Fla. Music Dealer Found Guilty In Obscenity Case

BY MELINDA NEWMAN

NEW YORK—In a decision that surprised both the defense and prosecution, retailer Charles Freeman was found guilty Oct. 3 in Fort Lauderdale, Fla., of violating state obscenity statutes by selling Liz Crew's "As Nasty As They Wanna Be."

The all-white, six-member jury deliberated for less than 90 minutes before returning the verdict. "To tell you the truth, I am stunned by the verdict," says Bruce Rogov, a law professor at Fort Lauderdale's Nova Univ. and one of the defendant's ACLU-appointed attorneys. "I'm groping for an explanation and the only thing that makes sense is that this music was from a foreign land. The jury was all white, all.

(Continued on page 87)

RIAA: Trade Soared In First Half
Shipments Rose A Surprising 10.8%

BY SUSAN NUNZIATA

NEW YORK—The first half of 1990 was a surprisingly strong period for U.S. shipments of prerecorded music, defying many retailers' complaints about flat sales during that time.

Net unit shipments during the first half increased 10.8% over the initial six months of 1989, according to the Recording Industry Assn. of America. Calculated at suggested list price, 1990 first-half shipments were valued at $8.5 billion, compared with $8 billion in the same period last year.

For the first time, music video figures have been included in these cumulative mid-year shipment totals; they contributed modestly to the industry's strong six-month performance, according to the RIAA.

Previously listed separately from other format categories, music video unit shipments increased 77%, and their list value climbed 44.4% from that of the prior-year period.

Many retailers have begun referring to music video as the fourth music configuration, and dealers carrying the format report a notable sales increase in that product category for the first half of 1990.

While some retailers say that their overall music sales figures reflect the increases reported by the RIAA, several others attribute the growth in shipments to the numbers of new stores opened by chains this year and note that comparable-store sales have actually been flat.

With the exception of vinyl and CD singles, all formats showed a healthy increase in shipments in the first half of the year.

Compact disks showed a substantial gain once again this year, with unit shipments up 36.4% to 182.08 million over the same period in 1989. CDs represented 31.2% of unit shipments, while cassettes accounted for 63% of units shipped. In dollar terms, CDs were 44% of sales, and cassettes contributed 51%.

(Continued on page 87)

Home Video MAPs Face FTC Scrutiny

BY PAUL SWEETING

NEW YORK—The Federal Trade Commission has issued subpoenas to four major video suppliers and the Video Software Dealers Assn., seeking information relating to a federal probe of alleged price fixing in the home video industry.

At immediate issue, according to studio sources, is the practice of placing minimum advertised prices (MAPs) on soft-cover titles. Under such policies, the studios deny co-op advertising reimbursements to retailers who advertise a title below a studio-determined minimum price.

But the investigation may be part of a larger examination of co-op policies undertaken by the regulatory agency, industry insiders say.

A spokesperson for the FTC in Washington, D.C., says the agency can neither confirm nor deny reports of an ongoing investigation, nor comment on the issuance of subpoenas.

According to informed sources, the subpoenas are part of a two-pronged FTC investigation of the video industry. One part of the probe seeks to determine whether one studio, reportedly Paramount Home Video, engaged in retail price maintenance, or

Janet Leads With 6 Billboard-Tanqueray Video Award Noms

BY MELINDA NEWMAN

NEW YORK—Janet Jackson leads the list of contenders for the 1990 Billboard Tanqueray Sterling Music Video Awards with six nominations. She is the only artist to be nominated in more than two genres. With two nominations each in the pop/rock, dance, and black/rap divisions, she was nominated from the country and Latin categories.

Other artists with clips nominated in more than one genre are M.C. Hammer, Queen Latifah, 3rd Bass, and Bell Biv DeVoe, all of whom are up for awards in both the dance and

(Continued on page 83)

No. 1 IN BILLBOARD


Brian Eno has joined with Velvet Underground co-founder John Cale for a project of a distinctly different kind. Together, on Wrong Way Up (4-29642) they've fashioned a collection of pop songs that will both satisfy longtime believers and welcome new listeners.
ENVIRONMENTAL
TIMELESS.

STYX

Dennis DeYoung  James Young  Glen Burtnik  John Panozzo  Chuck Panozzo

EDGE OF THE CENTURY

The new album, featuring "Love Is The Ritual"

Multi-platinum rockers Styx are back with a new album fueled by the powerful signature sound that's scored seven Top 10 singles and five Top 10 albums for this supergroup

Produced by Dennis DeYoung
Management: Ron Wassner Entertainment
**WRKS Back On Top In Summer Arbs**

KYW Ties WMNR; WXBS Beats WZOU

**BY SEAN ROSS and CRAIG ROSEN**

NEW YORK—In the spring Arbitron ratings, urban WRKS New York was cheated of its first No. 1 showing in four years by easy listener WBBW, although both were tied with a combined AM/FM number—fin-ished one-tenth of a share ahead. Despite the fogged up summer Arbitrons, there was no ques tion about the lead. WRKS was up 5.1-5.5 (12-plus), putting it clearly ahead of oldies WCBS-FM (6.0-5.1), AL WLTW (4.1-5.1), and top 40 WHTZ (Z100) (4.6-4.8).

In the first clump of summer Arbitrons, WRKS was one of the few stations to usurp the market lead from a spring leader: AC KOST Los Angeles, N/T WGN Chicago, N/T KGO San Francisco, AC WJR Detroit, AC WALK Long Island, N.Y., top 40 KKLQ San Diego, and KG1 Riverside Calif., all man aged to hold onto leads this time.

The biggest upsets were in Phil adelphia, where N/T WTRR rebounded 5.8-7.9 to tie co-owned album rocker WMMR (8.2-7.9) for the market lead. That is probably off because WMMR and WMEX involving a Latino market are co-owned. In a less friendly situation, the Boston grudge match between top 40 WXFS-FM (Kiss 100) and WZOU, the lead now be longs to Kiss (7.7-2.0) and N/T WRKO (6.9-7.0), following WZOU's 7.4-6.3 drop.

Because WRKS had led New York throughout the summer, the only real question was how much it would win by. Kiss' win was powered by a one-share gain in 18-34 (which it led) and a three-share gain in teens. It still trailed ar chival WBL (8.3-7.5 overall) in 25- 54, although both were tied in that age group. The 25-54 lead went, as it usually does, to WCBS-FM.

Mornings were led by all news WINs (8.4) and rival WCBS (6.1).

Followed by WRKS's Howard Stern (5.5), WOR's John Gambling (5.4), and WOR's newly rechristened Merlot Zoo (4.0).

In Los Angeles, the surprise was not that KOST is getting comfort able in first place. It's that top 40s were down. KIIS-AM FM went 5.9-5.0, KFPR (Power 106) went 5.0-4.3. That might have been expected from the Dirch rats.

(Continued on page 13)

**Plot Thickens As MCA Sets JVC Joint Venture In Japan**

**BY KEN TERRY**

NEW YORK—Amid rumors that Matsushita might soon strike a deal to acquire MCA Inc., the MCA Mu sic Entertainment Group an nounced last week that it plans to form a joint-venture company in Ja pan with JVC, a Matsushita subsid iary, and Victor Musical Industries, JVC's Japanese label.

Meanwhile, BMG International has bought out most of JVC's inter est in BMG Victor Japan, a 3-year old joint venture between the two companies.

MCA's joint venture with JVC would be its first move to replace the current international licenses that MCA Records and its Geffen Records subsidiary have with Warners Music International. The MCA licenses will expire in April, and those of Geffen, in January.

Sources indicate that MCA/Gef fen has signed a new international licensing deal with BMG for most territories outside North America, the U.K., and Japan. According to one report, it is a three-year agreement involving $80 million annually. At press time, neither company would confirm that such a pact exists.

Under a memorandum of understand ing entered by MCA and JVC, the two companies will own equal

(Continued on page 80)

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**Commtron To Help Buena Vista Go Direct Distrib Will Assist Supplier On Some Accounts**

**BY JIM McCULLAUGH**

LOS ANGELES—Commtron Corp., the largest national home video wholesaler, will fulfill certain oper ational warehousing and shipping functions of Buena Vista Home Video on a fee basis, servicing several large accounts that the supplier plans to sell directly.

Buena Vista, senior VP of sales and marketing for Commtron, character izes the move as a "growth strat egy."

He says, "We've broken out some business that we very much want, and are now offering [Buena Vista]. We're forming a company within a company. There are certain things we do well, and we're going to corporatize those things for sale to other companies. Those services could be for sale to someone outside the video industry."

Fros points out that the arrange ment with Buena Vista, Wait Disney

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**Vid Awareness Push Gains Ground At N.Y. Meeting**

**BY PAUL VERN**

NEW YORK—A 12-member steering committee to study the feasibi lity of a video industry "awareness campaign" would be formed some time this fall, according to Jack Messer, president of the Video Software Dealers Assn. and head of Corporate-Based Gemstone Enter tainment.

The decision was made at an Oct. 2 meeting in New York of representa tives of all sectors of the busi ness, according to a VSDA news release. Messer says the committee members—five suppliers,five re tailers, and two distributors—will be chosen within approximately 30 days. From that point on, he says, "it will be up to them to come up with a methodology as to how best to proceed." So far, discussion has centered on a generic advertising campaign modeled after successful efforts by the National Dairy Board, the Beef Industry Council, and Cotton Inc., a growers' organization.

Some studio executives, however, have been skeptical about a generic ad push. Furthermore, the retail and supply sides of the industry have disagreed on how to raise money for the campaign. While both camps agree that a surcharge on videotape transactions would be (Continued on page 88)

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**Home Video's distribution arm, is "not exclusive" and that Commtron would be precluded from making similar arrangements with other home video suppliers.

"We know that there are other in dustries which sell similar products and services," says Fros. "We're utilizing all our facilities, whether it be warehouse shipping, fulfillment, telemarketing, or whatever. We've got the 'brick and mortar,' the computers and all that goes with it. There's a lot one can do. It's a way of growing."

There is some speculation that the deal with Commtron may help Buena Vista add even more direct accounts than it has, because Commtron can ship to accounts that may not want to buy directly otherwise.

Buena Vista maintains that it will deal directly with only a handful of retailers. Wal-Mart, Target, and Phar-Mor are reportedly among those accounts. But some observers say the company may have targeted up to 10 direct accounts by August; such retailers as Tower, Wherehouse Entertainment, Waldenbooks, Came lot, and Musicland are frequently mentioned as prospects. An executive at one major record/video company even claims that "RCA confirmed that he is "currently in discussions" with Buena Vista about becoming a direct account.

One studio executive says he feels the "clearest essence of the move is on catalog self-service, as the A rental distribution setup seems to be work ing fine. Now, right, on [sell-through] catalog fill, it takes 10 days to turn

(Continued on page 59)
New Vid Service Exposes Country Acts At Retail

BY EDWARD MORRIS

NASHVILLE—Working initially through the Handleman Co. and the major country record labels here, a small local firm has placed videos that promote albums into more than 1,500 Wal-Mart and 800 K mart stores. In addition, Selavi-son, as the project is called, has its video service in smaller retail chains such as Rose’s, Hills, Woolworth, Panida, and Biggs.

Jim Powers, Handleman’s executive VP of sales, raves about the sales potential of the new service: “It has probably worked better than anything we’ve ever played. It’s a super idea.”

The videos are shown on a monitor in front of the monitors in one of the record department on a continuous basis.

(Continued on page 52)

3 Industry Vets Spin Out Own Indie Labels

Impact, Zoo, Jordan Prepare For Early 1991 Debuts

BY PAUL VERINA

NEW YORK—Three new record companies, all headed by industry veterans, have just unveiled a series of staff appointments, artist sign-ings, and new arrangements.

Allen Kovac’s Impact Records, Lou Maglia’s Zoo Entertainment, and Barrie Bergman’s Jordan Entertainment all aim to launch their new product early next year, adding extra-sizzle to an already crowded field of indie newcomers led by Irving Azoff’s Giant Records and Peter Pater-erno’s Hollywood Records.

Kovac, owner of Left Bank Management, called his new label, Impact Records, “a co-venture deal with MCA in America and EMI Interna-"tion.” Without revealing the specifi- cations of the arrangements with those two companies, Kovac says, “We’re all partners and we’re all contributors.

He reports the following staff ap-pointments at Impact: Jeff Sidney, a former GM at Polydor, is named presi-ident. John Hey, formerly VP at EMI and VP of A&R at MCA, is the label’s new VP of A&R promotion. Frenchie Gasman, former VP of marketing at EMI, will hold the same post at Impact.

Randy Nicholas is leaving the VP of A&R job at Left Bank for the same post at Impact, and Steve Barry has been named director of A&R for the label. Mark Sullivan, Impact’s VP/director of finance, formerly held similar posts at Universal Pictures and PolyGram.

Key posts that remain unfilled, ac- cording to Kovac, are senior VP of pre-production and VP of promotion. While Kovac declines to name specifi- c actors on the roster, he notes that several artists have already been signed for Impact, and that at least six signings will be announced in the coming weeks.

The objective of the Los Angeles-based label, says Kovac, is to break new artists. He cites his experience marketing and promoting such acts as Ratt, Vixen, Richard Marx, L.A. Guns, Poco, Alias, and Thomas Dolby, indicating that “those are acts that we’re going from zero to some-thing of quantity that makes record companies happy.” He adds, “As opposed to making records as managers, we’re going to make records as a record company.”

However, Kovac says he will con- tinue to operate the management company. As he puts it, “I will work (Continued on page 89)

Obscenity Rap Spurs VSDA ‘Watchdog’ Group In Calif.

This story was prepared by Earl Paige in Los Angeles and Bill Hol-
gin in New York.

LOS ANGELES—The six video Software Dealers Association chapters in California are forming a coalition to maintain a “watchdog” effort on ju-dicial and legislative issues. Of par-ticular concern to the VSDA groups is the obscenity controversy. In the past six months, law enforcement officials have raided at least 30 California video stores, including some adult video manufacturers and distributors.

“The coalition will be broadly fo-cused and concerned with judicial and legislative issues—a lot of them obscenity issues that will eventually hit here in California,” says Barry Weiser, secretary of the Sacramento chapter of the VSDA. “Our group spearheading the effort.

The president of the state’s six VSDA chapters are set to meet Monday (8) to plan the initia-tion.

Weiser, who heads a services firm in Sacramento, says the forma-tion of the coalition was spurred by the obscenity actions just coming to wider notice in California.

“Our chapter and representatives from the other five met with the Adult Video Assn. during the na-tional VSDA convention in Las Ve-gas in August,” says Weiser. “We (Continued on page 89)

Warner Int’l Forms Music Vid Unit

RAY STILL TO HEAD GLOBAL MARKETING SETUP

NEW YORK—Warner Music Interna-tional has formed Warner Music Vision, a division devoted to market- ing its non-classical music video prod- uct outside the U.S. Warner Music

Vision will also assist WMI’s affiliate companies in acquiring and develop-ing music video product.

Ray Still will have been appointed VP of Warner Music Vision. Still, who has an extensive marketing background, will be based in WMI’s London office and will report to Rick van Hen-gel, WMI’s senior VP of international marketing/artist development.

Until now, pop music video titles from the U.S. Warner companies, includ-ing Elektra, Atlantic, Warner Bros., and Reprise, have been marketed internationally by WMI. But, according to van Hengel, “We didn’t have the proper setup. We released a lot of product, but there was no coor-dinated effort.”

Still objected to the [video] division because we believe in the music video format, we believe in the fu-ture of video,” van Hengel notes. “We think music video is a saleable format. It’s another sound carrier.”

Among the first releases from Warner Music Vision, which will be distributed by WMI beginning this fall, are full-length programs by Phil Collins, Madonna, Eric Clapton, Matt Bianco, Simply Red, R.E.M., John Cale/Lou Reed, and Alannah Myles.

Some WMI affiliates, including the French and German compa-nies, are already marketing music video titles of their own. "We’re hoping that, by linking the proper conduit for it, we’ll be able to cross-market that product in Eu-rope," says van Hengel.

Warner Music Vision will also help the international labels in de-volving repertoire “where expertise is needed,” in “judging the poten-tial for particular projects,” and by putting them together with production companies, van Hengel says.

He says he hopes domestic Warner companies will release some of the international video material in the U.S. “I hope it will be attractive to an A’Vision or Warner/Reprise Video and that we’ll develop the same product that is marketable or saleable in the U.S.” he says.

To date, van Hengel points out, Warner’s American music video sales have grown more quickly than its international sales of that product line. The largest markets for music video are Europe and Japan, he says, are the U.K. and Japan.

Still’s previous post was with WEA Records U.K., where he has been director of U.S. labels since 1986. Earlier, he was GM of the Parlophone and Capitol divisions of EMI Records.

KEN TERRY

He’s Cultured. RIAA president Jason Berman, right, presents the RIAA’s cultural award to Arthur Kropp, president of People for the American Way. The 18th annual cultural award dinner was held Sept. 24 at the Washington Hilton Hotel.

EXECUTIVE TURNTABLE

RECORD COMPANIES: Diarmuid Quinn is named VP of marketing for MCA Records in Los Angeles. He was director of product marketing at Epic Rec-ords.

Jeremy Hammond is named VP of marketing for Capitol Records in Los Angeles. He was VP of international artist development at the company.

Joyce Coganbush is named VP of sales for Virgin Records in Los An-geles. She was director of national sales at the label.

Kennedy Ortiz is named senior director of A&R, black music, at RCA Recor-ds in New York. He was associate director of A&R, black music, at Cap-titol Records.

Joe Morrow is named senior director of urban music promotion and mar-keting at Elektra Entertainment in Los Angeles. He was national director of urban promotion at the company.

Giant Records names Bill Burks head of marketing in Los Angeles and Gary Harris East Coast director of A&R, black music, in New York. They were, respectively, VP of artist/marketing development for Capitol Rec-ords and East Coast director of marketing and promotions for Wing Rec-ords.

Bob Saidy is named senior director of urban music promotion and mar-keting at Elektra Entertainment in Los Angeles. He was national director of urban promotion at the company.

Tom Ruff is named VP of A&R at Elektra International in Los Angeles. He was senior director of urban promotion at the company.

KNM is named VP of A&R and marketing for MCA Records in Los Angeles. He was senior director of promotion and marketing at MCA Records.

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INDIGO GIRLS were an unexpected and refreshing surprise in 1989. Their Grammy Award-winning album sold over 800,000 copies, generated a multi-format hit, received widespread exposure on VH-1 and MTV, and their non-stop tour played to SRO shows. "NOMADS: INDIANS: SAINTS" takes INDIGO GIRLS on to new territory. It is a deeply personal and compelling album, with a unique, unvarnished beauty. Featuring "HAMMER AND A NAIL," "WATERSHED," and "PUSHING THE NEEDLE TOO FAR."
PETA: Elektra Blocks Benefit Songs
Did Label Say No To 10,000 Maniacs?

by Phyllis Stark

new York—The group's 10,000 Maniacs manager Peter Leak was unavailable for comment at press time, Dan Mathews, manager for the album to benefit PETA, confirms that 10,000 Maniacs' Natalie Merchant had written a song for the album, but later discovered that Chrysalis, the label, has a policy of not allowing their artists to perform on charity projects.

"It's unfortunate," Mathews says, "because [Elektra] has a lot of artists that are committed to these issues." Merchant and band mate Robert Buck performed at an animal rights music festival two years ago, and since that time, Merchant has spoken on behalf of PETA at such events as the March 24 Rock Against Fur concert in New York (Billboard, March 31). Other Elektra acts, including the Sugarplums, served, and PETA-albums of various events.

Managers for two benefit-minded Elektra artists, Tracy Chapman and Jackson Browne, were unaware of any policy on benefit albums. However, Chapman's manager, who manages Chapman, said he doubted that such a policy would have an impact on Chapman's benefit work. "I can't believe that if Tracy would want to do something, that (Continued on page 8)

Disney Soundtracks Lead To Multiplatinum Prize In Sept.

by Paul Grein

Los Angeles—Soundtrack albums to two recent Walt Disney Co. films topped the 2 million mark in U.S. sales last month. "The Little Mermaid" soundtrack, released on Disney's own record label, hit the 2 million mark Sept. 19. "Pretty Woman," released on EMI, rang up another million.

The sales achievement of "The Little Mermaid" is especially noteworthy because the album received little airplay. Two of the three singles, however, were nominated for an Academy Award, with "Under the Sea" winning the prize. The film's score also won an Oscar. And a kid's die disk, "The Little Mermaid Read-Along," was certified as a gold and platinum single last month.

The "Pretty Woman" soundtrack followed a more conventional route to multimillion-dollar sales. The album's first single, Natalie Cole's "Wild Women Do," was a moderate hit, the album went on to yield two top 10 singles, Roxette's "It Must Have Been Love" and George Michael's "King Of Wishful Thinking."

"Pretty Woman," the year's top-grossing film, is also to be released on VHS. Sales of the soundtrack have grossed more than $71 million, was released on Disney's Touchstone imprint. The same is true of two other recent (Continued on page 8)

CBS Aims For Record Year
Its Sept. Is All-Time High Month

by Irvin Lichtman

New York—with anticipation that it is heading for its top sales and profit year it ever in the U.S., CBS Records registered its strongest sales month in history in September, according to company officials.

The label says that the previous record month of combined sales was April 1980, when the company marketed the Bruce Springsteen boxed set. The label did not make specific reference to either revenues or profits for the month.

The September sales pace, report CBS Records president Tommy Motola, reflected strong activity from CBS' key label setups on a wide range of acts—including new, recently established, and superstar acts. In addition, contributions flowed from longform videos sold through CMV (CBS Music Video Enterprises).

Columbia's George Michael set the pace for September with his platinum-selling album, "Listen Without Prejudice," and its hot single, "Praying For Time." In addition, the debut album by Mariah Carey has been certified platinum.

While its market penetration falls far short of mainstream TV sales, the jazz field reflects the hot streak at CBS in a notable manner. The top five albums of the current Top Jazz Albums chart are all Columbia-albums.

(Continued on page 8)

O'Connor, Slaughter Boost Chrysalis' Worldwide Gross

by Hugh Fielder

London—Chrysalis Records predicts it will nearly double its worldwide gross to nearly $30 million in the 1989-90 fiscal year. Chairman Chris Wright told the company's annual conference here that sales of 6.5 million units for Sinead O'Connor's current album, "I Do Not Want What I Haven't Got," and 2 million for Slaughter's debut, "Stick It To Ya," have helped boost Chrysalis to a level it did not expect to reach for another year.

Chrysalis' U.S. company, beset by management changes, a distribution switch, and heavy returns last year, has increased its gross by 10%. And in Europe, the increases are even more spectacular, with German sales up 300% and Swedish and Dutch increases over 200%, said Wright. U.K. sales are up 40%.

But with the U.K. and U.S. now "quite definitely" in the throes of a recession, Wright warned that "however many hits we have next year, I'm sure that the resultant sales will be significantly lower."

However, he assured representatives who had flown in from all of Chrysalis' major divisions around the world that the company is "perfectly well equipped to weather anything this current storm can throw at us."

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Black Cat' Lucky As 'Rhythm' Sets Record; Vaughan Bros. 'Family' Gathers At No. 36

by Paul Grein

Janet Jackson's "Rhythm Nation 1814" this week becomes the longest-running album in pop history to generate sales of six top-ten artists, according to a hot single, "Thriller" ruled the charts the longest. "Thriller" became the best-selling single of 1982.

Jackson's latest chart-topper, "It's Raining Men," dropped 55 weeks to the top of the Top Pop Albums chart. The single was released in March. "It's Raining Men" entered the chart this week as the album to No. 34.

The Week sales pace, reports CBS Records president Tommy Motola, reflected strong activity from CBS' key label setups on a wide range of acts—including new, recently established, and superstar acts. In addition, contributions flowed from longform videos sold through CMV (CBS Music Video Enterprises).

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(Continued on page 8)
The Billboard Charts From Top To Bottom!

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ABOLISH RIGHTS GROUPS' CONSENT DECREES

By HAROLD ORENFELT

Are music publishers and songwriters alike when their income is being whittled away? Can anyone explain why ASCAP and BMI, in this political era of deregulation, are still operating under consent decrees?

ASCAP's consent decree, first entered into as a result of the U.S. government's action, provides for rate-fixing procedures when a licensor wishes to challenge the rate set by the ASCAP's consent decree entered into voluntarily but with some compulsory rate-fixing procedures. Both decrees are outdated and unnecessarily frustrating in this day and age.

The consent decrees that once governed the motion-picture industry and the retail music business were established just after World War II. And in that same time as the rights societies' decrees were adopted. Both have been withdrawn, and the ASCAP and BMI decrees should be abolished, too.

Songwriters and publishers wonder on to other developments, rights holders may now look forward to dramatically reduced revenues for public performance of their musical compositions. The broadcasters' coalition that lost the Buffalo case has concluded more than 300 independently-owned television stations to take per-program fees (under the consent decrees) instead of the blanket licenses formerly extended to them. What is more, Home Box Office and pay-per-view services argue that they are very much akin to motion-picture theaters, the only difference being that customers going to view films at home rather than in theaters. This argument, if it prevails, could lead to reduced public performance income unless the music industry rises to the challenge and more new If the consent decrees are not repealed, the two societies had better merge and save approximately $30 million per year in administrative costs alone. The protectors of rights safeguard the money to mount a proper challenge to those licensees who stubbornly refuse to recognize the ASCAP and BMI the very creative works that make their stations worth what they are.

(Harold Orenstein, a veteran industry attorney, is a partner in the New York law firm Orenstein and O'Donnell.)

