limits.

Under its new leadership, president James McCoubrey in particular, Telemedia appears ready to stem the tide of red ink that saw it register a loss of $500,000 in the nine months ended May 31, down from a $3.4 million profit during a so-so year in the same period one year earlier. McCoubrey has served notice that many of the chain’s community newspapers are on the block. CKAC Montreal, however, is highly profitable and not for sale. CTFP Quebec City is also in the black and not on the block.

CKCV was founded in 1925 and bought by Telemedia 15 years ago. Telemedia Radio president Claude Beaudoin said that everything was done to put the station back on track, but “the only conclusion to be drawn is that Quebec City has one radio station too many.” Indeed, the 15 stations in the market constitute a large number for a francophone city totaling about 300,000 residents.

Under the deal, the existing CHRC owners retain CHO-1 FM Quebec City.

Native Radio Rules Softened
Policy Aims To Quell Discontent

OTTAWA—The federal broadcast regulator says that aboriginal broadcasting needs to be stronger, so it has loosened its reins on native radio and TV stations.

Following two years of public consultations, the new Native Broadcasting Policy removes advertising and promise-of-performance rules from aboriginal radio stations when they are the only stations operating in their market. In competitive situations, a six-minute limit will be imposed for any one hour, with a daily limit averaging four minutes of advertising per hour, and substantial compliance with a promise of performance will not be sought.

The policy comes as native/non-native relations in Canada are at arguably an all-time low. This summer, Mohawks in Quebec built two barricades around native land and held police at bay for weeks; one standoff, at press time, still exists in Oka, Quebec. And a native member of a provincial legislature, taking up his people’s cause, used a procedural tactic to single-handedly derail a proposed series of constitutional amendments in June.

There are nearly 100 such stations in Canada, primarily on reserve and in small communities, mainly broadcasting in native languages. Earlier this year, the federal government cut funds for native broadcasting societies; the Canadian Radio-television and Telecommunications Commission move recognizes the financial difficulties.

The Canadian Assn. of Broadcasters had argued that native stations shouldn’t be allowed to compete for advertising in markets in which they faced competition. So far, the association hasn’t commented on the CRTC decision.

“By recognizing the need for a stronger broadcasting voice for Canada’s first peoples, we hope this new policy will facilitate the indispensable dialog between them and other Canadians on a basis of equal dignity and mutual respect,” says CRTC chairman Keith Spicer.

In one area, though, the CRTC opted not to strengthen opportunities for natives. It chose not to define native music, and as such, decided not to impose native-music quotas on the stations. Instead, it said native broadcasters must take the lead in providing opportunities and supporting native artists, musicians, writers, and others.

Telemedia Silences CKCV, Sets Sights On Rival CHRC

By Kirk LaPointe

OTTAWA—Telemedia Inc., the beleaguered Montreal-based broadcast and publishing firm, has made its first big moves under its new president. The plug has literally been pulled on money-losing CKCV-AM Quebec City, and a deal has been struck to buy rival top-rated CHRC-AM.

New Telemedia prez trying to cut red ink

The surprise moves came Sept. 21 and are bound to spur many complaints to the federal broadcast regulator. Never before has a chain simply shut down a station and bought a competitor.

And the Telemedia shakeout may not be over just yet. Other stations may be closed, and the chain may set its sights on broadcast outlets outside of its Ontario and Quebec base.

In a statement, Telemedia said it had pumped nearly $12 million into CKCV in the last 10 years; recent losses have been running at about $500,000 annually. The purchase price of CHRC was not disclosed, and the deal must be approved by the Canadian Radio-television and Telecommunications Commission (CRTC).

Interestingly, only last month the CRTC censured CHRC for the recurrent on-air shenanigans of talk-show host Andre Arthur, one of the station’s owners. CHRC was given only a one-year license renewal and put on notice that it had to clean up its act. Arthur had been the target of myriad complaints for his controversial weekday open-line show, the most popular in the fiercely competitive market.

The shortened renewal—station licenses usually run five years—was viewed as a test of the CRTC’s new style under chairman Keith Spicer, who argued that freedom of speech had its limits.

Under its new leadership, president James McCoubrey in particular, Telemedia appears ready to stem the tide of red ink that saw it register a loss of $500,000 in the nine months ended May 31, down from a $3.4 million profit during a so-so year in the same period one year earlier. McCoubrey has served notice that many of the chain’s community newspapers are on the block. CKAC Montreal, however, is highly profitable and not for sale. CTFP Quebec City is also in the black and not on the block.

CKCV was founded in 1925 and bought by Telemedia 15 years ago. Telemedia Radio president Claude Beaudoin said that everything was done to put the station back on track, but “the only conclusion to be drawn is that Quebec City has one radio station too many.” Indeed, the 15 stations in the market constitute a large number for a francophone city totaling about 300,000 residents.

Under the deal, the existing CHRC owners retain CHO-1 FM Quebec City.

Native Radio Rules Softened
Policy Aims To Quell Discontent

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This is an exciting time for Spain—its culture, its new look into the 90's, and, especially its music and entertainment. Billboard is preparing a special showcase of the present state of Spain as it gets ready for a monumental and historic 1992! In this issue we'll be taking a look at:

**SPAIN'S PLANS FOR 1992**
- Sevilla World's Fair
- Madrid's Cultural Center
- Barcelona's Olympics

**SALES ANALYSIS**
- AFYVE Charts
- Controversy Over CD's

**THE SALSA 'BOOM' IN SPAIN**
- Homegrown and foreign talent.
- Promoters.
- Venues.
- New privately owned TV stations.
- Plus radio and press.

**MUSIC PUBLISHERS**
- Plus many other outstanding topics!

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**Cierre de Editorial:** 9 de Octubre

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**GIRAS**
- Arista más famosos Españoles
- Artistas más famosos Españoles y extranjeros.
- Promotores.
- Sitios.
- MEDIOS
- Nuevas televisiones privades.
- Radio Y Prensa.

**CASAS EDITORIALES**
- Mucho Mas
- Asuntos tan importante!

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**CLASSICAL KIDS**

**Label Is In Tune With The Times**

OTTAWA—Trite as it may sound, Susan Hammond seems to have the knack of being in the right place at the right time.

Just as children’s music was coming of age, along came Hammond to soothe the guilt-ridden parent who wanted to expose a child to classical music without it inadvertently being bedtime music. Her Classical Kids label combined compelling storytelling and snippets of the masters, and more than a few young urban professionals (among many others) gobbled up the products: “Mr. Bach Comes To Call!” and last year’s...
Sao Paulo Radio Moves To An American Beat

SAO PAULO, Brazil—This city with a metropolitan-area population of 14 million has overtaken the Argentine capital of Buenos Aires as the most important urban concentration in South America. It has more radio stations than elsewhere and these have followed a U.S. operational style as compared with the “European tradition” that persists in Argentina.

In Sao Paulo, the American influences are most strongly felt in the station FM arena, which has now outstripped the AM sector in the ratings. Zeca Almeida Prado, a Brazilian radio producer, says, “Sao Paulo stations are still in a development stage and haven’t yet adopted strict-line programming as happens in the States, but the well-defined segmentation in various formats is very close to the U.S. way of doing things.”

He notes that Sao Paulo broadcasters mostly have strong promotion departments, as is widely the case in the U.S., whereas most other South American operators do not. They are also the first in South America to mix new marketing techniques with the old, such as permanent monitoring of rival stations—something rejected almost out of hand by most South American territories.

Sao Paulo radio stations also lead in the use of new technology. A few use computer software for scheduling. In the case of Transamerica Radio, the most traditional pop outlet in town, the software was written personally by program director Ricardo Henrique.

CD music is increasing quickly on the air, up to 80% on Jovem Pan radio.

But, despite the similarities with U.S. radio, Sao Paulo broadcasters have to keep close watch on local trends. The phone-in format is now rated “old-fashioned” by Brazilian city-dweller listeners.

Most of the key Brazilian stations belong to media conglomerates and constitute informal networks with other broadcasters in different cities, sharing the same jingles and aiming at the same socio-economic group. But they do have individual program directors in each city.

Transamerica is pioneering a new radio development here. The Sao Paulo station is looking to assemble a satellite radio network, linking various different cities, centralizing live programming in one location.

DUTCH LIGHT MUSIC
(Continued from page 63)

Richard Denekamp also believes such a station would give new impetus to sales of recorded light music, both new and catalog.

John de Mol, MD of the Conamus Foundation, which promotes Dutch light music in the Netherlands and abroad, is less enthusiastic. “I know the distinct Anglo-American musical preference of Pim Jacobs,” he comments. “I think the station should play at least 25% light music of Dutch origin, otherwise we’re not interested and won’t support it.”
SINGLES
1. TOM'S DINNER
2. THE JOKER
3. UNKNNOWN BOP
4. NEW KIDS ON THE BLOCK
5. MIXED IN THE万余
6. THE KINGS 0F OIL
7. THE RIGHT COMBINATION
8. THE SHAMES OF...
9. THE EYES OF THE WORLD
10. THE WEIRDOS FROM MARS
11. THE WATERBOYS
12. THE ROYAL VIBES
13. THE ROYAL VIBES
14. THE HOLLIES
15. THE CURE
16. THE STRANGLERS
17. THE EAGLES
18. THE JIMMY BARNES BAND
19. THE JIMMY BARNES BAND
20. THE LEVELLERS

ALBUMS
1. UNKNNOWN BOP
2. NEW KIDS ON THE BLOCK
3. MIXED IN THE万余
4. THE KINGS 0F OIL
5. THE SHAMES OF...
6. THE EYES OF THE WORLD
7. THE WEIRDOS FROM MARS
8. THE ROYAL VIBES
9. THE ROYAL VIBES
10. THE HOLLIES
11. THE EAGLES
12. THE STRANGLERS
13. THE JIMMY BARNES BAND
14. THE JIMMY BARNES BAND
15. THE LEVELLERS
**CALENDAR**

A weekly listing of trade shows, conventions, award shows, and other notable events.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

**SEPTEMBER**


**OCTOBER**

Oct. 7, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifetime Achievement to David Handel, chairman/CEO of Handelman Co., sponsored by the A2L Music Video Group, at the Hyatt Regency, 420 N. Water St., Chicago. (312) 236-9741.


Oct. 9, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. 615-244-2840.


Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. (312) 226-3340.


Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7220.


Oct. 12-17, Keynote "90, copyright and music conference, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swensen, 512-472- 7979.


**NEW COMPANIES**


Hard-rock quintet honks on a debut notable for leathery band performances and keen songwriting. Lead vocalist Anderssen’s tensile delivery may remind some of Bonnie Scott, but group honks distinctly KC/AC/DCisms for a more melodic, less riff-happy approach. “Industry,” “Love’s Hate,” and surprising cover of Johnny Cash’s “Folsom Prison Blues” will all attract tougher album rockers.

THE MANGINI POP ORCHESTRA

Maniac In Sorrow—Mothers, Murderers, Mysteries

PRODUCER: John McClure

Atlantic RCA 6047

Henry Mannei makes a dandy return to RCA Victor, where his career at the label produced hit pop or TV theme single or album. Here, his leaner-known works are done with aplomb, showing that his creative offering is far more than a writer of tuneful themes, but a songwriter who ranks at the top of the Hollywood heap.

THE GETO BOYS

Rico Nasty

PRODUCER: Chris Davis

Def Jam RCA 6047

Major-label bow by Houston rap quartet is virtually a line drive in the dirt. Geffen decided not to cross it, and now Jack Thompson has the band in his crosshairs. Album, which features a number of remixes from two previous indie releases, is often horrifyingly violent and profane. It should be subjected to protracted debate (and, probably, legal activity); however, controversy over the product will still sell sales through the roof. Bottom line: This is one of the heaviest albums ever made.

SINGER: Don’t sleep! Watch your Daughter up

PRODUCER: No. 1

New Profile Atlantic/Latins/Columbia 48917

And here’s another rap act sure to fan the wrath of trigger-happy censors.

PASSION

it’s nice to be loved

PRODUCERS: Various

Atlantic 80014

Pass of the album who cringed at horrorable-sounding original CD release will remain at crisp, remastering and remixing job here; additional bonuses are some fascinating alternate takes, jams between the Dominos and the Allman Brothers, and detailed booklet. Levenson, producer of best-selling Clapton retrospective “Crossroads,” does another ace job on this guitar classic.