The conditions that gave rise to the decrees are no longer applicable

By JOHN BAGSY

Basing myself on a theory that it's better to assume the worse and then be pleasantly surprised, I read an article about ASACP and BMI and offered to reply to Jim Fouratt's article on homosexuals getting a bad rap from some artists (Billboard, Aug. 25).

Fouratt's article was well-written, but I must add something.

Not knowing that they were gay, I went to a gay bar in Canada called Live Crew's cassette single "Me So Horny" because I enjoyed the song. I feel ashamed because, though a homosexual, I actually supported their bigotry. Not only is it hard for me to pick a decent, clean-natured, unprejudiced group to listen to, but I also have to hope and pray that one of the artists whose albums I own doesn't pop up with "faggot" or "queer" in their lyrics on the next chart.

I hate to see the day come, but I wouldn't be surprised if stores ever eventually have to make separate sections for groups that "offend" and "groups that don't."

Bigotry in any shape, size, or form makes me ashamed to be human, to put it bluntly. What next? Violence against the elderly.

-Jameson St. Lord
New Milford, Pa.
NEW YORK—While the use of the term "no rap" as a positioning statement goes back at least to the rise of black AC two years ago, on-air rap bashing (and, to a lesser extent, hard-rock bashing) seems to have exploded in recent months.

In Baltimore, top 40 WBSB (104) started using "no rap and no hard rock" around Labor Day in an effort to attract more adults. And U.S. Radio's crosstown black AC WWIN has been "no rap" since April '89. So are Ragan Henry's other black ACs, WDIA Memphis, WSBK Norfolk, Va.; KDIA San Francisco, and KIDZ Kansas City, Mo.

KHMX Houston, which used the slogan "No (New) Kids, no rap, no crap" during its short-lived modern rock period, is now on TV with spots adding a better mix "with no rap and no heavy metal!" While such "Adult top 40" stations seeking to separate themselves from their mainstream competitors have been among the chief users of that positioner, they aren't the only ones. Consultant Mike McGlynn's soft ACs WYLTY Raleigh, N.C., and WPLL Philadelphia, R.I., use it also.

Variations on the slogan are starting to develop. WVKK Toledo, Ohio, uses "no hard rock, no heavy rap," WMXX Norfolk, Va., uses the same slogan, but with "no rap." And in the most curious use of the slogan to date, top 40 KRKY (108) Denver—a station whose largely rhythmic format includes some mainstream records—introduces them with "here's another song you won't hear. It's Rap 108," a slot at competitor KQKS (1094), which plays fewer pop titles.

THE POLAR EXPEDITION

With rap and hard rock being two of the genres on which teens and adults are mostly polarized (Billboard, Feb. 5), it was perhaps inevitable that the "no rap" and "no hard rock" slogan would emerge. "In general terms, the adult black listener is going to be less likely to like rap than the youth-oriented black listener," says U.S. Radio president/chief operating officer Bill Huggins.

"The feedback has been absolutely incredible in places like Memphis. I've been on the street there and people like the new format. WDIA will identify the station they listen to as 'The Best Songs and No Rap,'" he says.

"We were just looking for the most descriptive terms that touch on what the adult hates to hear," says McVay. "And it was a very heavy metal, very raw rap music. We're just looking at the extremes. On a regular AC, we might say 'no hard rock, no wimpy elevator music.'"

"The slogan is a very clear definition of what these stations are doing," says B104 PD Steve Perrin. "The purpose of having such a hard slogan, even though it's going to turn the 12-24s off, is sending a message to the station that is now for them."

And Perrin admits the slogan has told "that this is not your station. When you start using a slogan like that, a lot of your core will leave and people aren't going to come in to replace them as quickly. We've gotten a lot of negatives from the younger audience."

B104 has done any perceptual research since its new positioning (Continued on page 15)

Album Outlets Aim To Score With Football

"There's a lot of kids who have come of age with football," says KKBX's槠f Longworth. "There's a lot of sports talk in the marketplace. The classic rock stations, the oldies stations, the sports talk stations are doing well."

Several Shades Of Scarlett.

Top 40 WPFW (Power 99) Atlanta staffers celebrate after the announcement that the 1996 Olympics would be held in their city. Morning partner Major Tom, center, dressed as Scarlett O'Hara and arrived at the International Olympic Committee press conference in a horse-drawn carriage sporting an Olympic torch. Pictured with Tom, from left, are Power 99 reporter Dawn Harris, morning man Rick Stacy, and news director Robert Kessler.

Worzil.

WORZ (97 Rock) Buffalo, N.Y., began simulcasting its AM sister station's Bills football broadcasts. PD John Hager says, "On Sunday afternoons, most men 18-49 are watching or listening to both games. We think giving up a couple of hours would hurt. It's just the opposite. It's a great programing tool for the demographic we go after."

Not every album rock station broadcasting NFL football has been completely happy with the results. KLOL Houston simulcasts its sister station KTRH's Oilers games, except when the AM had a conflict with Astros baseball. When that happened, KLOL becomes the only station in town with the Oilers.

KLOL PD Ken Anthony says he was not overwhelmed by the first two preseason games. For a Thursday night game, KLOL had to pre-empt KTRH's Outlaw Radio programming. "We got blown out by the Lions and I wasn't too thrilled." And another preseason game that fell on a Saturday night also "bothered" Anthony.

"The situation got better, though, once we got into the regular season and the way the games moved to Sundays. "Our time-lapse sport-listening is on our program and football can really bolster that," says Anthony. A recent home game did not sell out and the Astros were broadcast on the AM, so KTRH lost some listeners. Anthony feels that a home game will do better and the Astros broadcast on the AM, but it still doesn't help.

 Congressman Carl Heastie says the decision to kill the bill on broadcasting sports programming, and three are going as far as dropping music on Sundays for NFL football. While there's no compelling evidence, the praises of the sports/album rock marriage, others maintain it is too early to call the move a good bet.

Classic rock KCFX Kansas City, Mo., which broadcasts Chiefs football, is one of three rockers experimenting with their first season broadcasting NFL football. PD Doug Gonzalez says football makes sense because his audience is "80-90% male" and "more sport fans.

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classic rock WUFX (The Fox) Buffalo is in the position of defending

Spectrum Fee Out For Now; Pols Get Fair Shake On Ads

WASHINGTON—Although the controversial spectrum fee is now out of the administration's budget package, it could still be revived by lawmakers eager to patch together a compromise budget bill, according to broadcast lobbyists. "It's out of the package but we're still not out of the woods yet," says the National Ass'n of Broadcasters' Doug Willis. "There's still a section that would bring in $3 billion that has not yet been defined [as from whom the money will come] but there are 17 other interests [in the user fee section] and if any of them are able to talk their way out, we could still be in it."

"There's just no telling what's going to be drafted at this point. We just have to continue our grass-roots pressure."

WASHINGTON ROUNDUP

In Washington, Carl Heastie, chairman of the Commerce Committee, introduced a codifying bill on Sunday, Sept. 30, and the next day, both the communications subcommittee and the full Commerce Committee ap-

(Continued on page 15)
SUMMER '90 ARBITRONS

Following are 12 plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC—adult contemporary, adults—adult alternative, adult std—adult standards/big band, album—album-oriented rock, AM—classic rock/oldies, modern—modern rock, N/T—news-talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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WRBS BACK ON TOP IN SUMMER ARBS

(Continued from page 5)

(Continued from page 5)

ings, in which urban KKBT was up sharply and on both stations' heels. But here, KKBT, hurt by a bad July, was off 3.1-3.9.

KKG in Milwaukee says that lower demo time spent listening was down this book while upperdemo TSL was up. He attributes that to the fact that AM and KPPR were relatively close musically, but it also should be noted that KPPR's music was more urban this summer, thus giving anybody who listened to KIIS, KPPR, and KKBT little reason to wait to hear their favorite song.

Album KLOS morning team Mark Thompson & Brian Phelps continued their winning winning ways (7.2-7.3), while on sister KBK, Ken Minyard & Bob Arth were up 5.1-5.4 in final book. Both KIIS' Rick Dees (6.1-5.3) and KPPR's Jay Thomas (4.3-3.9) were down. KABC was up to third place (4.2-4.9) with one might assume, some help from Dodgers baseball. Spanish KWWK (3.2-4.6), which was sixth in the market overall, had the Dodgers too.

Also worth noting in L.A., KBIG, which seemed to have usurped as the second AC button by high-sounding KEX, rebounded 3.0-3.5 this time. KEXZ went 5.4-3.1. "Pirate Radio" KQLZ's rock 40 format was up slightly 3.8-3.5, right ahead of modern rock KROQ (3.1-3.4).

In Chicago, urban WGCJ-FM had held the market lead in the second month, so it was a little surprising when N/T WGN came back to the final month to lose 9.1 to 7.9. It might be less surprising when you consider that WGCJ was without a PD throughout the book. Meanwhile, top 40 WBBM-FM, meanwhile, had its best book since its Hot Hits heyday, up 4.4-8.8. Classic rock WCKG (4.4-8.8) and album rival WLUW-FM (4.5-4.9) fought to a tie. On the AM side, new hot talk outlet WLS (2.0-2.3) squeaked by WLU, one of the hot talk format's originators, which was down 2.4-3.2. Adult alternative WNUA, the subject of constant format-change rumors in 1989, was up 2.6-3.2, putting it in the top 10 and ahead of three of the market's four main stream ACs. Its rise almost equals the decline at black/AC WYAZ (V103), which has been usually in the top three or four since its debut two years ago. This time it was off 2.4-3.2. Other summer results worth noting:

- Classic rock KQZ (4.8-4.9) was up in the top slot, but noteworthy was the return of hot AC KFMB-FM (B100) to second (4.8-6.6). B100 had some help from classical WNOH (2.3-4.1) and AM WGN (2.5-3.2).

- San Diego: KKQL (9.4-9.3) was still in the top slot, but noteworthy was the return of hot AC KFMB-FM (B100) to second (4.8-6.6). B100 had some help from classical WNOH (2.3-4.1) and AM WGN (2.5-3.2).

For more on WRBS, see PO of the Week, page 22.
SMN/Group W: Say Hello, Wave Goodbye; Echoes Of ’80: S.F., Albany, Topeka, Etc.

by Sean Ross with Craig Rosen & Phyllis Stark

For the East six months, Lee Abrams’ more classic rock-based version of the WOR Music Network Wave format has borne little resemblance to the adult alternative approach at format pioneer KTWW Los Angeles. In fact, there will be little of the WOR in SMN that has announced that its agreement with KTWW owner Group W to use its Wave format will not be renewed. As such, SMN will phase out that format and, soon thereafter, launch a new one targeting the same demographics as the one created by Abrams. Group W, meanwhile, is “looking at a couple of options,” including the possibility of syndicating the Wave itself.

NAME GAME: KHFJ-SPY

Last month’s convoluted Austin, Texas, deal may be in for a change in format, as at least as far as stations changing format, there’s still a dispute between Joyner Communications—KQKS Denver—and SCS Broadcast Group over the KHFJ calls.

Joyner’s new property, KQFX, picked up the former KHFJ (KHFJ) staff and top 40 format and is now calling itself K96.7. But it hasn’t been able to secure the KHFJ calls because Group W, owner of rival top 40 KRTS (B99), applied on the same day to put them on AM oldies outlet KSJU Sacramento, Calif.

If Group W can keep the KHFJ calls out of Austin, it means that its rival—which already has some frequency-swap confusion to deal with—would lose the benefit of its handles for the last several decades. Genesis president Marty Greenberg says that because his company has owned KSJU longer than Joyner has owned KQFX, the FCC should give him preference for the calls. If Group W wins, on the other hand, Genesis accuses of “using the FCC as a promotional tool [for one of its 11 stations],” according to Marty Greenberg’s going to see in his face for the rest of his life.”

As for the rumors that Joyner has already heard Group W is planning to use KQFX, they says that he has “entered into a management agreement” with the Rusk (KRFJ) group, but hasn’t notified him as far as a sale to Rusk.

DOCKET 90: LEGACY V. JACOR

Jacor Communications announced on Oct. 2 that it had terminated its agreement to sell WMJI Cleveland and former WQBK Buffalo to Jacor Broadcasting. Jacor is alleging a “breach of obligation” by LBI and says it has “initiated steps” to collect LBI’s $1.5 million owed on the station. LBI’s Bob Stallerman confirmed that “as of now the deal is dead.”

Also, the Chicago Sun-Times reports that Jacor attorney Sandy Fiedler has filed a $4 million libel suit against KHVI (190) Dallas owner Evergreen Media Corp. and Jacor CEO/Chairman Ed Graupner of Minneapolis.

The suit stems from Ginsburg’s statement last July in another trade that he planned to sue Foss for damages if Foss led KHVI into a “dead end.” Foss is owner of WYIM (950) Chicago, who has yanked morning man and Foxx consultant Sonny Fox sued Y90 for breach of contract.

PROGRAMMING: MORE ADULT 40S

KXXX (1000) San Francisco has announced that it will go all adult.

Station and oldies FM KNON. Morning man Bob Harvey is named PD. Morning man Mac McClanahan has resigned the PD half of his duties at AC KMMX San Antonio.

Classical “WAVE” Dave Smith is the new PD at urban WLBL (Power 94) Buffalo, N.Y., replacing Jim Snow.

Station Smith was APD/MD at urban WKYI (950) Houston. The last three years Glenn Cossey, a four-year airstaffer at SMN’s black/oldies KRQI/San Antonio, is now OM replacing Bob Jones/Alamo, the K IIYI-

kay, Dallas is now doing afternoons for SMN’s AC format.

Classical WQXR-AM New York, which had been separating its classical FM for some eclectic fine- art programming, is now a full time simulcast. AM host June LeBelle is now doing nights on the combo replacing Charlene Sullivan, who is now host of local Bob Sheppard show days on the AM to weekends...Further WFMT Chicago programmer Al Stoler is now leaving of noncom- mercial KUOS Seattle.

With the separate sales of N/T WCRC and AM WJMJ Birmingham, Ala., to American Broadcasting, WJMJ GM Bill Steffen is now GM of both stations. Jim Lennox is acting OM. The station, which had been acting PD Enterprice Media Corp. president Ed Rogoff—former- ly president of CRB Broadcasting—has reached an agreement with WJMJ with Newman will have a similar post with his new outlet.

The stations outlet KZOL Salt Lake City will drop that format in several weeks for local, gold-based hot AC. Larry Bell, the one-time GM of KEYY Providence, is now GM. Larson Bennett, aka Tom Walker, will be station manager/OM. Reny White will do middays. The station will be known as K96.1—a near-throwback to its old K96 identity. Bennett needs record deal and tie-in.

After six years in the format, urban WFXC Raleigh, N.C., has flipped to R&B for a two-week run. The station, which had its AM gospel outlet WDUR. At least 25 people are out including 11 full-timers. AM PD/fm morning man Ray Marquart is now doing middays on K96.1.

WQMG-AM (94.5) Atlanta, Ga., is now PD as well as oldies/album format. PD/OM Tony “Doc” Blankenship.

WJMK-AM/FM (97.5 FM) Milwaukee, Wis., has been named PD of album format.

And the new country PDs just keep coming. Ron Ellis goes from WQW Jackson, Fla., to the PD job at WTDQ (Thunder 96.7) Charlo- tte, N.C., replacing Mark Tudor.

Also, former WIVK Knoxville, Tenn., OM Mike Carta is the new PD at WGTF (Eagle 97) Norfolk, Va.

KKCJ San Bernardino, Calif., PD Bob Mitchell is upped to OM for that

NEWSLINE...

MILES SEXTON, GM of KLITY Houston for the last five years, is the new GM of KEZY Anaheim, Calif., replacing Bob Wood. GGM Perez Calif has been named station manager. Also, Ray Edwards has been named VP/chief financial officer for parent company Win Communications.

BOB VISOTCKY is out as GM of WMJI Cleveland.

JAKE GUBLER is out as GM of WMXK Charlotte, N.C.

HOWARD SILVER is out as GM of KKSS San Jose, Calif.

PETE LUND has been named to the newly created executive VP position at the CBS Broadcast Group, which oversees the CBS Radio division. He was president of syndicator Multimedia Entertainment.

AT ABRAMAN BROADCASTING: Former WXY Miami GM Steve Lapa is now a partner in three of the company’s properties—WIRA/WOVT West Palm Beach, Fla., and WCB Cape Cod, Mass. At WCB, Paul Searce- rone is named PD. WIRA GGM, replacing Richard Siuta. He was most recently GSM at WMXI Miami.

INTEREBP/MCNAVEN BUILT and Caballero Spanish Media have merged to form Spanish Media Enterprises, which will have CIV's Eastern Division manager Jeff Hodge is president of the new company. Caballero president Eduardo Caballero is now chairman of the board.

Darryl Daniel is out as morning host at black/AC WYAZ (1010) Chicago.

JEFF DAVIS is out as PD/FRP Detroit late-nighter.

Greg St. James is now programming a six-hour nightly modern rock block on crosstown AC CMJ of St. Louis. It does p.m.-a.m. Darrell Riddle from rival WDFW does 1-3 a.m. St. James would like to hear from the labels about the shows above.

Former WMG Chicago station GM/VP, John J. Harvey, has joined New York’s Fiorello, having been with New York’s Fiorello, for weekends at WQMG as consultant.

Radio World January 1991

People: KC becomes less nasty

Longtime KBEQ (Q104) Kansas City night jock Chuck Nasty is leaving the station and wants to return to a major market. He can be reached at 913-677-5382. His replacement is Steve B.B. from part-time at KRTS.

KQ90 Houston APD John Cook is the new MD at AC WSNI Philadelphiaph. Program assistant Maricar Alston is upped to MD at urban WXW (105) Baltimore.

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Former KBRE Houston PD Paul Christy is now doing weekends at country KTRH (710). He is interested in doing station voice work and can be reached at 713-342-9707.

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kicked in last month. So how does Perun know that adults will get the message? It’s going to take time. We’re doing a major marketing campaign that’s going to take months and months. But the research showed 1987 that we wanted to fill before somebody else did.”

TELL ME SOMETHING GOOD?
Some PDs worry that the “no hard rock/rap” sell is a negative position, not a “value added” sales proposition. KHMX, for instance, uses that imagery only on its TV spot, but wants to be “more positive” on the air, according to GM Jeff Scott.

But PD says, “John Coleman has been very successful as a researcher suggesting ‘Not Too Hard, Not Too Soft’ as a slogan. While it is positive to tell people what your station does, it is also possible to position yourself by telling them what it does not do.”

Says Perun, “This was the strongest statement we could make to change the perception of B104. The only problem that was negative about the station was the perception of a teen station; rap and hard rock had characterized it to that perception. The other aspects of the station were pretty positive; it was more important to talk about what we weren’t going to do any more.”

WHAT IS HARD ROCK/RAP?
Then there are the differing perceptions most listeners have of rap and hard rock—two genres that, in their purest forms, receive relatively little airplay anyway. WYRS PD Mike Wheeler, for instance, sat out Billy Idol’s “Cradle Of Love” but did play Poison’s “Unskinny Bop,” because “Billy Idol was perceived as a hard rock artist more than Poison.”

Roy Sampson, PD of urban WWXY (V103) Baltimore, says his audience “knows exactly what rap is. They also know the differences in the rap— the difference between M.C. Hammer and Boogie Down Productions.

But some PDs say adults tend to perceive anything hip-hop-derived as rap. One major consultant says adults consider En Vogue’s ‘Hold On’—which has no rap—ever to be “rap” in his research. Anything that’s close to a rap record or even has three or four bars of rap is considered rap, he says. Says Y108 PD Mark Bolke, “People are going to hear a Bobby Brown record on our station and think that’s rap. They think Madonna and the New Kids On The Block are rap. I’ve thought of the compromise of the "no rap" position to date. Although Y108 will play a Nelson or Judy Cole song that KS104 will not play, its music still leans strongly urban. (KS104 plays Wilson Philips or Breathe, but not up-tempo rock.) Y108 is trying to tell listeners that rap is OK, but only as part of a balanced diet.

It’s obvious that there is an element of negativity toward rap,” says Bolke. “But rap is also intensely popular. I think the complaint is with a solid diet of just rap. We’re not saying that rap is totally bad and won’t be found on this station. We’re just pointing out that we play slightly different music than what KS104 plays.”

Welcome to the luxurious BelAge Hotel de Grande Classe

WASHINGTON ROUNDUP
(Continued from page 12)
proved it. The measure is now going to a House floor vote.

On the Senate side, Sen. Danforth introduced a less severe bill last August, and broadcast industry lobbyists have worked out a compromise agreement. The NAB is hoping the Senate will include the compromise provisions if and when it considers the House version. However, it is clear that some version of the bill will be passed.

Chairman Dingell also stated that if his bill does not pass, he will make sure that the FCC rules are “obeyed to the letter.”

FCC FINES KSD-FM
Citing Gannett’s KSD-St. Louis for a Sept. 29, 1986 broadcast that “squashed within the definition of indecency,” the FCC notified the station Sept. 27 that it was being fined $10,000. KSD had replied to an October 1989 FCC request for comments about the broadcast—an on-air reading of Jessica Hahn’s Playboy interview by view about her alleged rape by evangelist Jim Bakker, arguing it was an issue-related broadcast that should be distinguished from the juvenile locker room jokes, which were based on the basis for recent Commission indecency decisions.

The FCC didn’t see it that way, and stated that “the on-air reading of tailed lurid language concerning sexual activities and organs occurred at a time of day when children were likely to have been in the listening audience.” It also said the material was “vulgar” and “presented in a patronizing manner.” Gannett had 30 days to respond as to why the fine should not be imposed.

AN IMPROVEMENT COMMENTS DUE
Oct. 15 is the deadline for comments on the FCC’s rulemaking proceedings on AM improvement. The Commission has developed what it calls a three-pronged plan to bolster the ban and reduce interference. An expanded AM band, updated receivers, AM/FM “program nonduplication” restrictions, increased power for Class B stations, AM stereo on both existing and new ranges, and preferences for those who “migrate” from the old band to the new—these are a few of the components of the FCC’s plan expected to get comments aptly from the NAB and individual broadcasters.

A NO RAP SLOGAN TO ENTICE ADULT LISTENERS
(Continued from page 12)

Some stations are just trying to clean up their own image

"Unskinny Bop" was the most complex use of the “no rap” position to date. Although Y108 will play a Nelson or Judy Cole song that KS104 will not play, its music still leans strongly urban. (KS104 plays Wilson Philips or Breathe, but not up-tempo rock.) Y108 is trying to tell listeners that rap is OK, but only as part of a balanced diet.

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“Congratulations Rick Dees.”

Billboard Personality of the Year 1990

from your friends at

KIIS FM 102.7
Christian Stations Face Unique Marketing Challenges

NEW YORK—Along with the usual radio marketing challenges, Christian stations face the additional burdens of limited budgets, misconceptions about the format, and outright bias from advertisers, agencies, and potential listeners.

Even Christian stations with significant ratings battle image problems. Consultant Brad Burkhart says their greatest challenge is “convincing advertisers and agencies that their listeners are normal, not some wild bunches in the desert eating locusts.”

KSLR San Antonio, Texas, GM Bob Lepine says the stereotype of his typical listener is someone “older, not well off financially, and gullible.” In reality, he says, the typical listener is a 25-44 year-old married female with two children. “We say the Beaver Cleaver family is alive and listening to our station.”

“The biggest concern with any Christian station is getting people to take you seriously,” says Roger Marsh, PD of KYMS (Eagle 106.5) Anaheim, Calif. “People are expecting a bunch of Bible-thumpers who are passing out tracts and proteting abortion clinics. We’re not a bunch of people in polyester pants up to our knees running around.”

Unlike secular Eagle stations like KKKL Dallas or WEGX Philadelphia, KYMS’ nickname refers to a scriptural passage. But, Marsh says, “the whole idea with the eagle is to disarm the objections that people have to listening to a Christian station [by] making people comfortable with it."

This is particularly important, Burkhart says, because “there is a certain amount of peer pressure. Some people who listen to a [Christian] station may be reluctant to report it because they don’t want to be thought of as a religious fanatic.”

Lepine also notes that many stations in his format are “still working our way out of the mind-set that Christian stations don’t have to market themselves.” Lepine says, “although some do use regular outlets in the outdoor, print, and direct-mail advertising in limited quantities, they all rely heavily on word of mouth and are very involved with local churches as an alternative to more conventional, and expensive, marketing vehicles.”

“Through focus groups we have discovered that [word of mouth] is far and away the way most people find out about these stations,” Burkhart says. As a result, many stations run contests that reward listeners for getting their friends to listen, such as WWJD New York, which gives away daily prizes and larger prizes in the local listener of the day promotion.

Almost all contemporary Christian stations look to the churches for both promotional tie-ins and new listeners. Burkhart calls it “invasion of the churches,” and it involves everything from distributing church calendars, to providing jocks as speakers for church events, to printing up paper products with the station logo for use at church dinners. “Once a week we know where our listeners are,” he says.

KSLR airs a church of the week segment and invites that church’s pastor to record a 60-second inspirational message. It also ties together individual churches for citywide promotional events. WWJD’s communiques director visits two or three churches each week to tell pastors about the variety of services it provides, including bulletin-board announcements, a church-concert hot line, and promotion periods. WWJD also occasionally makes its van available for ministry uses such as delivering food to the homeless. So important is church involvement to KYMS recently hired a person to act as a full-time liaison between the churches and the station.