VANILLA ICE

To The Extreme

PRODUCERS: Various

Ultra Records 590

First single, “Ice Ice Baby,” completely swept the Hot 100 chart, and the album will undoubtedly do the same since this white rapper has plenty of rhythmic power and slickness. This takes a streetwise approach on most tracks, rapping over previously selected samples. And for once, programmers don’t have to worry about culling tracks for offensive material.

NEW & NOTEWORTHY

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**NEW AND NOTEWORTHY**

**SPECIAL GENERATION**

*Love Me Just For Me* (3:55)  
PRODUCER: Phil Noble, Brian房租
WRITERS: Michael C. June, Carl Coty
PUBLISHERS: Jody-Wax, Jody-Wax
EMI: 47525 (7" single; cassette version also available; MCA: 47525-12 (12" single), cassette version also available; MCA: 47525-12 (12" single).  

**BLACK BANANA**

*The Time* (4:23)  
PRODUCER: Freebird
WRITERS: The Time
PUBLISHERS: Time, ASCAP
MIXER: Keith Comer
PHONICAS: Printemps
SINGLE: 12" single

**ANGELA WINBUSH**

*Please Bring Your Love* (4:18)  
PRODUCER: Dave Flick
WRITERS: Robert Bel, Michael Carter
PUBLISHERS: Flick, ASCAP
EMI: 479102 (7" single; cassette version also available)

**KATIE MAE**

*You're Gonna Love Me Forever (What You Think)* (5:12)  
PRODUCER: Dave Flick
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PUBLISHERS: Flick, ASCAP
EMI: 479102 (7" single; cassette version also available)

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YOU NEVER LOSE YOUR TASTE FOR SOMETHING

1972...LITTLE WILLY... 1973... BLOCKBUSTER... 1974... NO YOU DON'T... 1975... BALLROOM BLITZ...
1976... FOX ON THE RUN... ACTION... 1978... LOVE IS LIKE OXYGEN...

AND NOW

1990... REACH OUT (I'LL BE THERE)

THE MAGNIFICENT NEW SINGLE FROM ENGLAND'S LEGENDARY HITMAKERS,
BACK IN 'ACTION' AGAIN.

OUT OCTOBER 9TH

SWEET: LIVE AT THE MARQUEE

FEATURING LIVE VERSIONS OF
BALLROOM BLITZ, ACTION, FOX ON
THE RUN, LOVE IS LIKE OXYGEN,
PLUS NEW STUDIO TRACK
REACH OUT

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PLUS MORE DATES TO BE ANNOUNCED

BOOKED BY FALK AND MORROW TALENT

COMING SOON:
America's most dangerous new metal label

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<th>DATE</th>
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REACH OUT... MAZE'LL BE THERE

DISTRIBUTED EXCLUSIVELY BY MAZE AMERICA/IMPORTANT RECORD DISTRIBUTORS
U.K. ARTIST MAXI PRIEST and new label Charisma have their first No. 1 single with "Close To You." It's No. 1 in sales, but "Something Happened On The Way To Heaven," by Phil Collins (Atlantic), stays No. 1 in airplay. "Heaven" loses its bullet but moves up to No. 4 overall. "Praying For Time" by George Michael (Columbia), bulletted at No. 2, is a strong challenger for No. 1 next week. Future No. 1 contenders are "I Don't Have The Heart" by James Ingram (Warner Bros.), and "Ice Ice Baby" by Vanilla Ice (SBK), which is already No. 4 in sales.

A SEVERE CHART JAM causes some strange moves from positions 10 to 20. Three records hold in place although earning bullets, including "Everybody Everybody" by Black Box (RCA), which has 16 radio adds. Both "My, My, My" by Johnny Gill (Motown) and "Heart Of Stone" by Taylor Dayne (Arista) slip two positions despite point gains. Even worse, "Can't Stop" by After 7 (Virgin), which goes to No. 1 at both Power 93 Tampa, Fla., and X106 Kansas City, slips to No. 16 despite gaining strongly in both sales and airplay—almost enough for a bullet.

NOW TO EXPLAIN THE strangest thing we've seen on the chart in years: "Unchained Melody" by the Righteous Brothers is both No. 19 and No. 45. As mentioned last week, there is no cassette single available on the original version, which is a smash hit at pop radio—No. 5 in airplay. Curb Records rerecorded the song and shipped a cassette single (see story, page 6). Although no radio stations are reporting airplay on the new version, sales went through the roof on the cassette, allowing it to enter as the Hot Shot Debut at No. 45. (The cassette is No. 30 on the sales-only chart while the vinyl single has few sales points.) The original version will have trouble getting above No. 15 on the Hot 100 now that almost all the sales points are going to the new version, while the new version will be hard-pressed to hit the top 20 without radio play.

QUICK CUTS: Two groups make their Hot 100 bows. 2 In A Room enters at No. 95 with "Wiggle It" (Cutting), aided by a No. 1 report from Hot 97 in the group's hometown of New York and a jump of 14-9 at 99.1 Chicago. U.K. group DNA teams up with Suzanne Vega, who has charted as a solo artist, and enters at No. 87 with "Tom's Diner" (A&M), a remix of an a cappella track from Vega's "Solitude Standing" album. ... "Dream Boy/Dream Girl" by Cynthia & Johnny O loses its bullet at No. 57 but is a big hit in some markets: No. 1 at Power 96 Miami and Power 102 El Paso, Texas, and top 10 at five other stations ... "I Don't Love You Anymore" by the London Quireboys (Capitol), after losing its bullet last week, bounces back up to No. 93 with a bullet due to stronger radio gains, including jumps of 6-1 at Rock 108 Akron, Ohio, and 7-4 at WIXX Green Bay, Wis. ... "The Boomin' System" by L.L. Cool J (Columbia) stays at No. 54, where it entered last week. It exploded in sales points, then stalled, while pop radio adds are just trickling in ... "Love Is A Rock" by REO Speedwagon (Epix) has 51 adds, tied for fifth-most-added, but just misses hitting the Hot 100. Forty-eight of the adds are from smaller stations, yielding fewer points than larger stations.
**Billboard TOP POP ALBUMS**

FOR WEEK ENDING OCTOBER 6, 1990

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<td>MARIAN CAREY</td>
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<td>JON BON JOVI</td>
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<td>FAITH NO MORE</td>
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<td>JOHNNY GILL</td>
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**NEW**

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<td>CONCRETE BLONDE</td>
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○ Albums with the greatest sales gains this week.
□ Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. All albums available in cassette and CD. * Asterisk indicates vinyl LP available. Suggested list price is for cassette and CD. Equivalent prices (indicated by EQ) for labels that do not issue list prices, are projected from wholesale prices.
Tokyo’s Meldac Group Launches U.S. Record Division

BY DEBORAH RUSSELL

LOS ANGELES—The Meldac Group, a Tokyo-based audio/video company whose major stockholders include Mitsubishi Electric Corp., Crown Records Co., and Japanese pop music star the Dark Durks, has officially launched Meldac Records, a division of L.A.’s Meldac of America operation.

Meldac of America entered the U.S. marketplace about nine months ago, relying on its reputation as a Japanese distributor of Nintendo products to carve its niche in the American business landscape. The company will introduce its American record division with 13 Cats, a three-piece group composed of American and Japanese members who blend R&B, funk, rock, and dance.

David Helfant, Meldac corporate officer and legal counsel, says he is seeking a licensing deal with a U.S. label to release 13 Cats here. “Our hope is that once a licensing relationship is established with a label, we can go for a full-label deal for distribution of all of our product to be released in the U.S.,” says Helfant. He plans to seek European licensing and distribution deals as well.

A&R representatives for the U.S. arm of the Japanese company plan a two-pronged approach to artist signings. Meldac will seek to break Japanese talent in the U.S. and take the talent back to Japan, where audiences eagerly embrace mainstream U.S. pop/rock, and will also sign American acts for promotion to both cultures.

MATSUSHITA EYEING MCA

(Continued from page 74)

admission that it is engaged in buyout talks makes it appear more likely that the company will be sold. But if the Matsushita bid falls through, says Gould, he does not see much chance of any other company making a comparable offer. He values the company at $85 a share, but he is not recommending that his customers buy MCA stock at this point. He is concerned that, if Matsushita pulls out, MCA stock will fall right back into the 80s.

Gould notes that if the stock price shoots up to $85, David Geffen stands to make a financial killing. In March, he sold Geffen Records to MCA for 10 million shares of MCA Inc., then valued at $545 million, or $54.50 per share (Billboard, March 23). If MCA stock continues to appreciate, Geffen would be looking at a huge profit, although he is allowed to sell only a portion of his stock under the sale agreement. With 12% of MCA shares, he is the company’s largest stockholder.

If MCA is purchased by Matsushita, it will have to divest WWOR-TV, an indie station in the New York metropolitan area, due to laws governing foreign ownership of U.S. media. MCA bought WWOR in 1987 for $887 million. Gould thinks it is still worth that much, but Iger would subtract $50 million-$100 million from that price, given the lessened value of broadcast properties.

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Assistance in preparing this story was provided by Don Jeffrey.
Kreile says his impression is that there has been no change in position in favor of a Community-wide application of legislation to provide a home taping royalty. "However, the Commission examined these and related copyright questions with more concern for the rights of the record producers. But now the Commission clearly understands that the producers depend on and, as a consequence, producers' rights are strengthened only if the authors' rights are strengthened as well.

Kreile says that one inhibiting factor in the home-taping-royalty situation is the British government's position on this solution to the home-taping problem.

"About three-quarters of the EC countries have, or will shortly have, legislation providing for a blanket-tape royalty, but the Commission continues to be handicapped politically by the position of the U.K.

"In the long run, it cannot be doubted that some form of copyright legislation if one government has different ideas on copyright protection from those of other governments. I therefore believe that the Commission will ultimately provide Community-wide adoption of the blanket-tape solution.

Questioned about the statement by ASCAP president Gloria Messenger that, because of the high overheads, ASCAP must set up its own European collection society, Kreile says, "If ASCAP wishes to involve itself in that expensive investment, it has every right, of course; but I believe that ASCAP, after considering the matter very carefully, will realize that its members are better served in the present situation.

"Because, for example, in Germany all broadcast performances are monitored by the minute, and this is particularly important for composers who are not particularly well known, I don't believe rights owners are so well served by a sampling system such as that employed by ASCAP."

Kreile rejects criticism of GEMA's charges as too high, arguing that its payouts, at just less than 15% of royalty income, are justified by the efficiency and thoroughness with which it collects money due to its members and the members of sister societies. "I don't think the idea of a European ASCAP is likely to be pursued," he says.

As asked about his reaction to the loan of 10 million marks by his predecessor, Schulze, to the Budde Musikverlag as a means of recruiting Frans Moroder and Michael Masser as GEMA members (Billboard, Aug. 4), Kreile says it is not his policy to compete with other societies for the membership of successful composers.

"In my opinion, GEMA, like any other authors' society, gets this strength from the sum total of all authors and composers—not only those in its membership but those of its sister societies.

"My policy is not to involve GEMA in competition but to work in cooperation with other societies."

The U.K. home video industry is assessing the damage from the collapse of the Parkfield Group... see page 47
BOSTON—Some of radio's most prominent personalities were on hand at the Billboard Radio Awards ceremony Sept. 13 during the National Assn. of Broadcasters convention here. Eighty awards were divided among 39 stations, four syndicators, and eight record labels. (Photos: See Owratisky)

Billboard's Boston Bash

KLOS Los Angeles morning men Brian Phelps, left, and Mark Thompson take home air-personality-of-the-year honors.

KIIS Los Angeles GM Lynn Anderson, left, took home the station-of-the-year award while crosstown KOST PD Jhani Kaye accepted both station-of-the-year and program/operations director-of-the-year honors.

Pictured after the radio awards are, standing, from left, WBLX PD Skip Cheatham, WILD Boston air personality Ken Johnson, WILD MO Dana Hall, former WBLS New York PD Ray Boyd, WILD air personality Pebbles, Warner Bros. regional promotion manager Jeff Grant, WILD PD Stephen Hill, and Billboard radio editor Sean Ross. Seated, from left, are Carolyn Robbins, Billboard associate director of charts/special markets Terri Rossi, and Warner Bros. co-national director of promotion, black music division, Hilda Williams.