Christian stations reject ads for alcohol, nightclubs, and even some rated movies. But sales promotions like live remotes and grocery giveaways are as common on Christian as on secular stations. Also surprising is that most Christian broadcasters are not concerned that they may be compromising their stations’ credibility. “As long as it is done at a respectable merchant and done in a fun way, it helps to support the station’s credibility,” Burkhart says. “They would never say. It is your spiritual duty to support your station [for your store].”

“Christian stations don’t have to attach God to a promotion to make it work for their audience,” he continues. “We’re not talking about a spiritual quality. It’s just running through a grocery store.”

Promoters of Christian stations scoff at the idea that their promotions can’t be fun, although they admit that Jello Jumps, Louie Louie parades, and outrageous contests would never work. “I wouldn’t want to encourage our listeners to eat a plate of worms or promote the station,” says WWJD, “but we direct our communications and promotion Dave James against Bills football on WGR (97 Rock). Unlike Moffitt, WUFX PD Ralph Cipolla does not discount the possibility of a football winning format that runs it. “Initially, we can both come out winners,” he says. “We both have the potential to benefit from it, but it requires that we know what listeners accept. Will they accept play-by-play on a rock station? With all the games sold out, we will try to turn down the sound and listen to the rock station.”

In the past, WUFX has held bill-related promotions. Although its rival is the official voice of the Bills, Cipolla says the Fox’s “attitude toward the Bills hasn’t changed at all.” It broadcasts live from the parking lot of Rich Stadium with its 42-foot inflatable Fox mascot and holds a Bill’s ticket giveaway. Cipolla says WUFX might be more suitable for promoting partying. “People running around the parking lot before the game want to listen to rock’n’roll,” he says.

The Fox also beefed up its sports programming. It recently moved sports personality Art Wander to the FM to host a three-hour Sunday morning show after its AM sister station dropped oldies for hard rock. Although the move took place just before football season, Cipolla claims it was not a reaction to WGR. Rather than going music-intensive seven days a week to counteract WGR, Cipolla says sports makes sense for the Fox.

“You can categorically say sports are good or bad for any format. We don’t try to be all things to all people. We are male oriented. Buffalo is a huge, fervently dedicated sports town with three franchises. It’s an important asset to our listeners, and we have the talent to make it more interesting than picking up the sports page or watching the 6 o’clock news.”

KRQ San Francisco PD Chris Miller does not have a sports franchise, but he still plays up KRQ’s ties to the home teams with a 90-minute Sunday-night talk show hosted by Kevin The Rat. “We have the American League champion team, a [1988] National League champion, a soon-to-be-three time Super Bowl champion, and we just got a hockey team.” Our audiences are fans, and so it’s natural that we try to reflect the sports aspect.”

Having sports stars like Oakland A’s shortstop Walt Weiss guest on mornings and doing frequent remotes from sporting events “is a real integral part of touching the audience,” he says.

Ideas Mill: One Night in Baghdad

Top 40 WSNX (Sunny 104.5) Muskegon, Mich., solicited listener suggestions for its Send Your Worst Enemy To Baghdad contest. The winner, who had exposed his kids to chicken pox during a weekend visitation, won a trip to the copper-mining town of Baghdad, Ariz. WSRZ-FM Sarasota, Fla., broadcast a weather report in the morning and a military recruiting ad during the evening. WSRZ is among the stations organizing elementary school letter-writing campaign for the troops in Saudi Arabia. WAAT is also shipping letters to children not old enough to write.

At Indianapolis Colts home games, top 40 WZPL distributes 60,000 running forms with a serial number and the name of one WZPL jock circled. At half time, five jocks race giant unicycles. Listeners with the winning DJ’s name on their form can listen to WZPL the next morning to hear their serial number announced and win. (Continued on next page)
### ALBUM ROCK TRACKS

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### PROMOTIONS

**Wishes Come True.** KHOT (Hot 97.7) San Jose, CA, ADP/MD. John Christian gets boost from many hits and a few Sweet Sensation for the group. The Sweet Sensation package included a celebrity softball game for charity. The Sweet Sensation team tied the Hot 97.7 team, 9-9.

**PRO MOTIONS**

**Maggie Day** is named promotion director at oldies KOM Los Angeles from the same position at classical WNCN New York. Across town, Mona Lapides and Allen Nelson have been named promotion directors at KHS. Lapides was promotion coordinator there; Nelson was traffic manager. They report to marketing director Karen Tobin. Former promotion director Cheryl O'Neil is pursuing a writing career.

**When You Hear**

*Fresh News They're Quoting* BILLBOARD RADIO
by Craig Rosen

Sander Moving With 'Cléence,' 'Ti-Rone,' 'Joyner'

LOS ANGELES—An host of Premier Radio Networks' top 40 and urban shortform hits, "Cléence, Update Of CBS" The Young And The Restless," and "On the Phone With Ti-Rone," and writer of CBS Radio Networks' "On The Move" with Tom Joyner, Brad Sanders in one of syndicated radio's most valuable players.

"Cléence," which has been running since 1986, boasts more than 180 affiliates, while the nearly 3-year-old "Ti-Rone" has more than 90 affiliates. Ironically, "Ti-Rone" was announced to top urban syndicated show in the 1990 Billboard Radio Awards by "On The Move.

Sanders' involvement with three syndicated shows leads to a busy work week spread across Los Angeles. His daily routine includes either watching or reading scripts from "On The Young And The Restless," writing his own "Cléence" synopsis, and going to Premiers Hollywood headquarters to put the show up on satellite. Monday morning he fixes his "On The Move" scripts to Joyner. In the afternoon, he heads to Cutler Productions Westwood, Calif., offices to record comedy bits for the show. Tuesday he phones Joyner to review the week's new records so he can write biographical information. Each week, he tapes two weeks worth of "Ti-Rone" shows, which are then pressed on disk.

Sanders got his start in radio after Joyner saw him doing the Cléence character in his stand-up routine and invited him to guest on his show. It soon became a regular feature, and Sanders also took the show to KTLA Los Angeles.

A friend passed a tape to Scott Shannon, then Zoo Master at WWZ (2100) New York, who liked it enough to have Sanders audition over the air. After Shannon gave him the nod, he co-hosted stations in Houston and Chicago. Rather than cull each station on the phone to record the show, Sanders eventually booked up with stations.

His association with Joyner also led to the birth of Sanders' second hit feature. "I wanted something different," Sanders says. "He didn't want something that would be identified with another station, so I came up with the Ti-Rone character, and subsequently 'On The Move' happened, and I was asked to write the show for Tom.

In the early days of "Ti-Rone," the character wore open letters to stars such as Michael Jackson and Prince, which, Sanders says, were "in effect asking, 'what's the fuck is wrong with you?'" The feature garnered interest

Continued on next page)
CBS. to become so Sanders don't. Sanders is from letters and people Sanders, however, “They situation,” Sanders says. “I don’t believe in this all bullshit that is on the radio now. I don’t like to hear people saying don’t be a dickhead,” Sanders says. “I don’t like that kind of shit.”

AROUND THE INDUSTRY

Premiere was set to introduce its new “Comedy 25-54” network, customized for AC and oldies stations, on Monday (8) ... New York-based ATG Network Communications was set to launch “Soap Opera Radio,” a new nationally syndicated talk show, on Sunday (7). The one-hour weekly show will be taped before a live audience each week. Heather Rattray of “As The World Turns” will host the program, which the station says will be “a shortform feature distributed by Woodward One and produced by MTV: Music Television, now has more than 1 million listeners. Affiliates include WNEW New York, KQLZ Los Angeles, WMMR Philadelphia, WBCN Boston, KOMO San Francisco, and KRBE Houston ... “American Country Countdown” host/producer Bobby Kingsley has signed a new multiyear pact with ABC Radio Networks.

CBS Hispanic Radio Network will expand its programming by offering NFL football games (Billboard, Oct. 6). The network will broadcast the AFC and NFC Championships and Super Bowl XXY.

Unistar Radio Networks has “The Allman Brothers Band Story” set for Oct. 19-21. The three-hour special is hosted by附字母的栏目 Walgreen Radio and will air for three consecutive nights. The show, titled “The Restless New Music Report,” an hour show produced by CMJ, made its debut Sept. 30. The show, hosted by Dan Neer, is distributed on compact disk to more than 250 college radio stations. It is also running in the KOMA Oklahoma City jock and single producer Richard Kaufman’s “Ricky The Kid’s Gold Time Machine” has been picked up by Satellite Music Network’s Pure Gold format. The six-hour weekend show re-creates mid ’90s top 40 radio complete with the original PAMS jingles from that time.

W HEN SUMMIT Broadcasting began its overhaul of urban WRKS (Kiss-FM) New York last November, the game plan was to get a five-share, new PD Vinny Brown says, “would have made us No. 1 in the market.” WRKS and rival WBLS were fighting it out in the high threes, largely on the assumption that with top 40/dance WQHT (Hot 97) in the market, there were only so many shares available to urban radio.

But Vinny, however, WRKS has had to “set the bar higher,” as Brown puts it. In the spring, Kiss was up 4.5-5.1 12-plus, up to a 3.9 last summer. In the second summer Arbitrend, WRKS was down to a 3.7 and even in the summer book, it was at 5.5, putting it clearly on top of the market for the first time in five years.

By the time we grew up in Queens, began at WKNZ Hartford, Conn. in the mid-70s, then worked overnights at WAMO Pittsburgh. He joined WOL Washington, D.C. in 1977, then ended up doing live nights at D.C. top 40 radio (WRLD). Fortunately, in 1987, he landed his first PD job at urban WQOK Raleigh, N.C., and joined WRKS two years later, first as a part-timer, then doing afternoons, then as MD. Until last fall, “Kiss was basically a youth-appeal radio station,” Brown says. “Rap played full-time including morning drive. We had a mix program in middays.” When last profiled here two years ago, Kiss was virtually all-current, even in mornings. WRKS and WBLS seemed to be in the middle of a hipness war, especially as it pertained to house and other black club music.

Ironically, WBLS almost tightened up first. When Ray Boyd, PD of Summit’s WWVE Atlanta came to WBLS, he cut back their play of rap, added a lot of “oh wow” oldies, backed off the rap and moved toward the border of black AC. But several months later, WBLS brought back former PD Frankie Crocker for afternoons, and the station’s music mix again became more eclectic.

Brown became WRKS’ PD last fall when Tony Gray left to launch a consultancy, and it was ultimately Kiss that changed. It’s now possible to hear two oldies back-to-back on WRKS, and that doesn’t count songs such as Howard Hewett’s “Show Me” that are still cut for WRKS. One two-rap, have made it outside late afternoons and nights: “U Can’t Touch This” and Heavy D’s “Somebody For Me.” In other words, Kiss became hipper by being less diverse.

“We’re not trying to force-feed people what we think they should know about,” says Brown. “We need to reflect the needs and desires of people, not tell them the station’s to understand this or know the roots of this.”

“I don’t think the problem was that adults weren’t coming over here. Our research showed that they knew about the station. We weren’t a stranger to them. They just didn’t use us for a long period of time. They’d try to come over and listen to us, and something would happen to send them away. We wanted to become broader in our approach toward the adult audience, but we didn’t want to lose the teen audience. Fortunately, there are a lot of songs that we can walk the line with—’Vision Of Love,’ ‘My, My, My,’ ‘All I Do Is Think Of You’—adults can relate to them but they perform well with the younger audience. Everybody has a relationship. Everybody can identify with those songs. The way to serve the youth audience is not always by playing rap.”


Ironically, since WRKS’ successes, WBLS has tightened up as well—at least during the half of the day that Jeff Fox is here. Our predecessor. If we were to make a game plan was the Nickels, and even with freedom, we’d won them, they need their job. Fortunately, we can have given them the teen audience. Fortunately, ‘Tony had very definite opinions about things, which I understood and accepted. I think I solicited a variety of opinions before I make my decision. I think I explained to people what our objectives are.”

That philosophy is reflected in the overhaul of WRKS’ morning show that has taken place over the last two years. Morning man Mike Love and night jock Jeff Fox have switched places, the latter teaming with Ken “Spider” Webb and Wendy Williams. The morning show was very heavily structured. Now we’ve loosened up the reins. Jeff is the youth appeal and Ken brings a certain comfort level for older listeners.”

SEAN ROSS

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 program or disc jockey. Steel construction with 3 lockable drawers and stackable. 42 x 21 x 21.

BILLBOARD OCTOBER 13, 1990
The Interpreters Radio Store and Gannett Radio Congratulates KIIS-FM and WGCI-FM On Their 1990 Awards

KIIS-FM/AM 1990 Billboard Radio Award Station of the Year/Top 40

RICK DEES 1990 Billboard Radio Award Radio Personality of the Year/Top 40

TOM JOYNER 1990 Billboard Radio Award Radio Personality of the Year/Urban

Thank You Fellow Broadcasters For Voting For KIIS And WGCI.

KIIS-FM/AM
102.7 AM/1150

GANNETT

WGCI 107.5 FM

KAREN TOBIN 1990 Billboard Radio Award Station Promotion Director

TOM JOYNER ON THE MOVE 1990 Billboard Radio Syndicated National Urban Music Program

20 Years Ago

POP SINGLES—10 Years Ago
1. Another One Bites The Dust, Queen, Elektra
2. Woman In Love, Barbra Streisand, Columbia
3. Upside Down, Diana Ross, Motown
4. All Out Of Love, Air Supply, MCA
5. Drivin' My Life Away, Eddie Rabbitt, Elektra
7. I'm Alright, Kenny Loggins, Columbia

POP SINGLES—20 Years Ago
1. Cracklin' Rosie, Neil Diamond, Uni
2. I'll Be There, Jackson 5, Motown
3. Candida, Dawn, Bell
4. Ain't No Mountain High Enough, Diana Ross, Motown
5. All Right Now, Free, ASH
6. Julie, Do Ya Love Me, Bobby Sherman, Metromedia
7. Lookin' Out My Back Door/Long As I Can See The Light, Creedence Clearwater Revival, Fantasy
8. Green-Eyed Lady, Sugarloaf, Liberty
9. We're Only Just Begun, Carpenters, A&M
10. (I Know) I'm Losing You, Rare Earth, Rare Earth

TOP ALBUMS—10 Years Ago
1. The Game, Queen, Elektra
2. Diana, Diana Ross, Motown
4. Soundtrack, Xanadu, MCA
5. Panorama, Car, Elektra
6. Crimes Of Passion, Pat Benatar, Chrysalis
7. Soundtrack, Urban Cowboy, Capitol/Asylum
8. Hold Out, Jackson Browne, Asylum
9. Emotional Rescue, Rolling Stones, Rolling Stones
10. Back In Black, AC/DC, Atlantic

TOP ALBUMS—20 Years Ago
1. Cosmos's Factory, Creedence Clearwater Revival, Fantasy
2. Mad Dogs & Englishmen, Joe Cocker, A&M
3. A Question Of Balance, Moody Blues, Threshold
4. Soundtrack, Woodstock, Columbia
5. Third Album, Jackson 5, Motown
6. Tommy, Who, Decca
7. Chicago, Columbia
8. Abrazas, Santana, Columbia
9. A Time Of Year, Neil Young, Reprise
10. Sweet Baby James, James Taylor, Warner Bros.

COUNTRY SINGLES—10 Years Ago
1. Loving Up A Storm, Razzle Bailey
2. I Believe In You, Don Williams, MCA
4. Theme From The Dukes Of Hazzard, Waylon Jennings, MCA
6. Do You Wanna Go To Heaven, T.G. Sheppard, Warner Bros.
7. I'm Not Ready Yet, George Jones, EMI/Capitol
8. Old Habits, Hank Williams Jr., EMI/Capitol
9. Put It Off Until Tomorrow, Randy Travis, RCA
10. Yesterday Once More, Merle Haggard, RCA

SOUL SINGLES—10 Years Ago
1. Funkin' For Jamaica, Tom Browne, KISS-FM
2. Another One Bites The Dust, Queen, Elektra
3. More Bounce To The Ounce, Zapp, Warners/Rhino
4. Wide Receiver, Michael Henderson, RCA
5. Give Me The Night, George Benson, Warner Bros.
6. I've Just Begun To Love You, Odyssey
7. Where Did We Go Wrong, L.T.D.
8. Master Blaster, Stevie Wonder
9. Let Me Be Your Angel, Stacey Lattisaw, Cotillion
10. I'm Comin' Out, Diana Ross, RCA
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Full Top 50 chart and more information can be found in the Billboard magazine issue of October 13, 1990.
I COULD BE A TRIP “Giving You The Benefit” by Pebbles (MCA) holds easily at No. 1 again this week. It remains at No. 1 on 13 playlists; 37 other stations report it at No. 1 for the first time. It holds at WLVZ Greenbush, N.Y., for the third straight week. “Benefit” retains reports from the entire radio panel of 109 reporters.

“Fairweather Friend” by Johnny Gill (Motown) continues to develop strength at radio. Radio playlists are beginning to reflect top chart positions. Six stations post No. 1 reports for the second week: WJBX Jackson ville, Fla.; WJTT Chattanooga, Tenn.; WILD Boston; KDKA-FM Dallas; WMWH Grand Rapids, Mich.; and KPRR Kansas City, Mo. Sixteen other stations move it into No. 1. Two stations report new activity: WEBR Baltimore and WBLK Buffalo, N.Y. Its retail ranking lags behind its development at radio, even though “Fairweather” received 11 new dealer reports.

T R O U B L E “Round At the top of the chart, “Merry Go Round” by Keith Sweat (Vintertainment) is on 102 stations, gaining four: WAAA Winston-Salem, N.C.; WJMO-FM Cleveland; WGBP Detroit; and KBLB Tulsa. Only five stations show it at No. 1, including WRKO Columbus, Ohio, and KMJQ Houston. WRKQ Ocean City, Md., holds it at No. 1 for a second week. Leaping 85-51, “Round And Round” by Tevin Campbell (Isley Park) is this week’s Power Pick/Airplay record, gaining 43 stations for a total of 78. At No. 7, “What Goes Around, Comes Around” by Jeff (Updown) gets the nod at 16 stations, totaling 45 radio reporters.

R A P P I N’ TO THE TOP “The Boomin’ System” by L.L. Cool J (Def Jam) has performed consistently and continues to build steam, gaining six station reports. Three of the six list it now with numbers: WXOK Baton Rouge, La., at No. 9, and KKBQ Los Angeles and WTLZ Saginaw, Mich., both report it at No. 28. It’s on 78 stations and ranks No. 1 in total retail points. “Ice Baby” by Vanilla Ice (SBK) vaults 18-12 with a strong retail surge. It’s on 77 stations and picks up 12 new reports. Some of the new stations are WKYS Washington, D.C., WXYV Baltimore, WJLB Detroit; and XHRM San Diego.

G R I D L O C K: Records listed from No. 15-22 are all bulleted and batting top position. Three records earn bullet but are new to the chart. Even this week’s Power Pick/Sales winner, “Here’s Looking At You” by Teena Marie (Epic) is held in place. It’s on 97 stations, earning five adds: WBLK Buffalo; WZAZ Jacksonville, Fla.; KJMJ St Louis; KDDZ Kansas City, Mo.; and KBLB Tulsa. “B.B.D. I Thought It Was Me!” by Bell Biv De Voe (MCA) leaps into the pack. It’s on 96 stations and makes a good increase in radio points, but the surge is the result of catching up, with 56 new dealer reports.

J A S M I N E G U Y GETS A 30-point advance—the largest move on the chart—with “Try Me” (Warner Bros.). The single has a total of 74 station reports and gains 14 adds at radio, including WWOI Norfolk, WJLB Detroit, KJMJ St Louis, KPHL Memphis, and KMCJ, KCOG, and KHYS, all in Houston. Retail reports add to the chart-burst, with 24 new reports.

BILLBOARD OCTOBER 13, 1990

FOR WEEK ENDING APRIL 13, 1990

RHYTHM SECTION

I C A N’T TELL YOU “My Heart” by Kool & the Gang (MCA) rises 17-10 at WJLB Detroit and KJMJ St Louis, totaling 37 reports; 21 others have added it. The song has moved into the Top Ten at 24 stations, with 11 new stations.

M Y L I T I A “We Got It” by SCORPION (Epic) gains strength on WJBX Jacksonville; KJMJ St Louis, and WRKQ Ocean City, Md., for a total of 49 reports.

F L A M E S “Soul Provider” by Jodeci (Warner Bros.) moves 16-8, gaining 14 reports at the top 10 stations.

M Y Y “Just To Be Near You” by Jody Watley (Epic) rises 15-11, earning 13 new reports.

S E N D I N’ LOVE “I’m Gonna Win My Baby” by Creative (Epic) climbs 17-12, gaining 8 new reports.

A N DY W I L L I A M S “Boo” by Andrae Crouch (Word) moves 11-5, adding 8 new reports.

J A N U A R Y 1990

H O T B L A C K S I N G L E S A-Z

PUBLISHERS/PUBLICATION RIGHTS/SHEET MUSIC

SALES

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<tr>
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<td>“In The Mood”</td>
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<td>8</td>
<td>“Merry Go Round”</td>
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<td>9</td>
<td>“Save Your Love”</td>
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</table>
RHYTHM & THE BLUES
(Continued from page 25)

Battle Of New York City." The tape is a historic account—through recorded speeches, rallies, and marches—of New York's racial unrest from 1987-90, focusing on the murders that sparked confrontations in the Bensonhurst; Howard Beach; Teaneck, N.J.; and Bushwick areas. It is the first compilation of speeches by Sharpton, president of the United African Movement, and Faison, leader of the New Alliance Party. CIT was formed by the community-funded Castillo Cultural Center and Tony Rose, a 15-year music industry veteran who serves as the project's producer. The tape is $5.95 plus $1 postage. Write the center: Suite 201, 500 Greenwich St., New York, N.Y. 10013; or call Rose or Grace Testani at 212-941-8840.

Y.E.S. GOES TO COLLEGE: A&M Records and minority-owned Morgan Orchid Rhodes have expanded their music biz summer internship for high schoolers to include college students all year round. The new Y.E.S. To Jobs—College Expansion plan will train minority college seniors for careers in the industry, placing them as full-time interns in A&M's four offices (Atlanta, Chicago, New Jersey, Los Angeles). The program provides intensive and practical experience for college-educated young people serious about an entertainment business career. The program is fully funded by A&M; for information call MOR's Vivian Funn at 201-843-2650.

TIDBITS: Great news! Now that Marvin Gaye has a star on the Hollywood Walk Of Fame, Motown has released a four-CD (or four-cassette) boxed set called "The Marvin Gaye Collection." This definitive package was compiled and produced by George Solomon, who was sent into the Motown vaults by Motown prez Jheri Buss and chief operating officer/executive producer Harry Anger. It contains all his hits from his 25-year career, and includes 54 previously unreleased tracks (including duets and concert performances). The four sections are themed "20 Top 20s," "top 20 hits in their original 45 rpm versions," "The Duets"—Mary Wells, Kim Weston, Tammi Terrell, Diana Ross, etc.; "Rare, Live, And Unreleased;" and "The Ballader." It is a sheer treasure trove...Profile is finally releasing the next Run- D.M.C. package, "Back From Hell," on Nov. 19. The first single from these multiplatinum raspers is "What's It All About" b/w "The Ave." Remember the def "Pause?" Johnny Gill has signed on as an opener for Janet Jackson on the European leg of the "Rhythm Nation" tour, which kicked off Oct. 4 in Rotterdam, the Netherlands. Freddie Jackson and Stephanie Mills are expected to perform at the star-studded fourth Essence Awards, Oct. 19 at Radio City Music Hall in New York. The affair will be hosted by Bill Cosby and special guest Oprah Winfrey, part of the proceeds will go to the United Negro College Fund. For info, call the Terrie Williams Agency at 212-489-5630.

FOR WEEK ENDING OCTOBER 13, 1990

Billboard. HOT RAP SINGLES™

<table>
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<td>TREAT THEM LIKE THEY WANT TO BE</td>
<td>TREAT THEM LIKE THEY WANT TO BE...</td>
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<td>A TRIBE CALLED QUEST</td>
<td>BONITA APPLEBUM</td>
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<td>100 MILES AND RUNNING</td>
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<td>KING TEE</td>
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<td>OAKTOWN'S 3-S-7</td>
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<td>&quot;KWAME &amp; A NEW BEGINNING&quot;</td>
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<td>SIR MIX-A-LOT</td>
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Records with the greatest sales gain this week. * Videoclip availability. * Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. *Adolescents indicates catalog number is for cassette maxi-single, 12-inch vinyl available. (C) Cassette single availability. (CD) Compact disc single availability. (MJ) Cassette maxi-single availability. (T) 12-inch vinyl availability.
Special Ed Boasts
Own Lyrics On
'Legal' Album

BY JANINE McADAMS

NEW YORK—"A real rapper doesn't have to buy rap," states Special Ed, whose second Profile album, "Legal," is gaining a foothold on the heels of the first single, "The Mission." While Ed, whose real last name is Archer, takes pride in writing his own material (the album trumpets "all lyrics by Special Ed"), he doesn't feel any need to pen material for others.

As a personal statement, "Legal" is a project he's clearly proud of. For one thing, it marks Ed's maturation as an artist. The title is a reflection of his 18-year-old status. "The difference between this album and the last one, 'Youngest In Charge,' is that I've matured lyrically and vocally," he says. "That album came out three years ago, and on some of the tracks my voice is really high. On some of them my voice got higher because they speeded them up."

Ed also points to his professional growth, having co-produced four tracks with his brother, Wayne Archer. Hitman Howie Tee, Ed's neighborhood homeboy who produced his demo and got him his Profile deal, took care of the other tracks.

As anyone who has peeped at the album cover can attest, Special Ed's personal style has also matured. The rapper assumes a sleeker profile—no more gold chains, no more baseball caps. "Everybody should be satisfied when they look in the mirror," he says, when he responds when asked about his grown-up, loverboy image. "I'm an artist first. I'm not that woman. I respond to me, but the fellas like my lyrics, too. I feel I have talent. No one else is writing for me, no one else is rapping for me."

Released July 23, "Legal" has managed to vault into the Top Black Albums chart's top 20, well ahead of progress made by a single. Profile chose to release the album, then a video for "Mission," in advance of the single's release to radio to create a demand for the record, says Fred Feldman, national media director.

"Mission" is Special Ed's vivid account of a secret-agent-type adventure, and describes some fairly startling action sequences. Ed deflects accusations that he is promoting violence: "I know there would be problems with people objecting to 'The Mission' because of its content, but that's my sense of humor," he says. "It's a cartoon and I'm a character—like Bugs Bunny."

The video, directed by M.A.E. Griot (Moses Edinborough), plays off the humor intended, placing Ed as an entrant in a World's Greatest Liar Contest. "MTV is airing it, and 'Pump It Up' and BET are really playing it up," says Feldman, who places sales of the album at about 300,000.

Special Ed has been performing at selected track dates with the Poor Righteous Teachers; there are no national tour plans as yet. "Come On Let's Move It" is expected to be the second single.
**HOT DANCE MUSIC™**

Compiled from a national sample of dance club playlists.

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**Power Pick**

- SEDUCTION
- PEOPLE

**Hot Shot Debut**

- CUBBY TOMMY BOY '95
- ATOMIC UNION
- TERENCE \(\text{AND Y/BERT} \)
- D.J. PIERRE

**New**

- CUBBY TOMMY BOY '95
- IT'S HAPPENING
- OAKTOWN'S
- MEAT BEAT MANIFESTO

**New**

- MEAT BEAT MANIFESTO
- PEOPLE

**12-INCH SINGLES SALES**

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

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**Hot Shot Debut**

- CUBBY TOMMY BOY '95
- IT'S HAPPENING
- OAKTOWN'S
- MEAT BEAT MANIFESTO

**New**

- MEAT BEAT MANIFESTO
- PEOPLE

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“**I’m Gonna Shake You Up”**

Mixed Emotions Record Company is pleased to present “Misty,” a very talented Long Island artist, and her new album “I’m Gonna Shake You Up.”

This album is a potpourri of original, danceable tunes calculated to make you sit up and take notice of the versatility of this beautiful lady and her beautiful voice.

“Thoroughly enjoyable... a lot of fun to listen to... you will enjoy this record.”

- STEVE GALANTE, Good Times

Appearing this October on the Jove Franklin Show

Mixed Emotions Record Co.
Ronkonkoma, NY  
516-585-1179

Always Looking For New Talent
SETTING THE HOUSE ON ‘Fire’: Now that Virgin recording duo Inner City’s innovative blend of techno-funk and house has become the prototype for numerous other chart-topping acts, it’s about to re-enter competition with ‘Fire’, the long-awaited follow-up to its popular 1989 debut album, ‘Big Fun’.

While out-of-the-box club play is imminent before even a casual listener’s careful examination of the facts hints that the group is aiming for a little bit more this time around.

“The plan,” says the group’s musical mastermind, Kevin Sanderson, “It was important for this album to offer a wider variety of sounds and grooves than the last one.”

The first single, ”That Man, He’s All Mine,” which has just shipped to retail, is a strong indication that Sanderson may well have succeeded in his goal. The track deftly glides along an R&B house trail, with singer Paris Grey offering a warm and silky performance.

The group is available on urban radio muscle, while pumped redressings by Kevin McCord will sound great in a club setting.

Although retail received the single before dance jocks, a second set of DJ-only remixes by Sanderson, Carl Craig, Andrew Ko, and Marc Knichen will be shipped shortly.

The range of singles choices runs deep, with “Loveliest” and the title cut, a pair of frenetic house raves destined for dance floor domination. The best option for radio breakthrough continues via the mid-tempo, jack-styled What Does It Take?, an irresistibly catchy tune kicked into gear with some spacy rapping by Sanderson’s sister LaTanya.

If we had to quibble about anything, it would have to be the fact that ‘Fire’ will not be available on vinyl. Such a move limits programming options at club level, and serves as a message from the label to the still vinyl-dominated dance community: You are being warned.

EVERYONE TWIRL! Disco diehards throughout the land will be delighted to learn that Capitol Records has dipped into its arch-niche of college club classics on 12-inch vinyl.

Issued under the heading ‘Capitol Gold Cuts,’ the singles have a much more accessible sound, suggesting possibilities with current records. Among the tracks available are ‘Transatlantic Love’, by Kraftwerk, George Clinton’s Atomic Dog., “Boogie Oogie Oogie,” by A Taste Of Honey, “On the Raft,” by BBG Band, “Haven’t Stop Dancing Yet,” by Gonzalez, and two tracks from ‘Kickin’ It’, Heaven Must Be Missing An Angel’ and It Only Takes A Minute. Future releases are planned…we can’t wait.

COMING BACK: One of the surprise treats of this week came via a limited-edition CD album from Man Parrish, available on Man Made Productions (718-232-2430). Parrish is best known for his early-80s hit, “Hip Hop Hooray” (with writer for hi-NRG icons like Paul Parker and Paul Zone. He is currently shopping the set for major label distribution.

The music glides back and forth between retro-vibed NRG and modern house vibes. Notable is the fact that Parrish’s cataloging of samples is by song title, not by year, something that makes in-depth review of his work really straightforward.

The single music glides back and forth between retro-vibed NRG music and modern house vibes. Notable is the fact that Parrish’s cataloging of samples is by song title, not by year, something that makes in-depth review of his work really straightforward.

Vega further frames the young singer’s voice in a manner that has only a hint of his trade-mark hip-hop sound. Here, he combines street-level house beats with ambient elements, generated with flute and sax lines. Unlike a lot of wannabe house, this single makes the most of Vega’s talent.

Written by Vega with Derek Whittaker and Todd Terry, Keep On Pumpin’ It Up” recently peaked in the top five of Billboard’s Club Play chart.

The track, which has already garnered kudos from jocks in the U.K., is an appealing blend of hip-hop, swing, and R&B influences. Dig into the dub and let the natural drum sounds and understated bass line take over. Wicked.

Hip-house fans will need to investigate “Pump That Thang,” by Queen T Featuring Crystal Blake, on Hit Clockin’ Records (213-464-4661). The track is a freestyle wiggler that kicks hard with peak-hour potential. We’re also fond of the jerky staccato hip-hop mix on the flip. Jump on it.

A potential sleeper could be in the offing for Sam recording artist Richard Rogers with ‘Spread A Little Love.’ Originally produced by house-master Marshall Jefferson, this lyrically optimistic tune strikes a bright disco stance, thanks to post-production by Paul Simpson. Contact: 718-335-2184.

We’re happy to hear that A&R Records (212-645-7179) has picked up “How Do You See Me Now” by Extorction Featuring Dihan Brooks for American club consumption. This hypnotic, string-laden deep houseer has been burning in the U.K. underground club scene for a while now. Acid-washed “40 Worth” mix has early-morning playability, while "New Born" version works anytime.

TID-BEATS: When Chrysalis Records issues ‘It’s A Jungle Out There,’ by Julian Jonah, in two weeks, it will mark the first joint effort by the label’s club and new R&B promotion departments. The 12-inch single is produced by Jonah, with additional production and remixing by Frankie Knuckles.

Former Tommy Boy Records exec Ed Strickland will head up the R&B arm of the label, coordinating promotion strategies with Laura Kunz, Chrysalis’ manager of club promotion. Future projects include the major label debut of rapper Gangstarr and newcomer Next School.

Two reasons to look forward to the upcoming greatest hits compilation from Madonna: fresh material written and produced with the fab Shep Pettibone, and a curiosity-piquing collaboration with rocker Lenny Kravitz.

Atlantic dance music exec Mojo Nicolsos has been keeping busy with various remixing projects. He’s in the studio with production vet George Morel postproducing future releases by Tricia Leigh Fisher and 2 In A Room.

D’BORAH PUMPS IT UP D’borah’s successful recording debut as featured vocalist on Louve Vega’s Freestyle Orchestra single, Keep On Pumpin’ It Up,” has club music fans looking eagerly to her next project.

This single, the first from the new SRK-One Records, offers a smooth counter in techno-house instrumental style to D’borah’s emotive delivery.

Vega further frames the young singer’s voice in an arrangement that has only a hint of his trade-mark hip-hop sound. Here, he combines street-level house beats with ambient elements, generated with flute and sax lines. Unlike a lot of wannabe house, this single makes the most of Vega’s talent.

Written by Vega with Derek Whittaker and Todd Terry, “Keep On Pumpin’ It Up” recently peaked in the top five of Billboard’s Club Play chart.

When a DJ produces, he has an automatic feel for what will work on the club scene,” D’borah says of Vega, and further expands her point by citing DJ/producers Tony Humphries work on the Zanibar mix.

Humphries, along with Troy Patterson and Joe Smooth, is now involved in producing the singer’s debut album, which she hopes will include some of her own material.

But D’borah is not tied exclusively to dance music. Influenced by her mother, New York jazz and gospel singer Yevette Rivers, who exposed her to Bessie Smith and Sam Cooke, D’borah says her own material includes upbeat ballads.

She sampled the studio audience for the vocals on “Keep On Pumpin’ It Up” in spite of an accident that day in which she crashed her car into a brick wall on Brook-lyn, N.Y.’s Interboro Parkway. “The wheels were still able to roll, so I said I can’t be that bad,” she said.

The incident illustrates the quality she feels will separate her from other aspiring singers. Without hesitation, she pegs it as “determination.

ARTIST DEVELOPMENTS

Raging For Rights. Andy Bell, lead singer for Sire/Reprise act Erasure, and Pathfinder recording artist Lene Lovich take a break from recording “Animal Rages,” a duet that will appear on a forthcoming compilation album to benefit People for the Ethical Treatment of Animals. The album will be released on Rhino Records’ “New Artists” label in early 1991. Also included on the album will be a duet featuring Chrissie Hynde and Jeff Beck, who have recorded “Skin Thieves,” a house track produced by JPT Hood.

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Tale

BY CHRIS MORRIS

LOS ANGELES—The members of Warrant are being road warriors again. The L.A.-based hard rock band revived up its touring machine Sept. 19 in Green Bay, Wis., beginning a nearly four-month U.S. sortie that will find the band playing five shows a week opening for Poison.

The quintet is supporting its new Columbia Records album, "Cherry Pie," which followed to the band's platinum debut, "Dirty Filthy Stinking Rich," has already entered the top 15 on Billboard's Top Pop Albums chart after only a month in release.

That album has also already sparked some talk—and an alternative version of the disk—with a high-profile "ode" to the Parents' Music Resource Center's Tipper Gore, drawn from the band's live shows.

Warrant is familiar with the grind of touring: according to vocalist Jon Lane, the group played 322 dates—175 of them in clubs—over a 16-month period supporting the last album.

While Warrant's rapid rise to popularity has probably qualified the act as a bill-topper, Lane says there's no big hurry in that direction.

"You don't want to rush into headlining," he says. "If you don't do business, the promoter can be unforgiving."

But Lane hopes that the band will do a second leg of headlining dates after the first of the year.

There is also the possibility that Warrant will do a 24-day European swing with Robert Plant and the Scorpions early in 1991, but that project remained unconfirmed on the eve of Warrant's American trip.

One of the rarer aspects of "Cherry Pie"—which bears a parental advisory sticker—is "Ode To Tipper Gore," a 54-second cut culled from the group's concert sets. The track is essentially one long string of undeletable expletives.

Lane explains that an engineer assembled the track while cutting a radio show: "They were editing all the profanity out of a live broadcast...they made a kind of cussing collage.

The group proposed to use the track on "Cherry Pie" with the liner annotation "Freedom of speech—what a concept." That decision excited de

(Continued on page 31)

U Can't Touch Him. M.C. Hammer, whose Capitol Records disk "Please Hammer Don't Hurt Em'" has topped the pop albums chart for 17 consecutive weeks, was honored with three awards for his record and video releases, including the international success of his No. 1 single, "U Can't Touch Tha," the multimillion sales of his home video, "Please Hammer Don't Hurt Em'. The Movie" and the quintuple-platinum domestic sales of his album—which has since topped 6 million in sales. As two more hits, "Have You Seen Her?" and "Pray," climb the Hot 100, Hammer is on the second leg of a Pepsi/Club MTV-sponsored tour, headlining a multi-act bill. Pictured at a Capitol reception at the Inglewood Forum, standing, from left, are Mike Kleber, VP, music video; Art Jaeger, executive VP, John Fagot, promotion VP; Hale Milgrim, president of Capitol; Hammer, Lou Mann, VP, sales, and Step Johnson, senior VP/GM, black division, Capitol. In the front row, from left, are Jeremy Hammond, VP of international artist development, and Ron McCorm, VP of marketing.

Charts Tasting Country-Style Crossover, AC Picks Up Joel; Ritz Throws World Party

IT WAS A WEEK for crossover dreams, country-style. As the Beat has previously opined, the '90s seem ripe for a new wave of country-rock and country-pop success, a wave with far more talent depth than the Urban Cowboy boud of a decade ago or Nashville's MOR sound of the late '70s.

Consider first Arista artist Michelle Wright, who made her New York debut at the Lone Star Roadhouse Sept. 25, opening for label mate Lee Roy Parnell. Arista press Clive Davis and Nashville chief Tim DuBois led the label applause for both acts.

And the confident, seasoned Wright, who hopes to translate the success in her native Canada to the U.S., showed she can do so on her own terms. She grew up with a country sensibility in a small Ontario farm town. But the music of Melbourne based across the border and this farm girl—who recalls hours in "heaven" listening to the family tractor's radio—developed pop and soul instincts as well.

Then there was Rodney Crowell's date at the Marquee in Manhattan on a bill with Carlene Carter before a packed, enthusiastic crowd. Crowell earned his pop credentials penning tunes like "Shame On The Moon" for Bob Seger and "She's Not The One" for John Hiatt. And his Sept. 26 show such as "The Fath Is Mine" and "Let Freedom Ring" show the pop potential of Crowell's work. (Crowell and wife Rosanne Cash, incidentally, have put themselves on the line more than most defending artists' rights in the pre-censorship climate.) In new disks by Cash and Mary-Chapin Carpenter, Columbia has two other potential pop winners.

Granted, given the dominance of dance and rap on the Hot 100 nowadays, no country promotion VP is going to attempt a straight assault on top 40. But as alternative acts have discovered (Billboard, June 30), AC outlets can be a bridge to pop radio—particularly for tracks as richly melodic as many on the country chart today.

Yet current wisdom says you can't go to war without a story at retail, right? Which brings us to the remarkable Garth Brooks, whose second Capitol Records release, "No Fences," has taken only three weeks to hit No. 23 on the chart—The Top Pop Albums chart.

Pop fans are buying country. But will labels and programmers fully tap that potential? For too long, Nashville labels, artists, managers, and others have been content with country's comparatively modest share of the overall market. Perhaps—to borrow a song title from Brooks—it's time for them to discover a "New Way To Fly."

ON THE BEAT: Speaking of AC as a pop proving ground, that format picked up on Billy Joel's "And So It Goes" when it was released as the B side to "That's Not Her Style" months ago. While "Style" peaked at pop, "And So It Goes" quietly climbed to top five on the AC chart—and is now crossing over to top 40 radio....After Charisma Records act Jellyfish shook up a Ritz crowd in New York Sept. 27 with its colorful, '70s-meets '90s power pop (loved that Supertarump cover), World Party carried on with a wonderfully buoyant, retro-tinted set. Touring to support its Chrysalis disk, "Goodbye Jumbo," Karl Wallinger's Party lineup was even tighter and brighter than during its earlier U.S. summer swing. And Sinead O'Connor joined the Party as the show closed...Radio and retail reps got more than they expected at a listening party at Tramps for Arista's new Hall & Oates album, "Change Of Season," when Daryl & John stopped by to play a short acoustic set....Related congratulations to former CREEM editor Bill Holdship, who's been named editor of the Southern California edition of B.A.M. (Grateful Dead drummer Mickey Hart, celebrating the release of his Rykodisc album "At The Edge" and companion book "Drumming At The Edge Of Magic"") at a recent New York bash; was pleased those invited included Alan Lomax. Hart told the Beat Lomax's pioneering recordings of folk and blues were an early influence. Rykodisc earlier this year released the moving spoken-word and musical set "Blues In The Mississippi Night," recorded by Lomax.

ON THE ROAD: As '90s revivalism surges, Sweet returns to the road with a two-month club tour opening Oct. 26 at the Bayou club in Washington, D.C. The run coincides with the Tuesday (9) album release of "Sweet."

(Continued on page 36)
Freedman Sings Like A Byrd In Lucrative New Pub Biz

By IRV LICHTMAN

"AT LEAST I DON'T HAVE to answer a call from a song at 3 a.m.,” says Len Freedman, who entered the music publishing industry full-time in 1988 after two decades as a top business manager with clients like Tina Turner, Steely Dan, Lionel Richie, and James Garner.

Now, with a staff of five in Los Angeles, he operates Len Freedman Music, through which he has purchased—most recently the Byrds catalog—or acquired administration rights to such writer catalogs as those of Richie, Leiber & Stoller, Donald Fagen, and Steely Dan, among others.

Freedman says his business dealings with Richie and his songs in particular stimulated his desire to move into copyright services. “The more I found out about publishing, the more I wanted to be in it”.

Being in it, Freedman says, means day-to-day overseeing of songs in a manner consistent with dealing with high-profile artists—full-time, day-to-day care of catalog needs.

“I’ve been around, but I’m basically a trusting and naive person. But with the Byrds, for instance, I discovered that there were sources of income the previous owners, despite decades of control, never thought of.”

At the moment, for example, he’s having a confrontation with CBS Records over Byrds’ CD reissues, mechanicals from which, he claims, CBS has been paying at the rate existing at the time the material was originally released—at 2 cents a side rather than the higher current rates established in recent years. Freedman claims no new mechanical licenses have been taken out on the CD versions of the Byrds’ songs despite his contention that they are required. He saw the reissues at a Tower Records store in Los Angeles shortly after buying the catalog.

“Labels want a free ride on CD reissues without exploiting the material,” he says.

His experience with the Byrds naturally draws Freedman’s reference to the highly charged controlled-composition clause. “Labels want talented, self-contained acts and then penalize them for recording their own material. This creates a condition of them-us. With a coalition of business and creative people there wouldn’t be so much mistrust.”

WHAT'S A COMPACT DISK got to do with advancing the cause of a music print company’s catalog? Well, easy access to tracks is one, especially when you’re dealing with a 99-song sampler on a 55-minute promo CD. Music Sales Corp. has just made available the first volume in an “Imagination” series, which surveys the copyrights in 30 seconds or less on separate bands. An accompanying booklet details writer credits and a few lines of the opening lyrics. A second volume is due soon. The songs are mostly standards from the Big Band era to Broadway to rock'n'roll, and are performed by established performers.

HIS SONGS FOR HIS occasion: The family and friends of Henry Tobias, the co-author of such standards as “Sweet And Lovely,” “Sail Along, Silv’ry Moon,” and “Miss You,” gathered Sept. 2 at his home in Sherman Oaks, Calif., to celebrate his 95th birthday—his actual birthday is Sept. 11. Words & Music heard that instead of others penning tributes to him it was Tobias himself who celebrated the occasion with two songs, “Zei Geunt—Be Healthy,” and “It’s Great To Be Alive—At 95.” Harmonica player Eddy Mann performed “Sweet And Lovely.”

Among the attendees was brother (and fellow writer) Henry Tobias, a mere 85. Another collaborator was brother/writer Charles Tobias, who died in 1970 at age 72. Fred Tobias, the son of Charles, is also a songwriter… Forty-five years Tobias’ junior, Sandy Feldstein, chief of CPP/Belwin, the music print company based in Miami, had a surprise 50th birthday party Sept. 15 at the home of Jack Riles, VP of operations.

A BIG ADVANCE: Alert Words & Music (and, for that matter, Chartbeat) reader Arlo Chan, who is a contract administrator in the legal department of Warner/Chappell Music in Los Angeles, noticed that in the Sept. 22 issue of Billboard reference was made (in Chartbeat) to the Sept. 27 release date of Paul Simon’s new album, “The Rhythm Of Saints,” while the Words & Music column in the same issue listed the matching folio of that album as the No. 2 best seller at Music Sales. No, Music Sales didn’t jump the gun, but, according to company president Barrie Edwards, its listing reflected a “pre-advance order.” That’s what made it a top seller.” (Simon's album has since been pushed back to an Oct. 16 release).


Thanks to our staff and writers – CBS/Tree PUBLISHING
NEW YORK—When Madonna and her collaborators sought a '30s swing feel on "Hanky Panky" and other songs from the hit flick "Dick Tracy," Jeremy Lubbock was the man they called.

When Barbara Streisand recorded her "Broadway Album," when Chicago went after a hit with "Hard Habit To Break," and when teen idol Tommy Page wasted a touch of "class" for his album "Paintings In My Mind," each tapped Lubbock.

British-born and Los Angeles-based, Lubbock is one of pop music's premier arrangers, performing a collaborating role with producers and artists that is oftentimes overlooked and under-recognized in this age of sampling. While he has also made his mark as a songwriter and producer, Lubbock's reputation has grown largely through his ability to arrange material for artists regardless of genre. Since leaving the U.K. for the U.S. in the late '70s, he has worked with Joni Mitchell, Michael Jackson, Sting, Neil Diamond, Sheena Easton, Linda Ronstadt, Dionne Warwick, Kenny Rogers, the Brazilian vocalists Djavan & Simone, Manhattan Transfer, and dozens of others. He picked up one Grammy in 1984 for his arrangement of Chicago's "Hard Habit To Break," another for the 1984 Olympic theme "Grace," and four more Grammy nominations and an Oscar nomination for his work with Quincy Jones on "The Color Purple."

Still, Lubbock admits, the call to arrange for dance-pop superstar Madonna was unexpected.

"People in this town do get put in a pigeonhole," he says, "so I admit I was a bit surprised." But his earlier work with Stephen Sondheim on Streisand's disk apparently clinched the assignment, he believes.

For "Dick Tracy"—which is set for release this December as a home video rental title—Lubbock arranged the three Sondheim songs performed by Madonna in her role as Breathless Mahoney:

"Soond", "I Always Get My Man," and "Back In Business." He then arranged four more Pat Leonard/Madonna tracks that appeared on the "I'm Breathless" album, including "Hanky Panky," which hit the top 10 this summer.

"We all agreed, for 'Hanky Panky,' on a Count Basie-style setting, says Lubbock.

"That was one of the most enjoyable projects I've ever been involved with," he says. "Madonna knows exactly what she wants and she's got courage to get it."

After the swing feel of "I'm Breathless," says Lubbock, "she actually did say at one point, 'I don't want to go back to the other stuff.'"

THOM DUFFY

"PIE" A SWEET SUCCESS FOR WARRANT

(Continued from page 32)

bate between Warrant and its label. "If I have my way, there won't be a censored version of the record," says Lane. But the singer also admits that the band's first album sold 600,000 units to large retail accounts, which might balk at selling an unexpurgat- ed "Cherry Pie."

"I really believe if a kid can't find it at K mart or Wal-Mart, he'll go someplace else to buy," Lane asserts. "In theory, I think the sales we're going to lose are the casual parent shoppers."

In the end, however, Columbia disagreed with the band. Shortly after the initial release of the original "Cherry Pie," a second version was issued, zoned the offending paeon to the PMRC's core.

M.C. HAMMER

NAN LAKE

JESSE WANGER

THE ALLMEN BROTHERS

JEFF TAYLOR

W. HAMMER

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TALENT

TALENT IN ACTION

NITTY GRITTY DIRT BAND
Town & Country Club, London

In its 25th year, the Nitty Gritty Dirt Band can boast an immense catalog of more than 20 albums. On a rare but welcome appearance in Britain, the quartet concentrated on more recent material that is less well-known outside the U.S., but the group’s sheer musical quality and professional approach made up for any unfamiliarity.

A relatively large audience turned out, perhaps hoping for some kind of live reprise of last year’s triple-Grammy-winning “Will the Circle Be Unbroken, Vol. II.” The few whose applause was grudging rather than ecstatic may have felt the show ought to have included a greater amount of material from the group’s more critically acclaimed era of the early 70s, when its classic neo-bluegrass sound evolved from jug-band roots.

After temporary changes during the late 70s in name (to the Dirt Band) and musical style (to enliven country-pop), final acceptance from Nashville, and, crucially, the departure of fun-loving founding member John McEuen in 1988, the band is now in the control of singer/guitarist/fellow founder Jeff Hanna, who shares lead vocals with multi-instrumentalist Jimmy Ibbotson.

Original member Jimmie Fadden’s lonesome harmonica—played while drumming—and Bob Carpenter’s bank of keyboards provided instrumental diversity that only a brass section could possibly augment.

If it is true that country radio avoided “From Small Things (Big Things One Day Come),” from the band’s new MCA album, “The Best Of The Dream,” because it was written by Bruce Springsteen, that’s lamentable. Please allow this writer from the U.K. talent capital to note that we have, sadly, never produced a band like the Nitty Gritty Dirt Band. Please share them with us more often.

JOHN TOLEKER

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Their crisp New Orleans funk spanned the years: from Aaron’s still-innocent 1966 hit “Tell It Like It Is” to the political dynamite of “Sons And Daughters,” “Jah Love,” and others on their new A&M release “Brothers Keeper.”