Billboard promotions & marketing columnist Phylis Stark, center, congratulates promotion-director-of-the-year winners: from left, KIIS L.A.'s Karen Tobin, WRKS New York's Eric Margolis, Susquehanna Broadcasting's Rick McDonald (accepting for KPLX Dallas' Susan Fine), and KLOL Houston's Doug Harris.

Pictured before the ceremony, from left, are WBCN Boston MD Carter Alan, award presenter and WXKS-FM (Kiss 108) Boston morning man Matt Siegel, Billboard managing editor Ken Schiager, and presenter and WBCN GM Tony Berardini.

WEBE Bridgeport, Conn., GM Vince Cremoia, left, and MD Storm N. Norman display two of the station's four awards, which included station of the year, program/operations director of the year (Curt Hansen), and MD and air personality of the year (Norman).

Andrea Weiss, left, and Shelby Blackburn, right, from Rockline—the album rock syndicated program of the year—flank Billboard networks and syndication columnist Craig Rosen.

WBLX Mobile, Ala., was awarded small-market black-station-of-the-year honors. Pictured with the award, from left, are GM David Clark, and PD Skip Cheatham.

KLOL Houston took home four plaques at this year's radio awards. Pictured with the major-market album rock award, from left, are KLOL marketing director Doug Harris, GSM Muriel Punches, GM Patrick Fant, and PD Ken Anthony.
Record company execs taking home honors at this year's ceremony included, from left, Capitol's Gaylen Adams, CBS' Jack Lameier, and Capitol's John Fagot.

Radio awards host Bob Kingsley, left, took home the award for country network or syndicated weekly national music program of the year for American Country Countdown. With him is Ken Cauthern of Cutler Productions.

Accepting the program director/operations-manager-of-the-year awards, from left, are Andy Dean of WDHA Morristown, N.J., Jerry Stehney of Katz Radio (for K.C. Adams of KUZZ Bakersfield, Calif.), and Ken Anthony of KLOL Houston.

Small-market music director winners are, from left, WHHY-FM Montgomery, Ala.'s Nikki Stewart, WBBE Bridgeport, Conn.'s Storm N. Norman, and WAXX Eau Claire, Wis.' Tim Wilson.

The radio awards were highlighted by a special performance by SBK Records artist Vanilla Ice.

KBCO Denver OM Dennis Constantine, left, whose station won in the best-station and best-MD categories, is pictured with Dick Bartley, who took home the honors for Westwood One with his Original Rock & Roll Oldies Show.

Program/operations director of the year winners included, from left, W2CU Boston's Steve Rivers, WKCI New Haven, Conn.'s Stef Rybak, KOST Los Angeles' Jhani Kaye, and former WLS New York PD Ray Boyd.

Accepting the awards for country station of the year are Susquehanna Broadcasting VP of programming Rick McDonald, left, accepting for KFLL Dallas, and Jerry Stehney of Katz Radio, accepting for KUZZ Bakersfield, Calif.

“On The Move With Tom Joyner” won the award for black network or syndicated weekly national music program of the year. Pictured accepting the award, from left, are Cutler Productions' Ken Cauthern and Ren Cutler, and CBS director of radio programming Pat Ryan.

SBK Records artists The Guys Next Door made a special appearance at the radio awards. They are pictured with Billboard managing editor Ken Schlager, center, and SBK senior VP of promotion Daniel Glass, right.

Winners for air personality of the year (and distinctive name of the year) included KYYS Kansas City's Skid Roadie, left, and KCDJK Modesto, Calif.'s Beaver Brown.

James Bishop of Columbia Records took home an award for local promotion person of the year.

WKCI (KCI01) New Haven, Conn., took home honors for both small-market top 40 station and PD of the year. Pictured are GM Faith Zila, and PD Stef Rybak.
INGRAM REPORTEDLY CLOSE TO ACQUIRING PARKFIELD
(Continued from page 5)
late July (Billboard, Aug. 4).
Ingram is one of two leading bidders for the wholesale operation. The other is New Additions, a London-based videocassette manufacturer.
If Ingram acquires the remnants of Parkfield, it would be the first U.S.-based video distributor to gain a foothold on foreign soil. Such a development is seen by industry observers here as a significant strategic move for Ingram, noting that U.S. distributors face the twin threats of flat market growth on the rental side and the growing inclination among the studios to deal directly with retailers for sell-through product. U.S. distributors “will either have to diversify, or find some other way to grow,” one observer said.
At least two other U.S. distributors reportedly investigated acquiring Parkfield’s wholesale operation but have since backed away.
The wholesaling operation, known as Lightning Video before it was acquired by Parkfield, was at the heart of Parkfield’s problems. Severe overstocks of inventory, as well as a faulty inventory management system that left the company unable to deliver orders to retailers were cited by the administrators as leading causes of Parkfield’s collapse.
At the time of the collapse, Parkfield was sitting on about 10 million cassettes, worth as much as $100 million, leading to fear among several studios that the product would be dumped on the market, undermining Britain’s fledging self-sufficient business.
According to one source, the negotiations with Ingram do not involve the existing inventory. But another source says, “I think it would depend on the price. Those cassettes are worth something even as blanks. It will be up to the administrator how he wants to get rid of them, but a lot of it will depend on what titles you’re talking about and how many of them there are. Some will be worth something, others will be worth less, and some will be worth next to nothing.”
Three of the studios with the most product at risk, RCA/Columbia Pictures Home Video, CIC (a joint venture between Paramount and MCA), and Warner Home Video, have issued retention orders on the inventory, claiming that since they were never paid for the cassettes by Parkfield, the cassettes are still owned by the studios.