The Nevilles’ sound is a unique blend of jazz, R&B, rhythm and blues, and jazz, all unified by a pop music influence.

The sound of ’72 rock ’n roll has been the subject of a strange sort of nostalgia. You’ll find in the jazz section of most record shops but this is clearly a pop musician spreading his wings.

He is also a pop musician who knows the entertainment value of grandstanding for his audience.

Tricks like holding a single note for more than two minutes (technically impressive but in this case musically static) and rushing through the hall worked well—perhaps drawing some attention away from the fact that he makes an awfully lot of music out of an awfully small vocabulary.

Simply as entertainment, Bolin and his fellow band, the Rock Solid, a healthy crowd of about 15,000, appreciated them in kind. As musicians capable of really touching the heart and moving the soul, they fell a little shy of the mark.

MICHAEL ECK

LINDA RONSTADT
THE NEVILLE BROTHERS
Great Woods Center For The Performing Arts
Mansfield, Mass.

LINDA RONSTADT’S performance here Labor Day weekend had two parts: lovingly performed tracks from her latest Elektra release, “Cry Like A Rainstorm, Howl Like The Wind,” and versions of her 70s and early 80s rock and country hits, which were rushed and uneven.

Eight mechanically rendered “oldies” were followed by five Jimmy Webb ballads from “Cry.” Then Ronstadt—who had been cold and aloof, never saying hello and only once whispering thank you—welcomed Aaron Neville for a tour de force “Cry,” and the Grand Ole Opry proved once again how Much.” Neville’s soaring falsetto overshadowed Ronstadt, but finally she seemed to be enjoying herself.

This show had added tension because it was the first since last summer’s all-Spanish “Canciones de Mi Padre” tour, during which hundreds booed and decried refunds. Perhaps Ronstadt was still sore about that reception. Maybe she was cold and aloof, as she complained. But ultimately, the singer, who turned her back during the set-closing “Heat Wave,” came across as having little regard for the 10,000 paying customers.

In contrast, the Neville Brothers’ opening set was heavenly.

Live At The Marquess,” and the new single “Reach Out” on Sling. She has just released “The Academy International Friday (12) and Saturday (13) in the Santiago’s National Stadium in Chile ... With its recent six-night stand at Madison Square Garden, The Neville Brothers have sold out in every city. The group has been touring since the fall of 1986, and has performed over 100 concerts. They have released eight albums, including their latest, “The Sound Of ’72 Rock ’n Roll”...
**TOP JAZZ ALBUMS**

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**TOP CONTEMPORARY JAZZ ALBUMS**

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**JAZZ BLUE NOTES**

by Jeff Levenson

**ALL THE INDUSTRY AND PRESS HOOPLA surrounding jazz's so-called next generation has made it difficult to determine who's real and who's not. It's as if the harvesting of youngbloods has become a dubious enterprise, confounded by an overactive hype mill that doesn't separate the wheat from the chaff. Best let your own ears do the threshing.**

However, among this crop of players is Mark Whitfield, a 24-year-old guitarist whose inaugural effort on Warner Bros., "The Marksmith," is a splendid example of jazz's ability to replenish itself utilizing time-honored ideas and elements. Whitfield's approach amounts to a kind of cultural recycling. He's a moody, blues-based player whose style draws from the bop tradition and emphasizes melodic invention. His sound is round, his solos shapely constructions.

More to the point, he is unabashedly sincere about tapping and preserving the electric guitar tradition, in the process cultivating a place for himself alongside, say, George Benson on the instrument's developmental continuum. It's too soon to tell, for sure, but stay tuned.

**Youthsbloods (even the most wily and resourceful among them) only stay young for so long.**

**MORE** In a gesture of cross-generational continuity (sort of), Warner has just issued Benson's latest, "Big Boss Band," a showpiece effort featuring the Count Basie Orchestra. Here, Benson travels a road Whitfield is not likely to take—delivering pop vocals over richly arranged standards. Vintage polished pop, Benson-style. The album's outstanding miscue is a doozy, however. Its hokey, stiffly arranged treatment of Jackie Wilson's "Baby Workout," which should swing from the heels, instead sounds like aeroelastic music for seniors.

**STUFF** Nice to see that guitarist Pat Metheny has decided to take on Florida Gov. Bob Martinez. Martinez, who made lots of censorship noise during the 2 Live Crew controversy, reportedly used some of Metheny's music as background for a television campaign spot. An- gered by this, Metheny is planning to sue. He says that any settlement or judgment monies will be donated to the Censorship Is UnAmerican campaign ... What a pleasant surprise hearing violinist Stephane Grappelli's originals grace Louis Malle's new film, "May Fools." The music is lyrical, sweet, uplifting—much like the 82-year-old composer himself. The soundtrack is available on CBS, as is an album of piano music Grappelli recently recorded under the direction of producer Bob Thiele ... The S.S. Norway's Eighth Annual Floating Jazz Festi- val will feature more than 100 musicians, Oct. 20 through Nov. 5, paying tribute one week to vibist Lionel Hampton, followed the next week by a salute to noted jazz shrine the Village Vanguard. Scheduled to perform: Hampton, Gary Burton, Terry Gibbs, Dorothy Donegan, Doc Cheatham, Jon Faddis, Kenny Barron, Stanley Turrentine, Milt Hinton, Clark Terry, and many more ... pianist Mulhal Richard Abrams, winner of this year's prestigious JazzFest Award in Denmark, will showcase the American premiere of a new work at the opening concert of The American Jazz Orchestra's fall '90 season, Thursday (11) at Cooper Union's Great Hall in New York. Abrams, who has spent too many years having to defend his progressive music (including works he masteredmind while founding the Assn. for the Advancement of Creative Musicians in the '50s), is finally getting the respect he deserves.
This week's column was written by Ramiro Burr, Billboard's correspondent in San Antonio, Texas. Carlos Agudelo will return next week.

La Fiere is heating up the Tejano music scene

sweet tales of lost love. Producer Homero Patrón also shines here, pumping up the tunes with full, nicely textured, symphonic-like arrangements.

Durcal is equal to the task as she conveys the gripping emotions and passion in her elegant style, complete with the cries and innate sobbs that are sometimes a part of the ballad-like romantic genre.

Durcal's current top dates include Miami, Oct. 26-27; San Carlos, Calif., Nov. 3; Salinas, Calif., Nov. 4; and Anaheim, Calif., Nov. 10.

W A I T I N G FOR GABRIEL: Most of the Latin music world is waiting with much anticipation for the new album due out by singer/songwriter Juan Gabriel. There is no word yet on a title for the album, which should be out within a few weeks. Gabriel is currently hopscotching the U.S. on tour. Stops include Los Angeles, Nov. 9-11; New York, Nov. 30; and Miami, Dec. 1.

Gabriel is considered one of the premier singers and composers in modern Mexican history. Through the years he has scored with dozens of hit singles and albums.

Tex-Mex Act Hits The (Mexican) Road

■ BY RAMIRO BURR

MONTERREY, Mexico—Oscar Leonor y la Manzana is performing approximately 12 times per month in Monterrey, Mexico. Other featured acts included Pegasus and Grupo Flash.

La Fiere is the only Tex-Mex act that has extensively toured the interior of Mexico, and its move into this market signals a new trend in the Tejano music industry. The few groups that have toured Mexico in the past have usually stuck to the border cities.

Another group poised to begin touring Mexico is Grupo Mazzi, of Brownsville, Texas, whose latest album, "No Te Olvides (I Won't Forget You)," is still No. 1 in the "regional Mexican" portion of Billboard's Top Latin Albums chart after 39 weeks. La Mafia's latest album, "Enter The Future," is No. 4 on the same chart, and the group is also enjoying strong sales north of the border.

Henry Gonzales, La Fiere's manager and brother of band leaders Oscar and Leonel, said the group has quietly been mapping its strategy to renegotiating the bureaucratic problems most groups encounter on first touring Mexico. "We've been working with Ser- vando Cano, one of the big promoters in Mexico, and he has really helped facilitate our paperwork for customs," Gonzales said after their performance here.

In the past, groups have had problems dealing with the extensive and tedious documentation procedures required by the Mexican government at border crossings.

More often, a new spirit of cooperation by the Mexican government and the coordination of CBS Records representatives from the U.S. and Mexico have facilitated border crossings and led to a streamlining of the attenuant paperwork.

La Fiere's entourage includes its tour bus and a tractor-trailer hauling more than 20 tons of lighting and sound equipment. Few groups bring their own equipment into Mexico because of custom red tape and/or the threat of bribery, a widely accepted custom here.

Like most of the top Mexican groups, La Fiere now hauls its own two-ton generator to provide electric power. Most concert facilities in Mexico are primitive by U.S. standards and have limited electrical capacities. They are unable to handle the huge power demands of the top bands, particularly at outdoor venues.

The Super Baile performance started at 6 p.m. and continued until 5 a.m. with entertainment on four stages in a roughly three-city-block area. Admission was 15,000-20,000 Mexican pesos (roughly $80). Los Tigres received 50% of the gate, which was the equivalent of about $10,000. La Manzana, however, received $15,000, not bad for two one-hour sets.

Gonzales says that, to cut back expenses, the band hires local roads to help set up and tear down its equipment. The band performed on a stage about 120 feet wide with towering speaker stacks on each side.

"We don't always bring all our equipment with us," Gonzales said. "But when we do, it's because we're competing with the best groups here. It's important for us, as a group from America, to put on a great light and sound show."

Mexican concerts, though, have distinct differences from their American counterparts.

The levels of concert security and emergency first-aid service at such outdoor festivals here are crude by U.S. standards. There were several dozen people, mostly women, being carried out from in front of the stage when Los Tigres performed. The scenes were not unusual in previous years, but on this day, there were no reported injuries. Most were treated for exhaustion.

The day before, La Fiere had performed in Sabas Ridalgo, about 60 miles north of here. On Sept. 30, the group headlined another dance in Matamoros, about 80 miles south-west of the Texas border. Later this month, La Fiere plays several dates in Guadalajara and San Luis Potosí.
Kissin's week marked by Horowitz

Kissin's week marked by Horowitz

Classical Keeping Score

by Is Horowitz

Kissin Fever: Evgeny Kissin week peaked in New York Sept. 30 with his U.S. solo recital debut in Carnegie Hall, only days after four concert appearances with Zubin Mehta and the New York Philharmonic. It's been a long while since the appearance of a young artist has generated as much advance excitement, or postconcert raves.

Record companies did not sit on their promotional hands either. Deutsche Grammophon timed the release of Kissin's long-delayed live recording of the Tchaikovsky Piano Concerto No. 1, with Herbert von Karajan and the Berlin Philharmonic, to appear just before the concerts. Yes, it's the same artist, even if DG bills him as "Yevgeny," as do a number of publications.

Sony Classical also had a "new" Kissin album, a live taping of a concert in Japan held several years ago. BMW Classics, of course, has the bulk of Kissin repertoire on disk so far, and it timed the release of a two-CD pickup album to back in the Kissin-week glow.

More importantly, BMW recorded the Carnegie recital (with "cover" sessions before and after) and expects to release the two-CD set in November. Other recording sessions are planned by both BMW and DG.

Trade talk has it that BMW would also have recorded the New York Philharmonic/Kissin concerts, but that Sony Classical refused to grant permission. Sony said it has to have a temporal lock on Mehta's services in the repertoire performed, the two Chopin's Piano Concertos.

BY ANY OTHER NAME: Like its parent company, WEA International Classics has changed its name to better reflect its broad international status. The division, headed by senior VP Peter Andrey, now known as Warner Classics International, continues its main function as coordinator of the activities of Teldec, Erato, and Nonesuch everywhere outside the U.S.

On the video side, Warner Classics has licensing deals with National Video, Allegro, and Metropolitan, all producers of classical films. Originally slated for release here and abroad this summer, first titles have been set back until next spring to accommodate laserdisc fulfillment problems, says Andrey.

Andrey, meanwhile, has announced a long-term agreement with the HBC Symphony and its principal conductor, Andrew Davis. Major British orchestral works will be recorded by Teldec, says Andrey. First sessions, to be held this month, will be devoted to Vaughan Williams (Symphony No. 6, and "The Lark Ascending"), and works by Bitten. The disks will be released next year.

Kissin kisses rave reviews hello; BMW, DG, Sony riding the wave

WARD BOTTSFORD has sold his interest in Arabesque Records to his partner, Marvin Reiss, Bottsford, who created the Arabesque catalog during his association with Caedmon Records, acquired the division from Caedmon's parent company, Raytheon, in 1987. In the record business since 1948, he says he will announce further plans shortly.

Arabesque executive Dan Chris says the label will resume some releases in November, after a hiatus of all most a year. Final production chores on four new CDs, all produced by Bottsford, are being handled by Cynthia Herbst. They include a set of Rachmanninoff Preludes performed by Jan Hobson, Saraste selections played by violinist Mark Kaplan, Saint-Saens sonatas with violinist Andres Cardenas, and a Mozart program with the Chamber Music Society of Lincoln Center.

Jeral Benjamin, formerly with Cheesy Records, has joined Arabesque as managing director. She says a schedule of new recordings is now being developed.
"Postproduction" Talk Takes Pre-Eminence
As AES Confab Exhibitors Unveil New Gear

BY SUSAN NUNZIATA

LOS ANGELES—Audio for film and video production is becoming an area of expansion for many professional audio recording facilities. With this in mind, exhibitors at the 89th Technical Convention of the Audio Engineering Society (AES), held at the Century Plaza Hotel in Los Angeles, presented a variety of ideas for making meeting postproduction needs.

In addition to digital audio workstations available in many different price ranges, there were a number of consoles geared toward the postproduction environment. The most notable development in the postproduction arena, however, was the introduction of SMPTE (Society of Motion Picture and Television Engineers) DAT recorders (see story, page 2).

Other areas of development included the introduction by Soundcraft of improved automation systems for consoles for sound-reinforcement applications, and the U.S. debut of the Cedar audio restoration system.

The convention, which had approximately 270 exhibitors and no registration fee, was judged a success by most exhibitors, who were pleased at the caliber of attendees and the convenience of the venue.

"The convention was great," says Jack Kelly, president of Klark-Teknik Electronics Inc., Farningdale, N.Y. "It was a very facility-focused show. Most of the people we saw were decision-makers at facilities.

Klark-Teknik and its subsidiary, DDA, were among the companies introducing gear aimed at the postproduction market. The general recording studio market is not as buoyant as it was to be used, and even small recording facilities, says David Neal, marketing manager with DDA. "There's been a growing consumer demand for better quality and in a home TV helped influence that demand. As quality gets better, it's a natural marriage."

DDA debuted the DCM224V, incorporating the design of its DCM 232 board but offering expanded equalizers and auxiliary syt. The board has four stereo subgroups in addition to 24 normal routing busses, and the stereo groups have advanced facilities for routing to other subgroups and both mono and stereo matrix sections.

Klark-Teknik introduced a solid-state recorder designed to record and play back short passages of stereo audio in sync with other video. The board has four stereo subgroups in addition to 24 normal routing busses, and the stereo groups have advanced facilities for routing to other subgroups and both mono and stereo matrix sections.

Timecode DAT Debuts At AES IEC Standard Near Ratification

BY SUSAN NUNZIATA

LOS ANGELES—DAT is poised to enter the realm of audio-for-video postproduction with the introduction of a SMPTEcompatible DAT recorder by several manufacturers at the 89th Audio Engineering Society Convention here.

In fact, many industry observers note that the format is well on its way to replacing analog two-track recorders.

Sony, Otari, JVC, and Stellavox, a Swiss manufacturer, presented timecode-compatible DAT recorders that conform to a proposed International Electrotechnical Commission (IEC) timecode standard that is near ratification. The standard—in development since 1988—has been under review by IEC members since April (Billboard, May 7).

The IEC standard represents an attempt by pro audio manufacturer to ensure compatibility of tapes from different manufacturers. TIME code members have agreed with the standard and there are a few more steps to take before it is formally ratified.

The standard is based on helical scan four-head design and involves recording timecode data within the subcode area of DAT. It converts timecode into time of day and allows for synchronization.

At AES, Postex presented its timecode-compatible DAT unit—first introduced two years ago—just hours away from being a standard but served as the basis for some of the proposal. The company plans to make the product compatible with the proposed standard once it is officially ratified.

"Timecode is going to allow pros to put DAT into a lot of applications where they were limited in the past," says John Carey, marketing manager with Otari Corp.

The most obvious advantage of timecode-compatible DAT is that it presents a relatively inexpensive digital recording medium with editing capabilities that can be synchronized to other audio and video machine. Most timecode-compatible DATs will retail between $5,000 and $12,000, and the first units will begin shipping by yearend.

Slated to ship in December, JVC's deck has a suggested list price of $4,500 and offers a variety of facilities including computer, internal and external sync operation, and two remote-control interfaces.

Sony, which made its AES debut after an introduction earlier this year at the National Assn. of Broadcasters convention, ranges in price from $4,500 to $11,000 and in

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MORE ALBUMS GO GOLD ON AMPLEX THAN ON ALL OTHER TAPES PUT TOGETHER

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PRO AUDIO

Audio Industry Consolidation
Apparent At AES Convention

BY SUSAN NUNZIATA

LOS ANGELES—The continuing consolidation of the professional audio industry was evident at this year's Audio Engineering Society Convention, Sept. 21-23 at the Los Angeles Convention Center and Hilton Hotel, where several acquisitions were announced.

In the week prior to the convention, Siemens Austria announced plans to purchase London-based AMS Industries for approximately $18.7 million (Billboard, Sept. 29). Siemens will place AMS alongside Neve within its structure and, according to Hans Haidler, president of Siemens' audio video group, the two companies' research and development will be linked to ensure there is no duplication of work. AMS managing director Mark Crabtree—who held a 74.2% share of AMS along with partner Stuart Nevison—will join the Neve board of directors and Neve managing director Laci Nester-Smith will sit on the AMS board.

"It's a wonderful dovetail of products and markets," says Nester-Smith. "The two companies truly complement each other, and there will be a great deal of coordination where there is mutual benefit."

Continuing along the acquisitions vein, at the start of the convention AKG Acoustics announced its purchase of Quested Monitoring Systems, a London-based speaker manufacturer. Roger Quested, who founded the company in 1965 to supply custom-designed and built studio monitors, will continue to play a major role in the company's future expansion.

The current range of 11 systems, from passive to active monitors, will continue to be available.

Earlier this year, AKG gained a controlling interest in Edge Technology Ltd., which includes BSS Audio, Turbosound, and Precision Devices. In the U.S., the three companies will operate under the AKG umbrella, which also covers Urban and dbx Professional Products.

The new AKG division will be headed by marketing and sales manager Dave Talbot.

The most surprising news for many, however, was Otari's agreement to acquire the assets and operations of King Instrument Corp., Westboro, Mass. Earlier this year, the two companies settled a patent-infringement suit brought by King against Otari for its loader design, and the purchase makes Otari one of the largest manufacturers of audio-and video-tape loading machinery in the world.

No immediate changes to the staff or operation of King are planned, but, according to Otari, several organizational positions are being considered, including a scenario in which the King operation would serve as a manufacturing source for Otari worldwide. This is Otari's second major acquisition; the company purchased Sound Workshop Inc. and its affiliate, Digital Creations Corp., in June 1989.

Assistance in preparing this story was provided by Gary Hopkins in the U.K.

POSTPRODUCTION SPOTLIGHTED AT ANNUAL AES MEET

(Continued from page 40)

England Digital.

England Digital debuted its SoundNet digital audio network, a multi-user system for its ScreenSound digital audio-for-video editor designed to allow up to seven operators to share and copy work on multiple working disks without the need to download and upload data. The system also provides central mass storage of audio and a database of all sound clips.

Holosound, based in Schwartz Recording in New York is one of the latest facilities to purchase a ScreenSound system, and the studio plans to create a network of units.

NED's MultiArc technology is also designed to offer an open system for multitaasking and multi-user capabilities (Billboard, Sept. 29).

In the sound-reinforcement arena, improved automation features for live sound consoles were offered by Soundcraft.

"There's a lot of people interested in automation," says Bill Thrakhold, spokesman for JBL/Soundcraft. "It's a hot buzzword right now. People are finding it's not just automation for volume, but you can do snapshots, automated meters; it's making the mixer's job more precise and effective."

George Massenburg Labs' Moving Faders system was incorporat-

ed into the Soundcraft 3200 board, and new automation systems are also available for the Soundcraft 6000 and 8000 boards.

Gotham Audio has begun distributing the Cedar sound-restoration system developed by Cedar Audio Ltd., in Cambridge, U.K., and first introduced at the AES in Montreux in the spring (Billboard, April 7). The system is designed to address all classes of degradation.

BMC/RCA Recording Studios in New York is one of the first U.S. facilities to order the system, slated for delivery in early October.

Cedar runs on a PC using proprietary DSPs with floating point processors, and source material can be provided by any digital tape player. The system can run older analog recordings with an added digital-to-analog converter.

EUROSOUNDS

(Continued from page 40)

senator calls for an 8% levy. Revenue from both proposals would be divided between a mixture of artists, authors, and producers.

The president of the BTIMA says that both proposals did nothing to protect authors, as they would receive only a small part of the monies collected and that “it was just another way of paying tax.”

The anti-levy campaign will involve cooperation between national and international consumer groups, and a “parliamentary lobbyist” has been appointed to feel the pulse of the various ministries involved.

THE NETHERLANDS

DESpite PRESS speculation, Phillips declined to show its Digital Compact Cassette at the Piratone consumer trade show in Amsterdam in September.

Sources within the company now indicate that the launch may coincide with a major Japanese show in the spring of 1991. The nonappearance of DCC came at a time when consumer DCT got its belated introduction to the European market at the end of September in Paris.
Jackson Leads List Of Music Vid Awards Nominees

(Continued from page 1)

black/rap genres.

Within the Latin area, three artists—Gipsy Kings, Daniela Romo, and Margarite Menezes—are nomi-
nated in the Top Female category. The Top Male category is
occupied by country format, Alabama, Clint Black, Kentucky Headhunters, Travis Tritt, Mark Collie, and Carlene Carter are all nominated in the Top Male category.

Last year’s big nominees, Paula Abdul and Madonna, are each nominated in two awards in the pop/rock category.

The 25 awards, including best-director honors in each musical genre, will be presented November 9 at an even-
tace in Los Angeles, at the close of the 15th Annual Billboard Music Video Conference. In addition, there will be a Billboard/Tanqueray Sterling Music video award for artistic achievement in long-form video. For the first time, this year’s awards ceremony will feature live performances; the acts have yet to be named. KISS is the exclusive radio station promoting and hosting the event.

The Billboard Tanqueray Sterling Music Video Awards nominees were selected by a panel of music video producers, directors, and retailers. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos were eligible in only one genre, although artists could be nominated in any applicable category.

In the next stage, the names of potential nominees were presented at the first-conference in five regions were submitted to separate nominating panels comprising music video directors in the Top Male, Top Female, Top Band/Group, and Overall Video categories. The second-conference will consist of the Top Male, Top Female, Top Band/Group, and Overall Video categories.

The five votegetters in each category (six in the event of a tie) were placed on a final ballot, which will be mailed to more than 250 music video programmers, label representatives, producers, directors, and journalists. This group will decide the winners.

MUSIC VID CONFER

The Nov. 7-8 Music Video Confer-
ence will be held in conjunction with the Fourth American Music Video Conference and Awards at the Westwood Marquis Hotel and Gar-
ders Theatre.

The concurrent conferences feature seminars and panels covering issues related to the music video and special-interest video markets. For the first time, the music video conference will have forums devoted to specific musical genres.

Registration is still open for the conference. For more information, contact Anita Daly or Peggy Dold at 212-629-5552 or write to Billboard Music Video Conference, 9th Floor, 632 Broadway, New York, N.Y. 10012.

The complete list of the music video nominees follows.

POP/Rock

Best Duo or Group: B-52’s, “Love Shack” (A&M); Bryan Ferry, “Shame” (Chrysalis); UB40, “The Way You Do The Things You Do” (Virgin); Big Country, “Tangled In Your Color” (Epic); Midnight Oil, “Blue Sky Mine” (Columbia).

Best Female: Janet Jackson, “Black Cat” (A&M); Sinad O’Connor, “Nothing Compares 2 U” (Chrysalis); Madonna, “Vogue” (Virgin/Warner Bros.); Patti Austin, “When The Sun Is Shining” (Warner Bros.).


R&B

Best Duo or Group: B-52’s, “Love Shack” (A&M); Bryan Ferry, “Shame” (Chrysalis); UB40, “The Way You Do The Things You Do” (Virgin); Big Country, “Tangled In Your Color” (Epic); Midnight Oil, “Blue Sky Mine” (Columbia).

Best Female: Janet Jackson, “Black Cat” (A&M); Sinad O’Connor, “Nothing Compares 2 U” (Chrysalis); Madonna, “Vogue” (Virgin/Warner Bros.); Patti Austin, “When The Sun Is Shining” (Warner Bros.).


Latin

Best Duo or Group: Gipsy Kings, “Volare” (Dino Records/CBS); Tito Puente, “Cancion De Amor” (United Artists/Deportes); Fito Piranha, “Ao Vivo Do Brasil” (Chrysalis); Los Bukis, “Come Fu A Exorcizarse” (TV Azteca/Vinyl); Las Nenas, “Somos Las Hermanas” (Capitol). Soon.