GETO BOYS ALBUM HITS STREETS
(Continued from page 8)
unit, Miami-based Spec’s Music & Video; and 14-unit, Atlanta-based Peppermint Records and Tapes.
FEAR & LOATHING IN DALLAS
But in Minneapolis, Best Buy bore the brunt of the Geto Boys album and then decided to pull it. “If the record company doesn’t want to release it, then an indicator that some groups will focus on it,” says Best Buy merchandise manager Jeff Abrams. “In one of our markets, Dallas, we were served notice that the local police would decide what was obscene and, if we carried it, they would arrest the clerks. Being a public company and a family-oriented retailer, I can’t afford that type of publicity.”
Moreover, Abrams applauded Gefen’s decision to end its affiliation with the Geto Boys, calling it a “backs move.”
In general, Best Buy carries stuck product but it tries to draw a line where an album might become “offensive to our customers,” he says. “That line is not always easy to find. We carry N.W.A, but we don’t carry 2 Live Crew. 2 Live Crew and the Geto Boys have their place in certain stores, it’s just that our stores aren’t that place.”
Mike Meyer, VP/GM at the Record Shop, agrees. His chain won’t carry the Geto Boys album because “we felt it was too sensitive for mall-oriented record stores.” Like Best Buy, Record Shop carries N.W.A’s “100 Miles And Running,” which some other chains, including WaxWorks, have decided not to stock. Record Shop, however, is keeping N.W.A behind the counter, and customers must be at least 18 in order to purchase it.

PUSHING THE ENVELOPE
Kemp Mill Music is stocking the Geto Boys album, but VP of marketing Howard Appelbaum says the title “is pushing the limits of what we will carry.” He notes that the album is selling well, as does Lew Garrett, VP of purchasing at Camelot. “We carried them as an independent release and moved 40,000 units,” he adds. The Geto Boys’ 1989 effort, “Grip It On That Other Level,” reached No. 26 on Billboard’s Top Black Albums chart.
“However,” Garrett notes, “that [album] didn’t have the same degree of notoriety” that the current one has. He adds that Camelot “will make adjustments if needed” in its policy concerning the Geto Boys album.
But the Geto Boys haven’t fared so well at Harmony House, according to Sandra Ben, VP of advertising.
“We only brought in a couple of hundred copies and only have sold about 30 CDs and cassettes,” she says. “It’s not blowing out the door or anything. I am sure the kids haven’t heard the hoopla on it yet.”
Johnny Phillips, president of Select-O-Hits Distributors, Memphis, says his company is handling the album and that “none of the places I sell to are resisting it. The people that are [resisting] are the bigger accounts that buy direct.”
Phillips says he has had the record for about a week and that the orders for it are “very brisk.” Select-O-Hits also carried the earlier Geto Boys rec

NARROW RETAILERS MEET
(Continued from page 8)
Morcal concurs, saying, “The retailers still want something in the neighborhood of the 6-by-12, and they are glad that there seems to be an open mind for that kind of package instead of just using the jewel box.”
However, a jewel-box-only standard is not out of the question, says Bennett, citing a presentation by CEMA Distribution president Russ Bach on CD merchandising in Europe, where the jewel box has long been the industry standard.
The Sept. 22-25 conference took place in Westfield, Va., in a departure from past practice, the press was barred from attending.
would like to provide to their customers.

The creation of a new rating designation comes after months of debate over the need for a designation for adult-themed, nonpornographic films. The new system, which will be adopted by mainstream chains in the next few months after several critically acclaimed films, such as "The Cook, The Thief, His Wife & Her Lover," "Tie Me Up! Tie Me Down!" and "Henry: Portrait Of A Serial Killer," entered into a series of heated meetings with the National Board of Review. Universal's "Henry: Portrait Of A Serial Killer" arrived in video stores the same day the MPA A's decision was announced.

"Henry: Portrait Of A Serial Killer" was released yesterday, and the film has been given an NC-17 rating by the MPAA. The MPAA has released a statement saying that they will not reconsider the rating.

The new system will be used to rate films that are not suitable for all audiences, but are not sexually explicit or violent. The new rating system will also be used for films that are not suitable for children under 17.

Pressure for a change increased when Universal Studios, an MPAA member company, was given a provisional NC-17 rating for "Henry: Portrait Of A Serial Killer," a film about a group of:MGM's, "NC-17," and a video appearance by writer Henry Miller, his wife, June, and writer Anais Nin.

Many theaters will not carry X-rated films, and many media outlets will not accept advertising for them, making such films commercially risky for producers. In the past, a few films rated X by the MPAA have been released without charge for rating, but the first film to be released under a new rating system was Universal's "Henry And June." This rating is the most recent in the MPAA's new rating system, and is designed to alert the video industry to the release of films that are not suitable for all audiences.

We'll judge NC-17 films just as we judge other films," Blockbuster's VP Castell says. For movies that have been released on cassette in two versions, X-rated and unrated, Blockbuster has decided to carry the second version, Castell says. "Sometimes we carry the unrated, but we slap our own label on it," he adds.

The big test for the video industry, Castell says, will be whether "Henry And June" is released on video, probably some time in the second quarter of 1991. Universal Pictures has already announced that the film will be released on video, which will resubmit the new rating version to the MPAA and release it as the first NC-17 film.

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October Hot Album Releases

Twenty-three albums are slated for release in October by artists who hit gold or platinum with their last studio album.

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October sees onslaught of boxed sets, star releases

(Continued from page 8)

Barbara Weather, and rapper Rudy Ray Moore, who assumes the pseudonym Dolomite.

Storytelling rapper Dana Dane sprang forth 17 years ago, as "Dana Dane, 4-Ever," from Profile, in stores Oct. 15.


Other artists sure to meet with success on the charts include Al B. Sure!, who follows up his platinumplus debut with "Private Times... And The Whole 9!" from Warner Bros. The cassette version of the Tuesday release contains two bonus tracks, the CD three. Three-man band Surface, which scored a huge hit with "Shower Me With Your Love," returns with its third album, "Third Deep," on Columbia. The Oct. 23 release includes a track with Regina Belle called "All I Want Is You."

Turning to country, Grammy winner Jeanneean Cash comes back with her first studio album since the highly acclaimed "King's Record Shop" with "Interiors," due in stores Oct. 23. The Columbia release is the first solo project by the artist. It will be promoted to pop radio as well as country by the label.

Also Columbia is releasing a new album from Willie Nelson and Mary-Chapin Carpenter, both in stores Oct. 9.

The mighty prolific Hank Williams Jr. releases his second studio album this week with "America, The Way I See It." The first single from the Oct. 23 release is "Don't Give Us A Reason." The collection also includes Williams' "Theme From NFL Football," for those who don't get enough of it during ABC's "Monday Night Football" promos.