Best Female: Yuridia, “Mis Tenso Que Quebrar” (CBS); Paquita la del Barrio, “Cuenta De Ti” (Mercury/EMI); luana Hernandez, “Pequeno Amor” (Capitol/EMI); Delia de la Hoya, “La Tristeza” (Capitol/EMI); Israel Fernández, “Que Yo Hacer Con Mi Vida” (BMG/EMI); Margarita Guzmán, “El Águila.”


Concert

Best Duo or Group: Alabama, “Pass It On Down” (Capitol); Bette Midler, “In Another Time” (Capitol); Celine Dion, “Oh, Las Vegas” (Mercury); Tom Jones, “You’re Never Too Old” (PolyGram/EMI). Soon.

Best Female: Carly Simon, “I Feel In Love” (Atlantic); Shakira, “Estoy Enamorado” (Atlantic); La Beltina, “Me Voy Al Otro Lado” (Sony BMG Music). Soon.


THE EDGE

by Melanie Newman

I UNITE: It worked so well in the morning, that The Weekenders, who were adding a three-hour evening block of video programming, “Video PM,” which debut-
ed Oct. 1, basically follows the same format of “Video Morning,” which the channel started last January.

“The Morning” is doing so well that we thought a 5 p.m. to 8 p.m. slot would be a good block—we have a morning and evening drive, if you will,” says Paul Corbin, Program Director of programming.

The evening show replaces “Video Gold” and “Video Row Video” as well as some repeat programming.

Like “Video Morning,” the evening program features hosts, Cathy Martindale and Gary Beato, who intro-
duce the video and keep the whole show flowing.

The evening show is a little perkier and a little more businesslike as opposed to the morning show, which is just trying to wake everyone up,” says Corbin. Programming-wise, “Video PM” concentrates more on the hit videos rather than breaking artists.

The program is an alternative to news and other programming.

Corbin hopes this will prove a success, as it proves that TNN will no longer program videos since its parent com-
pany purchased rival Country Music Television.

The key for the Weekenders is that the channel is a sold-out sellout. Performing at the annual fund-raising ball will be Paul Simon and Bonnie Raitt.

Mauresque: The second mark that this new MTV Networks program has received is the honor of being named Best Program at the 1984 American Music Awards.

Read all about it: Speaking of MTV, this month’s Esquire offers a look at the channel and praises it for in-
novative graphics and station IDs that are often more creative than the videos. The piece, written by Michael Hirschorn, offers our favorite definition of the channel (if only we understood what it meant). “MTV was—and to some extent remains—a narcotic microcosm of a whole, hype- and-glutenized-obsessed era.” And our favorite backhanded compliment: "MTV has intro-
duced such programming as Buzz, a visually driven infotainment program so it's all but unwatchable.

Video Opportunity: A new alternative dance show that will air videos as well as features and inter-
views is being shot in the U.S. and the London between late January and early April. "A Move/London” are being produced by Chris Beardie Entertainment.

The Los Angeles program, which will be targeted for U.S. markets, is being shot at trendy dance clubs, being held at the Hard Rock Cafe and Tyler Beardie. The U.K. edition is being shot at Sub-
terrania and will be hosted by Maddie Kitchen and An-
thony Corriette. For more information on the show, call Melanie Slade at Slade Media Group, 520-741-4485.
New York City

On Tuesday, the Wayne Isham-directed video for Johnny Cash and the band from Studio Productions Inc. recently released "Goin' By The Book," a new Polygram clip at the video store's new headquarters. Director Coke Sams and LP Rockerson shot the performance clip and intercut footage of world events.

Tom Neeff directed the sensual and surreal scene Video "It Wasn't You, It Wasn't Me" for Alexandra and Butch Baker's PolYgram distrib. The clip uses mirror imagery to relay two versions of a relationship breaking up. Marc Ball produced the Nashville-based concept piece.

MICHAEL MARTIN MURPHEY
Cowboy Logic
Columbia

Gerald Alston
Slow Motion
Open House/Motown

ANTHRAX
Got The Time
The Forecast On Time/Int

TAYLOR DAYNE
Heart Of Stone
Columbia

AL B. Sure!
Misunderstanding
RCA

Suzanne Vega
Lover In W/1
A&M

Force M.D.'s
Are You Really Real
S/O Me Tommy Boy

Maxi Priest
Speaking To The World
Vocalion

Glenda Jones
Talking To The Man
Pep

Master Of Reality
Don't Give No Delight/Malevolent Dynasty

My Adventures
Undeniable

Music Video

**VIDEO TRACK**

Los Angeles

The Traveling Wilburys hooked up with the Limelight crew to lens "She's My Baby," the first video from the Warner Bros./Wilbur Records album, "The Traveling Wilburys, Vol. III." David Leland directed the video with producer Peter Kohn. Other Limelight clips include the Replacements' "Happy Go Round," from the new Sire release "Unsleeved," and Steve Winwood's Virgin clip, "I Will Be Here." Jesse Dylan directed the Replacements with Eli Miller producing, and Alex Proyas directed Winwood with Tony Shipp producing.

The Company's Wayne Isham has wrapped another Jon Bon Jovi "Young Guns II" soundtrack video. This time it's a "Miracle," and in the clip we see Jon and Friends ride motorcycles into a rockin' Mexican fiesta. Taneff Tannebring and Curt M. Scott Kalvert produced. Meanwhile, the company is finishing its much-anticipated longform, "Jon Bon: Access All Areas," slated for Christmas release. The home video in includes all new footage reeled during tour stops in England, Australia, Japan, Brazil, the U.S.S.R., and the U.S.

New York City

UpTown-MCA's female Rap duos Fineesse & Symques sizzle on the streets of Harlem in "So You Know," its new Classic Concept video directed by Pam Jenkins. Sabrina Gray and Ralph McDaniels produced. Jenkins also reed "This Is An Recording" for Cold Chillum's latest rap discovery, Grandaddy U. McDaniels and Raphael Valentin produced the performance clip.

Other clips include

**Stress**

Urban Dance Squad, Deeper
Faith No More, Tolling To Phoons

**Heaven**

Bell Boy, Do It!
Bill Ibel, L.A. Woman
Remedies

**Burn**

Iggy Pop, Candy
Soul DJs & Funky Four 2, The Cure, Never Enough

**Black Crowes, Used To Handle**

Concrete Blonde, Dear
Dee Geese, Give It In The Heart

**Stephen Janowitz, Modulate**

Don't Let Me Down, Mirror Mirror
Bob Dylan, It's Unbelievable

Janet's Addiction, Shot

**The King's Hall Undressed**

Flamin' Groovies, Manman

**Stanley Nelson, Marceline**
Rath, There's A Dirty Job
Snap, Dooms, You, Love The UB40, You Take The Way You... The Things

**Impact Clips**

Dee Lite, Groove Is In The Heart
Bon Jovi, Miracle

**America's No. 1 Video**

Candyman, Knockout Roots

People Power-Heavy's

Bee Gees, Stayin' Alive
Wham!, Last Christmas

**Wean**

Kemp, I'll Love You Madly
Adams, It's All Right

**The Right Time**

Michael Jordan, I'm Not Sure

**The Place After The End**

I'm Gonna Win Your Love
Nappy Roots, I Know I'm Gonna Win Your Love

**The Right Time**

Mary J., BW The Right Time

**The Hole**

Garth Brooks, Give It To Me

**The Breakdown**

We're Gonna Rock You
The Moscow Society, Soul Train Girl

**Beyond The Breakthrough**

MC Hammer, Get On The Floor
Magic, Peace Of Mind

**The Right Time**

B.B. & The. Coasters, The Right Time

**CMCO'S**

The Boys, The Secret

**B.A.**

Hurricane, You'd Better Watch Out

**M.D.**

Paul Young, This Is Love

**Light**

Pirates/Mississippi, Honey Tame

**Theme**

Paul Young, If You Ever Need Somebody

**The Hole**

Garth Brooks, Give It To Me
This November, the video industry will focus on something extraordinary.

4th Annual American Video Conference

After a decade of explosive growth, the video industry continues to move at breakneck speed. Be part of the action at the American Video Conference. Start by attending a gala Awards Banquet and Dinner honoring achievement in special interest video, sponsored by Federal Express. Then get a close-up look at financing, producing, marketing and distributing special interest videos while meeting and mingling with some of the biggest names in the business.

4th Annual American Video Conference
November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

Awards Dinner
November 7,
Westwood Marquis Hotel and Gardens
Special interest video awards information:
Kimberly Wright, (213) 856-7690.
Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162

12th Annual Billboard Music Video Conference

What is video's place in the music marketing mix? Join top producers, directors, record company executives and other industry insiders exploring new technologies, innovative marketing strategies and some of music video's most controversial issues.

The conference will be capped off with a star-studded awards show and one of the hottest parties of the year—the Billboard Tanqueray Sterling Music Video Awards at The Palace in Hollywood.

12th Annual Billboard Music Video Conference
November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

Tanqueray Sterling VODKA

Awards Show
November 9, The Palace, Hollywood
Music video awards information:
Peggy Dold, (212) 353-2752
(212) 473-4343
Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162

Presented By
The American Film Institute
BPI Communications, Inc.
NASHVILLE—Randi Davidson, president of Central South Music Sales, the Sound Shop retail chain, and several other music-related businesses here, anticipates a decade of growth and expansion.

During last year, Sound Shop grew by five stores. Expansion plans call for the opening of six to 10 stores a year for each of the next three years, and a stretch into one or two more states. "Right now," says Davidson, "we feel that there is a good possibility that we'll be expanding into Illinois."

Davidson opened the Central South wholesale record company in February 1979.

Among his other operations are Central South One-Stop for jukebox operators, and two distribution arms—Central South Black Gospel and Central South Christian. Two other divisions, Central South Rack and Central South Special Products, which handles mainly cutouts, overruns, and other special products from the various labels, have just been sold to Artec Distributing Inc., a video distributor based in Shelburne, Vt. (Billboard, Sept. 22).

In addition, Davidson, his company, and artists Ronnie Milsap, Helen Cornelius, Dave & Sugar, Larry Gatlin, Earl Thomas Conley, Conway Twitty, and Deborah Allen are investors in the Treasure Island Resort hotel in Grand Cayman Island, British West Indies, where Sound Shop conventions are held.

In fact, at the recent Sound Shop convention in Grand Cayman (Billboard, July 27), The Nashville Network taped the artist showcases for airing on the "On Stage" show, which will broadcast performances by Mary-Chapin Carpenter, Patty Loveless, Steve Forbert, and Lacy J. Dalton on consecutive nights beginning Oct. 18 and running through Oct. 26.

Sound Shop will capitalize on the broadcast by running a promotional tie-in. Point-of-purchase materials will include yellow ribbons suspended from the ceiling into special bins positioned in the front of each store for each of the five artists. In addition, posters will be prominently placed in the windows and banners will drape each store pronouncing October Sound Shop/TNN month.

The Sound Shop chain when he took over the lease on one location of a three-store Meridian Miss. record chain to satisfy a large debt the operation had accumulated with Central South. Fifteen years later, Sound Shop has grown to 70 stores in the Southeast, reaching from southern Indiana down to Mexico and from Oklahoma to the Atlantic Ocean.

Last year, Sound Shop's total revenues were up approximately 15% over the previous year. But Davidson declines to disclose a dollar figure.

Strictly a mail operation mainly in suburban areas, the chain has no plans for freestanding or strip mall locations. "It's necessary to be pretty well saturated with mail stores," Davidson claims he has no trouble finding new or renovated locations.

Camelot Music in N. Canton, Ohio, Musicland Stores Corp. in Minneapolis, and The Record Bar in Durham, N.C., compete head-on with the Sound Shop. To help maintain his market share, Davidson explains, he has put a lot more emphasis on training personnel. "An extensive training program, he says, covers the full spectrum of work in the stores—from clerking to managing. There is also a 3-minute training video that is required viewing for new employees.

A typical Sound Shop store comprises 2,000-3,000 square feet and projects a hi-tech image, with generous use of chrome and glass. Color coordination of white, grey, and maroon is tied in to the decor—updating the previous bumblebee yellow and black color scheme. Nearly all Sound Shops have been remodeled during the last two years, according to Davidson.

Besides CDs and cassettes, Davidson
(Continued on page 51)
No space. The Lift retail display system lets you display up to 640 CD’s on a 4-foot wall space and up to 704 CD’s in a 4-foot gondola. This is more than twice the amount that you can display in a standard bin and each title is now held individually for better and easier viewing. Let Lift show you how to make better use of your existing space. Lift Retail Display Systems for CD’s, Cassettes, CDV and Video. Leasing available.
Merchandisers' music this have succeeded environmentally
PUZZLING
So,
compact disks. At the time it seemed part that
Simonds demanded jewel the jewel box, although at that time, the opposite was true. Thus, any move away from the jewel box must be made with caution. But, if a change in the jewel box accommodates the American music market's move away from disposable packaging, that option should be left open.

MOVED: Lieberman Enterprises, the Minneapolis rack division of Los Angeles-based LIVE Entertainments, has moved from its longstanding Bloomington, Minn., address to a site 10 miles away in Minnetonka. (Blame it on the movie "Purple Rain," but I can't bear the name Minnetonka without thinking of Appolonia.)

Where Lieberman was previously spread out over two buildings, the new location allows the rack to place all quarters under one roof. The company's new address: 10801 Red Circle Drive, Minnetonka, Minn. 55343. The new phone number is 612-945-2900.

WIN RECORDS ONE-STOP REFOCUSES ON MUSIC BIZ (Continued from preceding page)

Smokler, who developed the business for Win, oversees the department, making sure it maintains its competitive edge. Vinyl album inventory is also extensive; the same is true of 12-inch singles. As for CDs, Weiss claims to be one of the top U.S. one-stops for the configuration.

The company operates out of a fully computerized, 44,000-square-foot warehouse facility in the Elmhurst section of Queens. There are 50 employees now, down from more than 120 during Win's video heyday, when video accounted for $15 million of a $40 million annual business.

Win enjoyed explosive growth as a video distributor. Initially, "we couldn't grow fast enough," Weiss says.

But it was not all smooth sailing. For instance, some studios, including RCA/Columbia and Vestron, dropped Win as a distributor. Eventually, the video manufacturers reversed themselves and sold through Win, Weiss says.

Weiss says he sold the video portion because he "felt it was time to get out." He was motivated to sell, he says, because he observed a trend developing in the video industry that he had seen before in the record business.

"Suddenly there were no more record distributors," he says. "A lot of companies started selling direct, and distribution became profitless—which is beginning to happen in video. Same as the record business. There's nothing to stop it. Manufacturers get sophisticated and know how to handle sales on a direct basis. There's attrition of distributors with increased direct selling from manufacturers to retailers. The marketplace forms that way—it's a natural extension of the distribution business."

But Win did not leave video entirely. Weiss says he is doing "quite well" with music video product, which Win carries, along with laserdisc video in all genres.

Win also remains a full-service video distributor to military installations, although Weiss has just been informed that one group of PXs has closed, due to personnel being transferred to Saudi Arabia.

By quitting the bulk of its video business, however, Win has stemmed an admitted "neglect" of its original business—music.

Weiss says he is also excited about the reactivation of his Sam Records line a year ago, following expiration of a 10-year sales deal with CBS.

"We decided to pick up the gauntlet," says Weiss, whose label specialized in black music and hit big with "Keep On Dancing" by Gary's Gang, among others.

Currently, Sam Records is run by Weiss' son Michael, an attorney. Of the 10 records released since the label was reactivated, three have charted, including the Richard Rogers hit "Dream Lover."

Incidentally, Superior Records Sales may soon be reactivated as well. Weiss says that if Win does in fact move into distribution, that end of the business will be named after his original distribution company.
The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**POP/ROCK**

CANDI & THE BACKBEAT
World Keeps On Turning
CA CT 1-1505

NICK CAVE & THE BAD SEEDS
The Good Son
CA CT 1-5361

CHER
Bang Bang (My Baby Shot Me Down)
CA CT 1-2419

JUDY COLLINS
Fires Of Eden
CA CT 1-5361

DARYL HALL & JOHN OATES
Change Of Season
CA CT 1-5361

TISH HINOJOSA
Culture Swing
CA CT 1-93250-2

IRON MAIDEN
No Prayer For The Dying
CA CT 1-5361

JAN AND DEAN
Surf City
CA CT 1-5361

JAY & THE AMERICANS
Come A Little Bit Closer
CA CT 1-93440

JOHNNY MATHIS
I'm A Sentimental Mood (Mathis Sings Ellington)
CA CT 1-5361

THE MEKONS
F.U.N. '90
CA CT 1-5361

PREFAB SPROUT
Jordan: The Comeback
CA CT 1-5361

DARDEN SMITH
Trouble No More
CA CT 1-5361

STYX
Edge Of The Century
CA CT 1-5361

THE VENTURES
Walk Don't Run
CA CT 1-5361

WARTIME
Fast Food For Thought
CA CT 1-5361

WATERBOYS
Room To Roam
CA CT 1-5361

SLIM WHITMAN
Una Paloma Blanca
CA CT 1-5361

**BLACK**

CANDY MAN
 Ain't No Shame In My Game
CA CT 1-5361

CARON WHEELER
UK Dink
CA CT 1-5361

**JAZZ/NEW AGE**

MONTY CROFT
Survival Of The Spirit
CA CT 1-5361

VARIOUS ARTISTS
I Like Jazz
CA CT 1-5361

*To get your company's new releases listed, send release sheets or tape the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to new Releases, Billboard, Suite 700, Beverly Hills, Calif. 90210.*

**RETAIL**

**SCHWARTZ BROS.' PROFIT TUMBLERS IN 2ND QUARTER**

(Continued from page 46)

vini and cassettes 14%, and music on compact disks 15%. For the full year, the company increased its doubtful-account provision by 134% over the previous year, citing, among other factors, "financial conditions affecting the economy."

In the second quarter ended July 31, Schwartz posted revenues totaling $26.28 million, 21.9% higher than in the same period last year.

For the first two quarters this year, net profit declined 32.9% to $124,449 on a 24.2% rise in revenues to $56.1 million.

The company's stock has been weak lately, trading over the counter near its 52-week low of $1.60 a share.  DUN JEFFREY

**ACTION MART**

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.
NEW VID SERVICE OFFERS COUNTRY-MUSIC EXPOSURE
(Continued from page 6)

Retailers do not have to pay for the service, although they do have to agree to carry a certain number of the featured albums.

The first series of Selavision promotional videos, serviced in August, featured country releases from BCA, MCA, and Curb. The October reel features albums from Warner Bros., PolyGram, and Capitol/Nashville.

Each video has three five-minute segments in which the label can spotlight three albums. Each video shown in a Wal-Mart or a K-mart also has a footage of a featured artist standing in one of that chain's stores and extolling the virtues, particularly those of the label's music department.

Barbara Ann Brown, the creator and president of Selavision, hosts these customized in-store segments, which introduce and conclude the five-minute sales pitches.

During each pitch, the screen is divided into three parts. Displaying the CD cover of the album, lists the name of the artist and the album, and clips from music videos taken from the album.

Noting that the prices will rise as the stores are added, Brown says she currently charges each label $12,344 for five minutes on a video that goes in as many as 2,000 stores. After that, the charge is $55 per store.

Artists who have appeared on camera promoting the mass-merchant music departments include Vince Gill, Ronnie McDowell, Mark Miller of Sawyer Brown, and Doug Stone.

At Wal-Mart's request, Brown says, the Selavision identification is eliminated from that chain's videos. In the other outlets, Selavision gets equal billing with the companies using the service. Brown says she also makes a generic video for smaller chains.

Besides promotional videos, Selavision supplies each store with shelf-talkers and tent cards promoting the service. As a cross-promotion with Country Music Television, the sign page carries the CMT logo and the video asks viewers to tune into CMT or to urge their cable providers to add it to their offerings. CMT will soon begin running four commercials a day, two advertising record sales, and two for K-mart's home video service.

Each store provides its own monitor and VCR. The spots are placed on a two-hour loop that rewinds and replays themselves.


ew jobber input
The featured albums are agreed upon jointly by the jobber using Selavision and the labels buying exposure. "I cannot charge the labels," Brown explains, "for doing something that I don't already know the jobbers are going to carry." When the project was getting under way, she adds, Haddonfield provided her with letters promising it would put at least eight copies of each Selavision-promoted album in every store using the service.

We are also doing marketing surveys. We're calling these stores, taking three or four K-mart and Wal- mart stores out of every state. We're talking with store managers and department managers about such things as, 'How many of your customers buy CMT?' "It is working?-all these things." The information gathered, she says, is then shared with the labels and the jobbers.

Until about two months ago, Brown says she was Selavision's sole employee. She still does all the sales presentations, oversees the marketing surveys, and creates, produces, and appears in all the videos.

Her partner in the project is "info- merical" producer Ray Lindstrom, head of National Media Marketing. He has not, however, worked directly with the Selavision operation.

According to Brown and Powers, excitement about Selavision extends up the executive ladder. "The people at K-mart and Wal-Mart and Rose and a number of my other accounts [saw the October video], and the first thing that came out of their mouths was, 'That's going to sell product,' and I'm talking about from executive VP's to chairmen of the boards." Brown says K-mart will show the October reel in its satellite-conducted sales meetings and Rose recently displayed Selavision during a grand opening of one of its stores.

OTHER MUSICAL GENRES
While the focus so far is strictly on country product, Brown says some labels and chains have already inquired about whether Selavision will be extended to spotlight other formats: "Wal-Mart has already asked for rock/pop videos. Everybody's telling us now what they want to see. So what we're trying to do is set up how many projects a year, countrywise to do?-say five or six?-and then fill in the alternating months with pop, rock, and rap."

Adds Powers, "If I was working for CBS or any of the other labels, I think they'd be crazy not to jump on this now. Right now, it's the right way to go." The next Selavision was originally scheduled to be in stores in January. However, Brown says, the success of the project may cause the company to move it to December.

The master tape goes to the duplicator a month before it goes into the stores, Brown says. The duplicated tapes are first sent to the jobber's branches, where the sales reps then pick up the copies and deliver them to the individual stores.

Selavision videos are distributed by Video Treasures, a division of Hand- leman, in Batavia, Ohio. Brown says it has already started making sales pitches for Selavision to record retail chains, she says.

COMPEtING SERVICE
Another company, Video News Network of Clearlake, Iowa, says it has signed up more than 6,000 retail stores for a point-of-purchase video service that will be delivered free via satellite to video, music, and convenience-store retailers in the U.S.

According to Allen Lord, VNN's president and CEO, the advertiser-supported service-scheduled to go on line in February?-consists of "MTV/CNN-style original news and entertainment programming."

VNN's clients, Lord says, range from such large video retail chains as Flagship Entertainment and West Coast/ National Video to music retailers, including the Wherehouse, Hastings, Record World, and Saje's chains, to convenience-store chains like 7-Eleven, Ralph's, and Kroger.

With a staff of five, VNN's expressed interest in airing promotional video clips from artists on their respective rosters.

Assistance in preparing this story was provided by Paul Verona in New York.
ALLOW US TO X-TEND OUR CONGRATULATIONS.

We at Atlantic are X-static at the milestone INXS has reached with their tenth year in recording. The X-cellence they've X-hibited throughout their career has been an X-ample to us all and is certainly worth a little X-tra X-tolling on our part. We just thought we'd X-ercise this opportunity to tell you so.
THEIR MOST X-CITING, X-PLOSIVE AND X-TRAORDINARY ALBUM EVER.

With their X-ceptional history, including numerous Grammy and MTV Video Music Awards and more, it's not Xactly surprising that INXS has become one of the most X-emplary bands of the 80's and will continue to be in the 90's. With X, their seventh album in a decade of recording, they continue to X-plore and X-pand upon their unique rock X-pertise.

Featuring the single "Suicide Blonde."

ON ATLANTIC RECORDS, Cassettes and Compact Discs.
THERE has never been an Australian band as determined, dedicated and sure-footed as INXS. Every step of their path to the upper strata of international music has been carefully considered and deftly executed. They have performed before gauchos in Buenos Aires, Royals in Melbourne, and teens in Tokyo, garnering respect and admiration at every turn.

INXS are a consummate '80s/ '90s rock band with an exceptional breadth of vision and depth of talent who have come to embody all the most appealing qualities of antipodean music. Their musical distillation of street-smart, sensitive, unique and intelligent has placed them outside the parameters normally used to praise Australian acts.

Toby Creswell, editor of Australian Rolling Stone, got close to the essence when he wrote: "There's something about seeing INXS live or hearing them on record, and feeling that interplay, bounce and flexibility that comes from six people working together over a long period of time. Those years and one-nighters, travelling back and forth across the great plains of Australia, INXS have been over this territory time and time again and that's what I hear in their songs. The huge expanse of space, the sense of open-ended possibility. It's a music that is arrogant and free, and is also intuitive."

INXS have not undergone a single membership change. It is this element of obvious camaraderie as a band that pervades the strident, imaginative and eternally danceable INXS sound. "Novel in approach and stirring in execution" said one American reviewer of their third (but first stateside) album release "Shabooh Shoobah," an appraisal that could well describe every one of their releases. Unlike the other acts who could legitimately claim to have been "the biggest band in the country" in years past, INXS do not exist to pump out an endless stream of catchy singles. No matter how many sets of pubescent lungs scream approval, the band has no intention of modifying even slightly musical principles developed during more than a decade of relentless toil.

Quality product has been backed up by scintillating concert performances until, one by one, even the most prejudiced pundits have been won over. "I'm pleased that we've been able to build a career for ourselves and not just have one big album out of the blue with people saying, hey, what's all this about?" once explained vocalist Michael Hutchence. "A lot of people all over the world know of the band, which is great. We seem to be around the corner every month in America, it was hard to ignore us!"

INXS have carefully pursued a policy which enables them to be totally international without losing their Australianness. "I've been marketing them for years as an international band that lived in Australia but who worked the international circuit and deserved recognition," explained manager C.M. Murphy in 1987. "I've never allowed record companies to market us as 'Australia's No. 1 Band,' which is what you see stickered on most American albums released in the U.S. People seem to forget that most successful Australians don't come back to assist the industry they came out. We haven't bought Hollywood mansions, we've largely stayed Australian residents."

Although he has pointed out "we needed to circumvent our nationality. Otherwise we would have ended up stuck in a pocket, a convenient corner for overseas marketing," Michael Hutchence proudly boasts: "There is something intrinsically Australian about a bunch of brothers and school friends getting together to be a band at a very young age and all pulling together as mates to make something happen. It has nothing to do with business or record companies or charts or anything like that. I was 17 when I started and Jon wasn't old enough to legally get into pubs for the first couple of years when we were playing to 200 people in little dives. That's why fans in Australia are friends first. Some have been with us since the beginning; they know us better than world domination, they also know what they want, in terms of professionalism and vitality, and are prepared to accept progression. We're not the sort of band that people buy like T-shirts and know it's going to be the same every time. We have shifts and changes."

The INXS saga began in the late '70s at two Sydney schools—

(Continued on page INXS-16)

THE SUCCESS OF INXS has as much to do with the tenacity and indefatigable efforts of their manager C.M. Murphy and his organization MMA as it does with the not inconsiderable musical talent of the band. As Philip Mortlock, MD of WEA International, who has worked with the band since the label signed them in 1982, says: "There are no weak links in the operation, and there's no doubt that Murphy's tenacity never keeps everything rolling. Right from the beginning he had no doubts at all as to how far INXS would go internationally."

After only two moderately successful albums on the independent Deluxe label, Murphy was confident enough to take INXS to the rest of the world, even though they were hardly staples in Australia. Commented, half jokingly, back in 1982 that he was taking the band overseas, "whether they were wanted or not," and Gary Grant, his partner at MMA and former tour manager for INXS recalled: "We got off the plane in New York and we had no intention of leaving town until we got what we wanted."

Saxophonist Kirk Pengilly relates how the band had "all sat around in C.M.'s office and he said to us 'well, what do you guys want to do? Do you want to do what most Australian bands do and ignore the rest of the world or do you want to become an international act?' We all said 'yea yea, an international act,' so it was decided then."

It was Murphy's acumen that realized he had stumbled on something special in the American market, before he could assert it, and over the years he has spent considerable time in the U.S. "The first year of launching INXS I lived with a family in New York and worked in an office of the record company, I got to understand how they click. It was there that he engineered INXS' first U.S. release on Atlantic Records, "Shabooh Shoobah" (for Australia it was INXS' third album release). "The Swing" album followed, and in 1985, with the release of their next album "Listen Like Thieves," INXS were headlining on a U.S. tour. "What You Need," the first single from the album, became the band's first top 10 single in the U.S.

"International" was the end of the day. "INXS made it because of their tenacity," said Murphy, "and because they had a maniac manager who wasn't going to stand for anything less than world dominance, so we went out and we starved, we bashed, we bit, we kicked, we smiled, we shook hands and we played and that's why..."

Now at a mere 35 years of age, Murphy rules a musical empire under the banner of the MMA group of companies. It's a company that's energetic and brash, as reflected in Murphy's insistence on a young staff (mostly between the ages of 19 and 26), and is vehemently committed to promoting Australian music here and overseas.

The MMA group of companies include the "mother company" MMA International, MMA Europe, MMA U.S., the independent label with the most distinguished Australian talent, MMA Music, an independent music publishing company which operates in Australia and internationally, holding the Australian publishing for artists such as Phil Collins, Genesis, Bryan Ferry and Julian Lennon, as well as Australian artists such as Boom Crash Opera and Ollie Olsen; Ancorp, an independent financial services company with clients both inside and outside the entertainment industry; A.P.A. (Australian Association for the Performing Arts) a boutique agency/touring company which now represents most of Australia's top female talent including; Jenny Morris and Kate

(Continued on page INXS-22)
"WE USED TO BE IN THE RED,
BUT NOW WE'RE IN THE BLACK"

THANKS FOR THE DECADE
From the pubs of Australia to stadia of the world.

PolyGram are proud to be associated in Europe and South America with INXS and MMA Management.
The Long, Live Fuse

By HOWARD SHANNON

Over 10 years INXS has built critical acclaim and a solid fan base throughout the world. They have consistently delivered their signature sound, a combination of rock and pop with a distinctive edge. INXS have toured extensively, both in Europe and the Americas, and have released a series of successful albums.

The summer of 1984 INXS played a major North American tour on the back of the "Sting" album with venues of primarily 6,000 capacity. The single "Original Sin," from the album, has been a major hit, and it not only won the band international recognition but also allowed them to continue their journey around the world with their unique style.

INXS is signed to PolyGram International outside North America and Australia. This initial success was largely due to Paul-Rene Albertini, then Marketing Manager (now General Manager) at Phonogram, and Alan Levy who was then President of Polygram France and is now executive VP PolyGram N.V./CEO & Chairman PolyGram Holdings Inc.

Released on the Mercury label, it has been known of the band in Europe for quite some time, and the continued success in the United Kingdom has been well documented.

The band has not only continued to release successful albums, but they have also remained active in the music industry, with several tours and live performances. INXS have continued to evolve their sound, incorporating elements of rock, pop, and dance to create a unique musical experience.

If you have any questions or need further information, please let me know. I look forward to hearing from you soon.

INXS-8
A Billboard Advertising Supplement

BILBOARD | OCTOBER 13, 1990
Inspired.
Incomparable.
Inventive. Invincible. INXS.

Congratulations on ten years of innovation and excitement.

MCA MUSIC PUBLISHING
It was not an accident the the first two INXS albums were produced by musicians—1980's INXS by Duncan McGuire (formerly of Doug Parkinson in Focus) and 1981's "Underneath The Colours" by singer/songwriter Richard Clapton. Both reflected an attention to musical values that was scarse on the ground for new bands of the day. The anemic nature of such hits as "Just Keep Walking," "Stay Young." "Don't Change." "Send A Message" and "Burn For You" drew a fiercely loyal following which culminated with them winning an unprecedented seven trophies at the 1985 Countdown Awards (Australia's Grammys).

There was never a stumble or fall. Each album was a creative leap forward, more exciting than the last. Early pioners of video craft, they were seen in imaginative clips directed by Richard Lowenstein, Alex Poyras, Godley & Creme, Yashuuko Yamamoto, John Hillcoat, Soren Jensen and Scott Hicks. Album artwork was tasteful, challenging and often influential. Overall the band had style... and determination.

Phil Mortlock, MD of WEA, International in Australia, was the band's creative services manager when he first began catching INXS performances at such Sydney northern beach pubs as the Royal Antler and the Manly Vale Hotel. When C.M. Murphy brought them to WEA, he became closely involved with their development. "They needed somebody to help them put things together and I was in the right place at the right time," he recalls.

"They had a good idea of how they wanted to look and be presented, it was just a matter of providing some guidance. My most lasting impression apart from the fact that they were always open to new ideas and prepared to take chances all the time, is that they didn't have immovable ideas of how everything had to be done. Rather they came at everything from an attitude of: this is what we're not like and this is what we won't do, so let's take it from here. That's why I think they've continued to evolve.

"Andrew and I may write most of the songs but this is a real band." Michael Hutchence once insisted. "It's not two writers and four dumb musicians; it's a very active, competitive, democratic group of people. None of us take a low profile and that's very important. We're a band that sounds very much like a band. It's incredible that a bunch of friends should end up such good players—never throw anyone out, never needed help," muses Hutchence. "The worst thing that could happen to us would be for divisions to develop within the band. We could split off into three camps, 1982, without tomorrow, but we fight strenuously to keep together. So far there have been no major rifts and we still get along very well. We know each other so well. I find that rather irritating.

On the surface, the writing team of Michael Hutchence and Andrew Farriss is an odd mix—Hutchence the litho, teasing sax symbol centerpiece, and Farriss the ever serious musician. But, as with so many productive teams, it is their contrasts which seem to draw the creative best out of each other. "Andrew writes a lot of music; melodies, lyrics, sometimes he finishes songs completely," Hutchence once detailed. "Otherwise he sends me tapes and I sit around and listen to them and listen to them and listen to them. Then I'll say, well how do you imagine that this will end up, or do you think you need? I'll also say, I hate that, or I love that, or whatever. Then, with the tape running and running and running... I'll go through all my lyrics and work them into the melodies. I'm glad I'm not very well trained musically because I hear things that are perhaps not correct or, if I were trained I would immediately dismiss, and I fight my way through some strange ideas that sometimes don't work at all but sometimes come out into things that are unusual.

There has only ever been three non-original songs recorded by INXS—"The Loved One" (twice), "Jackson," and The Easy Beats' "Good Times" (with Jimmy Barnes). The lion's share of what is left is primarily the work of Andrew Farriss, who is required to refine and improve his craft for every eagerly anticipated album, and has never let the band down. Brother Tim once recalled how Simple Minds leader Jim Kerr heard "Underneath The Colours," the title single to the set at the C.M., and asked the band who wrote it. When Andrew humbly owned up, Kerr said, "Oh I think it is really good." "I just remember that making Andrew's night," laughed the guitarist.

Well before The Hutchence persona or the videos or the live shows began to mould an international INXS image, it was the music which drew attention. Asked to describe their own music, the members would use such terms as "white boy dance music," "big, basic dirty noise," "intoxicating little songs," "songs that chug along like a train." Critics are more eloquent. They speak of certain songs' blend of instrumental colours, the silky glide of keyboards over swaying rhythms, the way saxophones fancifully puts it, "We only record songs we can play 300 times over and not get sick of them."

In each recording albums under their belt and fresh from their first session with hard-rock producer Mark Opitz (Cold Chisel, The Angels), which resulted in the single "The One Thing," the band took a hiatus in order to come up with a long-term overview. Hutchence, Kirk Pengilly and Andrew Farriss embarked upon a "pilgrimage" to England and America, taking a tape and video of "The One Thing" with them. One of their tasks, apart from generating interest at any level they could, was to speak with "name" producers and make a balanced decision about who should take control of the third album, the one which Pengilly now hails as "locking in the INXS sound, getting on record what we were capable of doing."

What the three found, in meeting the likes of Bob Clearmountain, was a certain incredulity. "They all said 'what are you doing here? This is fantastic, what are you doing looking for another producer'"

"Continued on page INXS-18"

"On The Side: Solo Flights"

"We've had this Three Musketeers, or Six Musketeers, attitude for so long and it's still very strong. There's never any talk or any question of ever replacing anybody or changing anything." Michael Hutchence

Keeping six musicians together in a cohesive unit for 10 years is an achievement which should not be appreciated lightly. Saxophonist Kirk Pengilly believes that the key to such longevity is the creative freedom that has existed from the first. "It's a single which, like all of them, have featured, a non-album track contributed by a band member. "Working as a band," he explains, "you're sort of stuck within certain parameters and a lot of things you do are, by necessity, more a compromise perhaps than a creative decision. So, as a result of that we felt that, if everyone had a go at doing their own thing, on a B-side, it would make that release a lot more interesting and it would allow everyone to get rid of certain creative urges and ideas. They could be as inventive as they wanted without having to worry about whether or not it fit the flow of an album. You have a greater chance of longevity if no body feels they are being squashed and have no outlet for their thing."


As to whose compositional manages to lock onto the flip of a major hit, Pengilly insists that the matter is never considered. "We just go in and try and get our B-sides together during the recording of an album and it's more like whoever's is finished first gets on the first single and it goes down the line from there."

Apart from these virtual solo excursions tacked away on the back of singles, each member has pursued (and continues to pursue) outside activities, in such areas at acting, production, songwriting and guest playing. This is a summary of those side-line projects:

MICHAEL HUTCHENCE
"Co-produced and sang on a tongue-in-cheek 1985 Polygram single "Sex Symbol/Jungle Boy" for Farnence. "Took the lead role in the 1986 film "Dogs In Space" and sang four soundtrack songs (album on Chace Records label), one of which, "Rooms For The Memory," was a top 10 Australian hit. "Recorded a duet with Jenny Morris of the Nancy Sinatra/ Lee Hazlewood hit, "Jackson," released only on an Australian cassette of INXS dance mixes.
"Co-produced a single for Australian band Echo Home, "Motorcycle Baby."
"Sang backing vocals on two tracks of the 1987 Richard Clapton album "Glory Road" (WEA Australia)—"The Emperor's New Clothes" (with Jimmy Barnes) and "Angelou" (with Marc Hunter.)

"Undertook his second film role in Roger Corman's "Frankenstein Unbound," yet to be released.
"Co-leader of the band Max Q with Oleile Olsen. Co-produced and did lead vocals on 1989 CBS' Australian, Atlantic North America, and PolyGram Europe album which yielded the hit single "Way Of The World."

ANDREW FARRISS
"Co-produced and played on 1983 single "The Edge/Sacrifice" for Flaming Hands on Big Time label.
"Creatively masterminded the platinum profile of Jenny Morris by producing cuts from her 1987 "Body & Soul" album and the entirety of her 1989 "Shiver" album. Also played guitar and keyboards on tracks and wrote such hits as "You're Gonna Get Hurt" and "She Has To Be Loved."
"Produced 1984 "Shall We Go" single for WEA Australia act The Dropbears.
"KIRK PENGILLY
"Part of 1982 one-off EP project by The Igniters.
"Produced tracks for Australian band Crash Politics (roofArt) with Tim Farriss.
"Session guitar for Shona Laing and sax for Martin Plaza.
"JIMMY BARNES
"Produced and 1987 Richard Clapton album "Glory Road" (WEA Australia) and co-wrote three tracks, having lightly drummed (three tracks) on his "The Great Escape" (1982)."
WHILE THE REST OF THE WORLD WAS STRUGGLING TO PRONOUNCE THEIR NAME, INXS HAD BECOME ONE OF AUSTRALIA'S MOST POPULAR 'LIVE' BANDS AND A MULTI-PLATINUM ACT ON RECORD.

OUR SINCERE CONGRATULATIONS TO JON, TIM, ANDREW, MICHAEL, GARRY GARY, KIRK AND MMA MANAGEMENT FOR THEIR ORIGINALITY, ENERGY AND SHEER DETERMINATION. WEA AUSTRALIA IS PROUD TO BE A PART OF THE BAND'S RECORDING SUCCESS.

INXS PRONOUNCED XCELLENCE
OVER EUROPE 1990

1ST NOVEMBER - HOLLAND - ROTTERDAM/AHOY
2ND NOVEMBER - BELGIUM - BRUSSELS/ F. NATIONAL
5TH NOVEMBER - SWITZERLAND - ZURICH/HALLENSTADION
6TH NOVEMBER - GERMANY - FRANKFURT/FAESTHALLE
8TH NOVEMBER - DENMARK - COPENHAGEN/VALBY
9TH NOVEMBER - SWEDEN - STOCKHOLM/GLOBE
11TH NOVEMBER - GERMANY - HAMBURG/SPOORTHALLE
12TH NOVEMBER - GERMANY - KOLN/SPOORTHALLE
13TH NOVEMBER - FRANCE - STRASBOURG/HALL EVENUS
15TH NOVEMBER - FRANCE - MONTPELLIER/ZENITH
16TH NOVEMBER - FRANCE - BORDEAUX/ LA PATINOIRE
17TH NOVEMBER - FRANCE - TOULOUSE/P DES SPORTS
19TH NOVEMBER - SPAIN - MADRID/PALACIO
20TH NOVEMBER - SPAIN - BARCELONA/P. DES SPORTS
21ST NOVEMBER - FRANCE - LYON/P. DES SPORTS
22ND NOVEMBER - ITALY - MILAN/PALATRIUSSARDI
25TH NOVEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
26TH NOVEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
28TH NOVEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
29TH NOVEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
30TH NOVEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
1ST DECEMBER - UNITED KINGDOM - LONDON/WEMBLEY ARENA
3RD DECEMBER - UNITED KINGDOM - BIRMINGHAM/N.E.C.
4TH DECEMBER - UNITED KINGDOM - BIRMINGHAM/N.E.C.
5TH DECEMBER - UNITED KINGDOM - BIRMINGHAM/N.E.C.
6TH DECEMBER - UNITED KINGDOM - BIRMINGHAM/N.E.C.
9TH DECEMBER - UNITED KINGDOM - GLASGOW/SEC
10TH DECEMBER - UNITED KINGDOM - GLASGOW/SEC
13TH DECEMBER - FRANCE - PARIS/BERCY
14TH DECEMBER - FRANCE - PARIS/BERCY
17TH DECEMBER - IRELAND - DUBLIN/THE POINT
18TH DECEMBER - IRELAND - DUBLIN/THE POINT
"We are looking forward to the return of Australia's biggest cultural export."
D&D/Donald K. Donald Productions Montreal, Canada

"Happy to be a part of the INXS success. See you soon in the Northwest."
MediaOne, Inc. Seattle, WA John Bauer-Kinneer

"One of the truly exciting live shows! I look forward to hearing the new album and to promoting many dates on the tour. Congratulations and continued success!"
Stardate Productions, Ltd. Milwaukee, WI Randy McElrath

"Looking forward to ten more years of butt KICKING".
Perryscope Concert Productions, Ltd. Vancouver, B.C.

"Congratualtions on 10 Great Years"
Avalon Attractions Los Angeles, CA Brian Murphy

"Need you tonight, tomorrow, and into the future... Your friends at JAM"
Jam Productions Chicago, IL

"The past ten years have been a 'Kick'."
Belkin Productions Chagrin Falls, OH

"Shaboo Shooah' (87 avid fans) to 'Kick' (33,214 avid fans)... Thanks for 10 years of INXS and BSP!"
BSP/Bill Silvia Presents San Diego, CA

"Congratulations to you on an abundance of great music...past, present and future."
Nederlander Los Angeles, CA Alex Hodges

"Good Taste + Nice People + Inordinate Success = INXS."
"Best from your friends at MCA Concerts, Inc."
MCA Concerts, Inc. Universal City, CA

"Congratulations on your tenth anniversary."
From Starwood Amphitheatre where Nashville comes to Rock
Starwood Amphitheatre Antioch, TN

"The past ten years have been a 'Kick'."
Belkin Productions Chagrin Falls, OH

"Congratulations on your first decade of achievement! You 'KICK'ed in the '80's, now prepare to 'X'plode into the '90's!"
Louis Messina and everyone at PACE Concerts Houston, TX

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Louis Messina and everyone at PACE Concerts Houston, TX
"Welcome to the 90's, and a new decade of success with INXS."
Concert Productions International  Toronto, Canada

"Congratulations to Australia's greatest export (next to Elle McPherson, of course)."
Ron Delsner  New York, NY

"Congratulations on your success! Here's to 10 more incredible years!"
Metropolitan Entertainment Co., Inc.  New York, NY  John Sher

"There is no such thing as an excess of INXS."
Electric Factory Concerts  Philadelphia, PA  Larry Magid

"Anxiously awaiting your return to Pennsylvania!"
Makoul Productions  Allentown, PA  Tom Makoul

"Congratulations on 10 years. Looking forward to 10 more"
C and C Entertainment  Camden, SC

"Presents INXS from the Bayou to the Capital Centre. Let's rock into the 21st Century"
Cellar Door Productions  Washington, D.C.

"INXS's hard hitting pop sounds exploded in the 80's. We can't wait to see what the band will do in the 90's."
Fantasma Productions Inc.  W. Palm Beach, FL  Jon Stoll
TEN YEARS
(Continued from page INXS-4)

Forest High and Davidson High. Tim Farriss, Kirk Pengilly and Garry Beers attended the former, while Michael Hutchence, Andrew Farriss and Jon Farriss attended the latter. The band formed, originally called The Farriss Brothers, followed an interesting Australian rock precedent of school-age siblings getting together to blaze a musical trail. Apart from INXS, Australian rock has had at least five other three-sibling bands of note—Col Joye & the Joy Boys, the Bee Gees, the Ferretts, the Cockroachs, and Avon.

The glue that has long held INXS together initially withstood a move 7,000km to Perth, the base of the Farriss family, where the young band spent the better part of a year playing pubs and any gig that came along. Back in Sydney in 1980, they came under the protective arm of Midnight Oil and manager Garry Morris, who suggested they change their name from The Farriss Brothers. Being a sextet in an era of synthesizer duos, INXS seemed apt. "We had a lot of fun," recalls Hutchence. "There was a lot of energy, aspirations and influences. The first years were a jumble of trying to put these things into some kind of perspective."

After Morris stepped out of the picture to further devote himself to Midnight Oil, the young band came to the attention of booking agent C.M. Murphy, who was involved in the setting up of an independent label, through RCA, called Deluxe Records. INXS did a deal with Deluxe and debuted on vinyl with the Frankie single "Simple Simon." It was the only single they have ever released in Australia that did not make the charts. The second, "Just Keep Walking," made No. 25, the third, "The Loved One," reached No. 15. By 1983 they were in the top three with almost every release as a matter of course.

They then made a decision more momentous than they may have initially realized: to take their music to the world. "There is a stage when you’re in a corner in Australia," Michael Hutchence once explained. "So we went overseas before we got to that stage, so that we didn’t feel like there was a gun over our heads, that we’d be gone overseas right away or we’d die in Australia. We’ve always been ambitious. We’re never floundering towards the next gig."

After the "Shabooh Shoobah" album established a foothold, they consolidated with "The Swing," which gave them two minor U.S. hits ("Original Sin" and "I Send A Message") and a number of European breakthroughs. Finally, in 1985, all the barriers were knocked over when the "Listen Like Thieves" album spawned the penetrating "What You Need," a No. 5 American hit. With 3.5 million global sales of this LP and a song on the hit "Pretty In Pink" soundtrack ("Do You Want It"), INXS were suddenly the objects of much musical force, poised to deliver all that they had promised.

And deliver they did, with "Kick," a 1987-88 smash album which shifted almost eight million copies, gave the band its first American No. 1 ("Need You Tonight") and put them on the level of recording acts like U2, Bon Jovi, Janet Jackson, Prince, Madonna, Bruce Springsteen, and Phil Collins.

Like Ireland’s U2, INXS, for all their international success, have not succumbed to the superstar trappings so favored by many of their overseas peers. Visiting American rock performers who spend time with them express honest surprise at the low-key modesty of their lifestyles. "If I had my way I’d be driving in a beat up old mini car," said Kirk Pengilly during the 1986-87 national down under "Australian Made" tour. "I feel so pretentious when I’m in a limo. It’s like being in a fish bowl. It’s probably because we all grew up together. I mean, everybody’s gone through their stages of balancing out egos, and it’s been very difficult for Michael over the past four or five years, especially in America where they take stars pretty seriously, but the beauty of coming up together as sort of kids is that there is a family-ish situation and if someone gets a little out of hand, everyone else drags them down to earth a bit."

"I still haven’t really come to grips with our success," insists Hutchence. "It’s hard to know what image you create. I think INXS has always had a very natural image. We’ve tried many times to sit around and formulate something but it’s impossible, we can never do it. What happens in the end happens naturally. Japan is a good example. The normal thing for bands going there is to put on a bit more makeup, buy Comme des Garcons outfits and the Japanese kids go crazy. When we toured there we were a bit scruffy, a bit unshaven and we went down really well because, for change, we weren’t plastic. The kids and the magazines would say ‘Ah, you rough tough Aussie boys, not like Duran Duran, we like you.’"

"If we are just a pop group, which I don’t think we are for a minute, then we’re a very natural one. It’s not ‘Showtime boys; it’s not putting on this trip for world domination. It’s just not that mercenary. That’s not what I got into music for, to be a celebrity."

"The switch to Bercy was a huge status step up," says Wooliscroft. The 1988 "Kick" tour also took in two key European festivals, Torhout Varchter (in Belgium) and Roskilde (Denmark). Injury in the band, though, affecting drummer Jon Farriss led to cancellation of shows in Southern Germany, Switzerland and Italy.

The simultaneous worldwide release of INXS’ new album "X" on Sept. 24 is on the back of a European tour only, with a second set due in the U.S. and Japan in the summer of 1991. Minimum European arena and sports hall capacity this November will be 12,000.

In the U.S. Morris at Atlantic is planning what he describes as an "every which way" U.S. marketing campaign. "They cross all boundaries of appeal," he says. "I have a hunch they will be like the Rolling Stones—still around in 20 years, one of those legendary bands people talk about well into the next century. I’m very proud of them. A classy band."

Assistance in preparing this article by Katherine Tulich in Australia.

SOLO FLIGHTS
(Continued from page INXS-10)

*Created television documentary "Fish In Space," the first rock fishing extravaganza! Wrote and recorded soundtrack songs with Jon Farriss.
**GARRY GARY BEERS
*Member of group Absent Friends, with 1990 "Here’s Looking Up Your Address:" albums and hit single "I Don’t Want To Be With Nobody But You" on rooArt label. Co-wrote two songs and undertook live work.
**Session bass playing for Flaming Hands, Jenny Morris and Richard Clapton (also live dates).

GLENN A. BAKER
Congratulations to

INXS

on your 10th Anniversary

We are proud to have been part of your team from the beginning

ROBBINS SPIELMAN SLAYTON & HALFON
CERTIFIED PUBLIC ACCOUNTANTS
NEW YORK
VIVID-ID CONGRATULATE INXS ON TEN YEARS OF RECORDING AND ARE PLEASED TO HAVE WORKED ON KICK, X AND THE FOLLOWING ARTISTS:

(Continued from page INXS-10)

Armed with this virtual seal of approval, the band went home and made the pivotal album of their career, the one which enabled them to transcend the invisible barriers that had long kept Australian acts out of more lucrative markets. They also began to write songs of such strength that they couldn't fail to be noticed. One of the most compelling was "Original Sin," a song which caused a spate of bomb and death threats at southern (U.S.) radio stations and hasty withdrawals from some play lists. The writing of the song had begun when the band was resting in a tour bus, waiting for their PA to be set up in the hall of some southern city they can no longer recall.