Asistance in preparing this story was provided by Trudi Miller in New York, Deborah Russell in Los Angeles, and Eva default in Nashville.

What I paid for them, but now my diffusion is $50. That's a whole different baligame. And it gets worse as the price goes up.

Peter Balser, head of New York-based Palmer Video, sees another new twist on the rental/sell-through equation this fourth quarter.

I think "Rocky Horror" will be the big surprise, Balser says. It will be a lot bigger than people think. It's the first title we've made an effort to sell at $9.95. We'll have it in our sell-through section as well as our rental section. In fact, I'm going to be very aggressive and set some aside for future sell-through as well as rental.

CBS-Fox is placing the title on moratorium immediately after its release, meaning dealers will not be able to reorder it after street date.

Regarding recession fears, Wiesman notes, We keep saying that this is a business that should do well, not worse, if there is a recession...

There's never been a recession in home video, but all logic tells you that when times get tough and people have to watch their dollars... so I'll remain... we don't expect to see a drop-off in home video.


cross reference:

An article about the state of the music industry in October 1990, focusing on album releases scheduled for the month. The article mentions several new releases from popular artists, including Dana Dane, Al B. Sure!, and Hank Williams Jr., among others. It also discusses the potential impact of home video releases and the recession on the music industry.
ties. CBS inked a deal with the Houston-based Pace Group last May to form a new division that is developing new acts, touring shows, and exploiting pay-per-view and home video opportunities (Billboard, May 19).

John Scher, a veteran of the concert business, a division of the MCA Music Entertainment Group, has entered into a pact with Molson Breweries to stage and produce concerts in Canada (Billboard, Sept 8). MCA also manages venues and has a concert merchandising program.

Like MCA and CBS, PolyGram could soon have its name on real estate. PDD is exploring building a new headquarters for the New York-based company. "We've had a strong hand. One of the first that could be involved is the proposed new amphitheater that Scher says he's been in talks with the New Jersey Sports & Exposition Authority. The project, which would be adjacent to the Meadowlands complex in East Rutherford, N.J., has taken on a renewed sense of urgency since a competitor reportedly proposed a showplace just a few miles away."

While it says too little to talk about specifics, Scher confirms that pay-per-view will also be one of PDD's major areas of concentration.

The assembly also re-elected the following officials:

Management committee: J.L. Tourmier, chairman; R.W. Montgomery, vice chairman; members: E. Bautista (SAGARPA), Mexico; R.G. Murphy (SAGARPA), Italy; Prof. Dr. R. Kreile (GEMA), Germany; K.B. Reiler (NMPA), Switzerland; S.A. Reiler (ASTRO-Mechana), Austria; and G.P. Villesmes (STEMRA), the Netherlands.

Process Group will market '90 concerts, have done $847 million. On May 4th, we were sold to MCA for $1.056 billion, the 4 full-time theater tours through such pivotal venues as New York's Ritz, the Chance in Poughkeepsie, N.Y., and Trud's Place in New Haven, notes Koplik. Although Scher owns part of the Ritz, that's not a part of the PDD deal.

Like MCA, PolyGram has relationships with other concert promoters, with management contracts with eight companies in Canada that are expected to pay 30% of profits. But the company would be "very interested in more" if it had a chance to work with them, Koplik says. The company has "a lot of money." The company also has contracts with Metropoli-

JOHN SCHER

1988-41401

one roof." Or, as Koplik sums up their relationship, it's a matter of "one short Jewish boy looking for another short Jewish boy.

All of Metropoli's staff will rejoin the Montclair, N.J.-based company. Scher, who will also serve as Metropoli's CEO, will work out of PolyGram's office in Manhattan. Koplik, Metropoli's president, will close his New York office, taking his small staff with him to the new company. Finkel will be a shareholder in Metropoli but will concentrate on his boxing management duties.

Although Scher stresses that Metropoli and Cross Country are profitable companies, he adds, "clearly, the role of a local concert promoter, no matter how good he or she can be, is limited in this day and age. That's not the mean we aren't very successful, but clearly those companies didn't have the potential that we have working with PolyGram..."

As president of Metropoli, Koplik will oversee the company's promotion of concerts at such venues as the Meadowlands Arena in New Jersey, Madison Square Garden in Manhattan, the Nassau Coliseum on Long Island, the New Haven Coliseum and Hartford Civic Center in Connecticut, and the Springfield Civic Center in western Massachusetts. Metropoli also books some events at New York's Beacon Theater, Avery Fisher Hall, and Carnegie Hall, and the Westminster County Center in White Plains, N.Y.

Metropoli and Cross Country, along with promoter Keith Beccia of Northeast Concerts, have done three-venue promotions at the new Knickerbocker Arena in Albany, N.Y., and Metropoli will still be active in that market. (Becia's ownership of Northeast Concerts is not affected by the deal.) Metropoli also has promoted shows at upstate New York venues in Buffalo, Syracuse, Rochester, Darien Lake, and Canandaigua.

The arenas in New Haven, Hartford, and Springfield, which have seen a decrease in concert bookings of late, will greatly benefit from Metropoli's absorption of Cross Country and other deals. Now Scher's talking to agents about the Meadowlands, in the same breath I can talk about booking dates in Connecticut and western Massachusetts.

The new clout will also be felt on the club scene, says Scher. Metropoli will now be able to route club and small-theater tours through such pivotal venues as New York's Ritz, the Chance in Poughkeepsie, N.Y., and Trud's Place in New Haven, notes Koplik. Although Scher owns part of the Ritz, that's not a part of the PDD deal.

In addition to promoting concerts, Metropoli will continue to operate and develop its wholly owned subsidiary, Performance Video. The film company has produced a TV special for MTV and has handled several other projects.

The music publishing industry's take of $3 billion is about 15% of the estimated $20 billion in revenues generated by the recording industry worldwide.

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INSIDE TRACK

Edited by Irv Lichtman

FOUR KEY EXECS at CBS Records have apparently gotten a strong vote of confidence from parent Sony Corp. Track hears that, at Sony’s request, new five-year executive contracts were recently signed by Tommy Motola, president of CBS Records; Don Ienner, president of Columbia Records; Dave Geese, president of Epic Records; and Mel Iberman, CBS executive VP. CBS is entering the biggie fourth quarter with some of its best chart action in years.

LISTEN WITHOUT CENSORSHIP: George Michael has made his debut as a TV commercial director with an ad for his “Listen Without Prejudice” album. Shot in black-and-white, the 60-second ad features a couple who resolve their musical differences by throwing off their earphones and their clothes and discovering perfect harmony by listening to Michael’s new album. Michael says it’s “a clear interpretation of the album’s title,” but the U.K. Independent Broadcasting Authority has mandated that he must snip off the couple’s bottoms before they will allow it to be shown. The rest of Europe, however, will be able to see the bottom-line.

TRACK HEARS that Ruben Rodriguez, senior VP of black music at Columbia Records, is leaving the label and is likely to move on to Elektra Records. He has no comment.

THE JUGGY-NAUT IS BACK: Juggy Gayles, fully recovered from a heart bypass operation after falling ill last June, is back at his desk at Sleeping Bag Records in New York. Gayles celebrated his 77th birthday Sept. 21.

HE KNOWS THE SCORE: Henry Mancini is back at RCA Victor, his original label home, under a new contract. In time for the trick-or-treat season is his “Mancini In Surround—Mostly Monsters, Murders & Mysteries,” all done up in Dolly Surround, which will be part of a 56-second film that will play on more than 1,000 screens worldwide. Also, look for a special promo CD/cassette with a glow-in-the-dark label.

THIS ONE’S FOR BMG: BMG Music, making its 17th catalog acquisition in two years, has acquired Barry Manilow’s song catalogs and has also signed him to a co-publishing agreement. The artist/writer’s catalogs are Kamikazi Music, Manilow Music, Townsway Music and Cityscape Music.

THE POP SINGER: Didier Deutsch is preparing a four-CD Tony Bennett anthology for release early next year by Columbia Records. The title, “A Retrospective: Forty Years Of Artistry,” reflects Bennett’s four decades as a recording artist, most of them with Columbia. The set will contain 88 tracks, a dozen or so of which have never been released.

A REUNION is planned to bring together staffers who worked at London Records and its ad agency, American Advertising Co. Before London joined the label ranks of PolyGram, Honoree is London’s former president D.H. (TB) Toller-Bond. For more info, call Gene Friedman at 914-941-6300.

MEL & SON: Mel Fuhrman’s son Rich has joined him in his New York-based operation, Little Major Records. Distribution, as district of marketing. Rich has spent the last five years at Time Warner in the company’s magazine distribution division.

SKYYWALKER SETTLEMENT: 2 Live Crew leader Luther Campbell has reached an out-of-court settlement with Lucasfilm. The $800 million federal trademark lawsuit filed March 27 stems from reports that the rapper’s use of the name Luke Skywalker infringed on the Lucasfilm trademark of the similarly named hero of the “Star Wars” trilogy. Although some reports say Campbell paid George Lucas more than $280,000, Lucasfilm attorneys decline to comment on the financial agreement.

ZOO STORY: Veteran music journalist Bud Scoppa is climbing on the industry’s executive merry-go-round:

He has been named VP of artist development at BMG’s new L.A.-based label, Zoë Records.

SOURCES NOW SAY that Ron McCarrell, who was initially slated to move from VP of marketing to VP of catalog development at Capitol (Inside Track, Sept. 29), will instead be departing the label.


TRACK HEARS that Ira Derfler, EMI’s former VP of sales, has landed as the New York branch manager with Schwartz Bros. Also, Tony Camardo, formerly WRA’s national sales coordinator, is on his way to Chicago to assume the post of regional marketing director with Arista.

LOOKING GOOD: Frances Pennington, VP of publicity at Chrysalis Records, was among three New York women to be honored at the annual cultural award dinner. Pennington, Penelope Green, writer of the Beauty/Fashion column, states, “She puts together a business-like look that also manages to be creative enough for her field.”

IS LEGEND WILLIE MITCHELL’S Wargo label about to make an exclusive distribution pact with INDJ, the recently established national distribution setup (Billboard, Aug. 23)?

AND AWAY WE GO: Go Video, maker of the VCR-2 dual-deck VCR, began trading this week on the American Stock Exchange under the call letters VCR. The company began shipping its unit July 4 toSharper Image and Hammacher Schlemmer outlets.

EXIT: Two RCA Records veterans are leaving the label. Alan Grumblatt departs as VP of product management after about 15 years at the company, while Dennis Fine is leaving as VP of communications after four years on the job.

FARR OUT: John Farr, VP of sales at Commodor Corp., confirms he is leaving the giant distribution firm but declines to confirm rumors that he is leaving home-video wholesaling altogether. Farr became widely known in the industry as head of the internal rack wing at Target until leaving in 1985 for Commodor.

30 SOMETHING: Producer Mike Berniker is celebrating his 30th anniversary in the music business and appears as busy as ever. In or bound to hit the bins are a jazz/classical album for BMG Classics, a Johnny Mathis/Duke Ellington effort on Columbia, and a public TV greatesthits album from BMG. He also co-produced the “City Of Angels” cast album on Columbia. Berniker heads Columbia’s Jazz Masterpiece Series.

RAPPING IT UP: A 1,261 invited guests turned out for the annual cultural award dinner (and entertainment by the Four Tops) presented by the Recording Industry Ass’n of America in Washington Sept. 24. This year’s winner: People For the American Way, the first-anniversary lobbying group, an important ally in the state-by-state mandatory record labeling bill fight earlier this year. It marked only the second time the RIAA has chosen an awardee not connected with the federal government. In his presentation remarks, RIAA presidente Jay Berman chose the rap approach. He spoke a sample: “We needed help from a friend/One who’d stay to the bitter end/We found People For the American Way/They believe in what we say/Hey, the First Amendment’s here to stay ...” No video is planned.

EXIT: Van John Sfiridis has left his post as production manager at DPC Records in New York. Sfiridis can be reached at 718-859-9647.

ERROR: Although Ralph King does intend to launch his new Rincon Recordings in November with a children’s title tied to the Barbie doll, the label will not be distributed through Enigma Entertainment, as was originally announced in May. King says he’ll announce distribution details shortly.
IRON MAIDEN

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