"We were watching kids playing on a front lawn of a house near the venue," recalls Hutchence. "It was a black neighborhood so there were a lot of black kids playing with just one white kid, and everybody was getting along fine. I thought, every day these kids wake up, the possibility is they'll be a little more prejudiced than the day before. There's a tendency to regard small children as not being wise but they seem more naturally aware than the normal pattern of so-called maturity." Out of this experience, Hutchence wrote the innocent and heartfelt lyrics: "Dream on black boy, dream on white girl, and wake up to a brand new day, to find your dreams have washed away." But, as Pengilly notes, "the trouble began when some people thought these words were about interracial marriage. There are fears that run deeper in America than most people outside realize."

Almost as controversial was the band's first American No. 1, "Need You Tonight," the first single lifted from the "Kick" album late in '87. This steamy, erotic outing scorched a few sensibilities on its way to the top. "Michael really has a way of putting things that are very sensual," says Pengilly. "It's sort of, I like women, I like music, let's put them together. It's as simple as that. I think its success surprised some of the members of the band, who were concerned that it may have been the wrong choice for the all-important first single. I know that I was almost in a state of shock when I heard that it had gone to No. 1."
INXS
ICM

INTERNATIONAL CREATIVE MANAGEMENT, INC.
NEW YORK • LOS ANGELES • LONDON • PARIS • ROME • MADRID • MUNICH
TALENT AND LITERARY AGENCY
Congratulations to INXS for the first TEN years from your friends at J. D’Addario & Co., Inc.

Makers of the finest quality musical instrument strings. J‘Daddario

August 14, 1990

TO:
INXS
Chris Murphy and MMA Management

FROM:
All Your Friends at WEA Canada

From that cold November day in the early 80’s when you first blew us away with Shabooh Shoobah, to the exhilaration of selling 1,000,000 Canadian copies of Kick, working with INXS has been a textbook experience, where undeniably great rock ‘n’ roll mixed with hard work and perseverance.

We know that X will mark another ten years on Top from the band from down under!

GLOBAL VILLAGE

(Continued from page INXS-8)

there were people in the audience holding up little things they’d made saying INXS. We had people who knew all the individuals in the band by sight because they’d seen the video.”

On that first American tour, the band headlined and filled the Ritz in New York and received an overwhelming response at the US Festival in California (two encore calls from over 300,000 people). They were back later in the year and by the time they mounted a third stateside tour in July-September 1984, they were able to sell out the Hollywood Palladium. They came home via Guam, where they became the first international group to play the country. In between and after were tours of Europe and Australia, and concerts in Japan and Argentina. “We had a No. 1 hit in Argentina with ‘Original Sin,’ as we did in France, so we went to Buenos Aires for a concert,” recalls Kirk Pengilly. “That was kind of scary, a very unusual situation. The ironic thing was, we never got to play ‘Original Sin’ because we decided to leave it until the end of the set and before we got to it the crowd started noting and we were told we had to get off stage.”

Apart from the US Festival, INXS have racked up a series of major performances over the past decade that they recall with a certain fondness. They include the Montreux Music Festival, the Rockin’ The Royals concert in Melbourne (after which they were presented to a beaming Prince and Princess of Wales), Tokyo’s Budakan, London’s Wembley Stadium with Queen, the ambitious “Australian Made” capital city extravaganza, and their satellite-beamed contribution to “Live Aid” from the Sydney Entertainment Center.

Apart from state-of-the-art audio and lighting, the bold, brassy, full-bodied INXS concert sound is not augmented or distracted by any excessive trappings or gimmicks. They have deliberately chosen not to go down the Pink Floyd or Genesis road with lasers, extravagant props or lights the blind could see. Instead, in a matter not unlike the Rolling Stones of the early ‘70s, they have created a lean, energetic punch-approach pivoted around the undeniable sensuality of vocalist Michael Hutchence, a rock star in the classic mode whose rich, soulful voice was once described as one that could “stab with punk anger and plead with embittered passion.” Hutchence himself has acknowledged the impact of his stage persona. “It’s much more sensual than sexual. I’m not doing a male Madonna. It’s not pre-organized or choreographed. It’s what I am.”

It is worth noting that both Nile Rodgers and Chris Thomas were intent upon producing INXS after seeing them perform live. Rodgers saw them in Toronto and rushed them into a studio, with guest vocalists Daryl Hall and Dave Skinner, to record the controversial “Original Sin” just days before they were due to depart for England to commence recording “The Swing” album under Nick Launay. Chris Thomas saw them first at the Hollywood Palladium show and, marvels Pengilly, “still raves about that night. He just loved us.”

To a degree, Australians are unaware of the full scope of INXS’ standing as an international concert act. When the band came home for an October 1988 tour, promoter Mark Pope told the Australian newspaper: “I don’t think this country realizes what INXS means outside this country. That they have sold out Madison Square Garden, Nassau Coliseum, Meadowlands Stadium and Wembley Arena. No other Australian act has headlined a 50,000 seat stadium in Dallas.”

Touring has been a rewarding experience, feels Michael Hutchence. “First of all we were culture shocked by the differences. Then we started to spot the common threads.” The most common of which would appear to be a deep appreciation for a band still prepared to connect honestly with a concert audience.

‘This album (X) is going to be very important for us, and it’s not as though we’ve sold 20 million albums. We’ve still got a lot to do. This is a symbolic time for us as well. The new decade is starting and we’re older, we’re not 22 anymore. I think our energies, our attitudes have been directed into larger areas and I think the band is becoming more and more capable. There’s a whole other side to INXS that hasn’t been exposed. But above all there is an integrity to INXS, in the music, that makes it worthwhile.’

MICHAEL HUTCHENCE

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INXS-22

A Billboard Advertising Supplement

(Continued from page INXS-4)

Cebearno; plus MMA Management Australia which looks after Jenny Morris, Wendy Mathews and jazz band Monica & The Moochers.

Murphy’s most recent excursion is into the book publishing arena with the company Belcris Publishing. It has recently published a book on the equine Australian sport Polocrosse (a particular passion for Murphy) and there are plans to publish a management book.

MMA celebrated its 30th anniversary last May, and Murphy still proudly displays in his office the handwritten license that was penned by his father Mark Murphy on May 16, 1960. Mark Murphy & Associates was a theatrical agency booking primarily cabaret acts. His father’s premature death in 1975 led to Murphy’s more active role in the company at a very young age.

Rock music was still a fledgling industry in Australia, but Murphy’s passion for the music led him to shift the emphasis of the company from cabaret to rock. “My first entree into the rock world was that I created work. I started doing concerts at universities and schools. From there I developed an agency to handle different bands,” he said.

Between 1975 and 1978 the Solo Premier agency was involved in the career developments of Australia’s top bands including Cold Chisel, The Angels, Split Enz and Skyhooks.

“To me it was an amazing time when the whole era of punk rock exploded. It was like a gold rush,” said Murphy. “I always said that Australia had talent 20 years ago, some of the best bands in the world, but we didn’t have the organization or professional qualities around that.”

Murphy gave the agency away in 1978 when he discovered a fledgling pub band called INXS and concentrated his efforts on management.

A firm believer that Australian music’s strength lies in its live delivery (“take the live side out of the Australian music industry and you take the lifeblood out of it,” he says), Murphy worked his new band hard, some would say gruellingly so. And in 1981 INXS had played 280 gigs by 1985 they had played 1,500 gigs. recalls Gary Grant. “Chris’s idea was to put the band in front of people, no matter how small or how big an audience, and work it and work it and work it.”

At the conclusion of the “Kick” world tour in 1989, INXS took its first long break from touring and recording, but for Murphy it wasn’t a time to put his feet up and relax. “A lot of people said to me why don’t you buy a yacht and have a good time for two years while INXS are off the road, but I think I’ve worked harder in these past years than ever before.”

In that time he has nurtured the rise of another of his artists, Jenny Morris. Her album “Shiver” has now sold over 200,000 copies in Australia and she recently completed a tour of Europe supporting Prince.

“The intention for Jenny is to build a long-term career. I want her to still be able to record and tour when she’s 50, and she has the character and the stamina to do it. She’s already gone from playing pubs in Australia to playing in front of 80,000 people in Paris with Prince.”

Last year also saw the development of the independent label, rooArt which has a worldwide distribution deal through PolyGram International; a deal which was unprecedented for an Australian label. It was Murphy’s intention to found an Australian record label that would “foster, develop and deliver the best of new Australian talent to the international marketplace.”

More recently, rooArt has launched its own jazz label. “I couldn’t understand how Australian jazz musicians could tour around the world and Australians didn’t even know about it, and I couldn’t understand why the major record companies had decided there wasn’t a market for jazz,” said Murphy. “I wanted to develop something we could take to the rest of the world, and we will be launching the label in England and the U.S. shortly.”

But for now Murphy’s attention is firmly focused on the release of the new INXS album, “X.” “That’s the priority, and after 10 years it doesn’t get any easier. ‘Kick’ sold 8 million albums and not many artists can do that,” he said. “When ‘Kick’ was released we were the underdog band from Australia that should make it, now we’re the band from Australia who has made it, and our competition is not up-and-coming Australian bands anymore. We’re in the same arena as U2, Prince and Madonna.”

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WEA MUSIC k.k. Japan
Super Club Grows From Within
Chain Draws On Divisions’ Synergies

BY ED CHRISTMAN

NEW YORK—Although it continues to hunger for acquisitions, Super Club North America is aggressively pursuing internal growth by expand- ing chains, penetrating new markets, and implementing programs that ex- ploit synergies within its various sub- sidiaries.

In the past year, the company’s chains have opened about 70 new stores. The company’s overall terri- tory now covers 26 states, ranging from Ohio in the Midwest, down through Texas, over into Florida, and up the East coast to New Jersey.

But the company also has worked hard on maximizing opportunities by leveraging its resources.

In July, it announced it was tapping into the expertise developed by Turtle’s, its 114-unit combo chain based in Marietta, Ga., by having it oversee the addition of music to its video chain—the 102-unit, Dayton, Ohio-based Video Towne; the 36-unit, New Orleans-based MovieTime/Al- falfa; and the 10-unit, Kansas City, Mo.-based Movie At Home.

And in September, Super Club an- nounced an ambitious program for its Oklahoma City-based Best Distri- bution subsidiary, which will see the video distributor draw on the music expertise of Turtle’s and the 175-unit, Durham, N.C.-based The Record Bar- to, in effect, get the company into the music rackjobbing business.

In 1989, the Belgium-based company, after more than three years of quietly studying the U.S. market, moved with lightning speed and in one move gobble up Turtle’s, The Record Bar, Vid Towner, and Movie- Time/Alfalfa, which, combined, owned about 329 stores.

Thus, Super Club has made three acquisitions—two of which were remnants of Vestron’s retail chain, the other the 192-unit Movie - At Home chain—which yielded 65 stores.

Darrell Baldwin, CEO of Super Club’s North American operations, acknowledges that the company’s acquisi- tion pace has slackened, but he says that is only because the opportu- nities are not there.

“We have a lot on our plate and a lot to say grace over, but we are still looking,” Baldwin says. “We are not satisfied with our position geographi- cally or in terms of size, in either video or music.” He adds that he expects Super Club to remain in its acquisi- tion mode for at least another 18 months.

Meanwhile, he projects that if Su- per Club does not make any more ac- quisitions by year’s end, the company will still grow from its current 445 outlets to about 500, and will gener- ate U.S. sales of about $300 million.

While many expect Super Club to combine all the chains under one corpo- rate headquarters, with central dis- tribution, Baldwin discounts that op- tion. “Certainly, we continually look at it,” he says. “But it’s not some- thing we are considering in the short term. Even if we decided to do it to- day, it would take a year and a half to accomplish.

“There are economies to be gained, but the opportunity is greater for us this way. For them to be able to do things independently is better for us.

While Turtle’s oversees all pro- grams that add music to video stores, (Continued on page 56)

Jumbo Is Big Player In Canadian Vid Game

BY PAUL SWEETING

TORONTO—The U.S. is not the only country in which one specialty chain has begun to emerge as the clearly dominant retailer on the scene. In Canada, Oakville, Ontario-based Jumbo Video, with 58 locations in nine provinces, now accounts for 5.5% of the Canadian video business, according to Premiere magazine, Canada’s leading trade publication.

A franchiser, Jumbo operates 13 corporate stores. The other 45 are franchised, with an additional 20 stores committed.

Systemwide, Jumbo is projected to generate $35.5 million (U.S.) this year, up from $30.27 million in 1989, according to president/CEO Cliff Horwitz.

Jumbo stores average 6,500-7,000 square feet, stock 9,000-10,000 titles, and are open 24 hours a day.

Things were not always so rosy at Jumbo, however. When Horwitz took over in January 1990, only 40% of the franchisees were paying royalties and the company was “in dire straits,” Horwitz says. Today, every franchisee is paying and is current in its royalties (Billboard, Aug. 4).

Having righted the company, Hor- witz has begun to capitalize on Jum- bo’s pre-eminence. One recent ex- ample is a deal the chain worked out with Coca-Cola involving Disney Home Video’s “Peter Pan.” Coke is running a cross-promotion with Dis- ney in Canada in which consumers are offered a $3 (Canadian) mail-in re- bate on purchases of “Peter Pan.”

“We are currently heavily promot- ing ‘Peter Pan,’” Horwitz says. “We are currently heavily promot- ing ‘Peter Pan,’” Horwitz says. “We are currently heavily promot- ing ‘Peter Pan’… Horwitz says. “We (Continued on page 56)

Distributor-Racker Merger Gone Sour Results In Suit

BY PAUL VERNIA

NEW YORK—A failed merger be- tween two distributors—Video Products Distributors of Sacramen- to, Calif., and St. Louis-based Sound Disk Trilebs—and a rackjobber, Sight & Sound Distributors of Port- land, Ore., has resulted in a lawsuit by VPD against Sight & Sound.

The deal broke down in the spring amid allegations that Sight & Sound had entered into merger negotiations with an unidentified firm (Billboard, April 14). Officials at Sight & Sound deny that they vi- olated any agreement with VPD or Sound Disk Trilebs.

The suit, filed in San Mateo, Calif., Superior Court, alleges “breach of contract, promissory es- sence, and negligent misrep- resentation” on the part of Sight & Sound. VPD seeks damages in ex- cess of $178,000.

Sight & Sound demurred on the complaint, stating that VPD had failed to set forth the nature or the terms of “contracts” alleged to have been breached.” The request for a dismissal was overruled, and the case is still pending.

Mary Barnes, attorney for VPD, says a deposition was taken from William Hall, head of Sight & Sound. A further deposition is scheduled from Steven Kumble of Lincolnshire Management Inc., a New York-based investment-bank- ing firm, “regarding any proposed or actual acquisition of all or any part of [Sight & Sound],” according to the lawsuit. Also scheduled for de- position is Chuck Smith, financial adviser to Sight & Sound.

Sound Disk Trilebs, though not party to the suit, refuses to rule out the possibility of his firm filing a suit against Sight & Sound.

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-Siskel & Ebert
JUMBO VIDEO THINKS BIG IN CANADA

(Continued from page 53)

The incidence of rental [in Canada] is significantly higher, especially among younger, already heavy users," he says. "The growth of the industry has now captured the attention of the studios. They see that the share of the dollars they get out of Canada now comes from video."

Horwitz says he has no specific goal for Super Club N.V. "We're not selecting a target, but we'd like to see in the Jumbo system," he says. "I believe there will probably be several thousand such businesses in five years, but I don't want to get preoccupied with numbers," he says. "I don't want to open stores just to meet some arbitrary goal. I believe you should open stores when the opportunity presents itself."

Horwitz also eschews an effort to maintain a particular ratio of company-owned to franchised outlets. That sets Jumbo apart from Blockbuster Video, the largest franchisor of video stores in the U.S., with nearly 1,300 stores, which strives to maintain a roughly 50-50 ratio of company-owned to franchise outlets.

"We're a franchiser. That's what we do," Horwitz says. "We're committed to continuously improving the quality and size of our outlets. And we believe we will continue to open stores. But I'm not trying to hold to an arbitrary percentage." Horwitz expects that Jumbo's growth will come both at the expense of existing video outlets and from virgin territory.

HOME VIDEO

SUPER CLUB GROWS FROM WITHIN

(Continued from page 53)

To underscore Philip's involvement in the company, last month Super Club named Jaap J. van Weezendonk, Philips' chief financial officer, to its board of directors.

It makes sense that Philips' interest in Super Club by suggesting that the electronics manufacturer sees the tottering video market as an avenue to be involved in as a way of pushing and pulling product into the market. We can offer 700 stores on both sides of the Atlantic, and that's a hell of a test market.

Super Club operates about 180 video rental stores in Europe, mainly in France and Germany. Like its American counterpart, Super Club N.V. added a music component to its product offering, competing that program last May.

By adding music to its U.S. video chains, Super Club expects to reap an additional $40 million in sales this year, according to Rich Thorward, Vestron's executive vice president. "You can't create a little stir with 'Twin Peaks.' The lion's share of our sales is for the movie, and it's been cracking how people will end up buying VCRs to play the music, and will betails and retail systems, a supplier to the company's stores. Best is exploring other ways to grow its business, Baldwin notes. For instance, the company is considering marketing the renting of grocery stores.

"The Best role is much more important to Super Club than as a supplier," Baldwin says. "It takes about half of Best's sales, and it is a great way to get to their relationship with the studios: Hopefully, the studios will start dealing with Best as well.

Super Club's involvement in both music and video "gives us a broader framework for conversation with labels and studios," he says. "There are some scenarios that [studios] may like to do more directly through distribution, and we have to know that we can take it on. For instance, if studios start to do more music, we will be looked at in a broader sense."

Another business strategy that Super Club wants to pursue someday also would bring the company closer to the studios. Super Club initially entered the video market by acquiring a second-rate movie theater chain but found such companies to be priced too high. However, Baldwin says, "I wouldn't be surprised if we eventually wind up in film exhibition."

In Europe, the company is building several high-end video complexes anchored by multiscreen movie theaters that will be owned and operated by Super Club. Also, Super Club is involved in producing movies and buying and selling rights in Europe. "Over time, in the U.S.," Baldwin says, "we will be looking to having a more active role in buying and selling rights, but I don't see us in production," he adds.

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BILLBOARD OCTOBER 13, 1990

NEW YORK—As Super Club continues to expand, it inevitably finds itself competing with the major video store and movie-rental chains and the Blockbuster Entertainment, currently the largest video specialty chain in North America.

"I think the managers have long told analysts that they are surprised that another company has not risen up to challenge Blockbuster's position across the marketplaces of America. Now, it appears that Super Club is positioning itself to compete with the new-look Blockbuster and the Blockbuster Entertainment, currently the largest video specialty chain in North America.

In June, Super Club acquired Mov-}

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**TOP VIDEOCASSETTES**

Compiled from a national sample of retail store sales reports.

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THE
ANTICIPATION
IS OVER!
Spend Time With Capra's 1st 'Lady' Or Old Pal 'Soupy'

BY MICHAEL DARE

* "Lady For A Day" (1933), Connoisseur Video Collection.
  Director Frank Capra and writer Damon Runyon were a match made in heaven. Both had the same humanist sensibilities, with a genuine concern for the downtrodden and a sincere belief that the human spirit will prevail in the worst of circumstances. In this timeless fairy tale, a rag woman named Apple Annie borrows stationery from a fancy hotel to write lies to her daughter about her life in high society. When her daughter gets betrothed to a count, she decides to travel to New York to introduce her love to her mother.

* "Chattahoochee" (1990), HBO Video, prebooks 10/18.
  Gary Oldman ("Sid And Nancy") stars in the true story of Emmett Foley, a mental patient in Florida in the late '50s, who, through perseverance, was responsible for reforming a state mental system overloaded with abuses. After an unsuccessful suicide attempt, Foley is put in the Chattahoochee state mental institution, where he is beaten and, through a peculiar set of Catch-22s, discovers there is no way out. What follows is sort of a cross between "One Flew Over The Cuckoo's Nest" and "Midnight Express." Except for the ending, this is an exceptionally downbeat piece of work that's made bearable by excellent performances by Oldman and Dennis Hopper as another inmate with a lot of problems. This isn't for everyone, since mental institutions aren't particularly congenial places to be, but those interested in having their noses rubbed in it will love to spend some unpleasant time in "Chattahoochee." They should see it with "Marat/Sade" or "Frances.

* "The Fall Of The Berlin Wall" (1990), Warner Home Video, prebooks 10/4.
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Panasonic duplicators are masters at efficiency. They feature hi-silicon scanners designed to extend operating time and reduce maintenance. And since Panasonic duplicators run cool, you can increase the number of machines in your facility by as much as 50% while utilizing your existing air conditioning system.

Panasonic duplicators are masters at productivity. To make optimum use of valuable space, three units fit in the same space as two conventional VCRs. Panasonic duplicators will also save you time. With a fast rewind time of only three minutes for a two-hour cassette. Add Panasonic’s auto cassette changer, and you can virtually eliminate tape handling time between recordings.

Panasonic duplicators are engineered for reliable operation. With a unique IQ transport mechanism that maintains precise alignment of all the units’ critical parts in the tape path. The mechanism employs five direct drive motors, including separate supply and take up reel DD motors for accurate operation. A large brass impedance roller to absorb vibration and minimize jitter. And a video head cleaning function to maintain high performance over extended periods of use.

It’s no wonder Panasonic is the master duplicator. And the leading supplier of duplicator VCRs in the industry.

For more information on Panasonic duplicators, call (201) 392-4825.

Panasonic
Audio/Video Systems Group
PUBLIC MEDIA BOWS HOME VISION CINEMA TO MARKET, DISTRIBUTE FOREIGN HOME VIDS

BY CHRIS MCGOWAN

Home Vision Cinema, a new division of PMI's label, Home Vision, which has until now specialized in fine arts and performing arts titles. Its sister label, Public Media Video, has a large catalog of specialty-interest programs that include nature, cooking, fashion, and new age fare.

On Nov. 7, Home Vision Cinema will bow its first 10 releases, which are part of a recent deal whereby PMI licensed more than 60 titles from Janus Films, a leading distributor of classic foreign films. Nine of the movies in the Janus/PMI deal have been released on VHS before, although Janus has previously released a few of the titles on laserdisk through the Criterion Collection, its co-venture with Voyager Press.


Home Vision national sales manager Jeff McGuire sees great potential for foreign film titles on video over the next few years. "I think the boom is off the rose in the B-movie business, and only a limited number of A titles are released in any given year. Stores are looking for alternative programming, and I think a foreign A-title has to be very appealing for these stores."

"We're setting up to get into it for the long haul, and we feel it's a good solid niche, an evergreen type of business, as opposed to foreign arts titles. There will be a steady, day-in, day-out turn on these quality titles," he says.

Home Vision's sister company, Films Inc, has been a movie distributor for almost 60 years in such nontheatrical markets as schools, museums, libraries, hospitals, and prisons. "So we already have a lot of experience in this area. Home Vision Cinema is a natural progression for us," says McGuire.

The release dates for the rest of the licensed Janus product have not yet been determined. "We'll bring the rest of the titles out in an orderly fashion," says McGuire. "But first, we will survey retailers and get some ideas from dealers who have been successful in this arena. Our release strategy will be based on what the marketplace tells us is most prudent."

"We'll get the first 10 titles out on the street, and then rely on feedback to tell us whether it should be one new title a month after that or three a quarter. But our releases will be ongoing and regular."

Home Vision Cinema may also license other titles from Janus beyond the initial deal. "They have licensed titles previously to Nelson, Connoisseur, and other companies, and if they're right to revert back to Janus, we have told them that we'd be very interested in picking up more titles," McGuire says.

McGuire also plans to pick up foreign titles from companies other than Janus. "But Janus will be the cornerstone of the line," he says.

FOR WEEK ENDING OCTOBER 13, 1990

Billboard.

TOP MUSIC VIDEOS

Complied from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE, Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Sales or Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>&quot;Please Hammer Don't Hurt Em&quot; (Columbia Video)</td>
<td>M.C. Hammer</td>
<td>13,190</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Step by Step&quot; (Columbia Video Entertainment)</td>
<td>New Kids On The Block</td>
<td>13,190</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Banned in the USA&quot; (PolyGram Entertainment)</td>
<td>The 2 Live Crew</td>
<td>13,190</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Vol. 1 - The Man and the Music Vol. 1&quot; (Columbia Video Enterprises)</td>
<td>Duran Duran</td>
<td>13,190</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Live at the Brixton Academy&quot; (Warner Bros)</td>
<td>Faith No More</td>
<td>13,190</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Video Exposure&quot; (Arista Records Inc &amp; West Home Video)</td>
<td>Exposure</td>
<td>13,190</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Swingin'&quot; (Columbia Video Entertainment)</td>
<td>Bob Marley &amp; The Wailers</td>
<td>13,190</td>
</tr>
<tr>
<td>9</td>
<td>&quot;New England&quot; (Columbia Video Enterprises)</td>
<td>Iron Maiden</td>
<td>13,190</td>
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<tr>
<td>10</td>
<td>&quot;That Things Go Pump&quot; (Columbia Video Enterprises)</td>
<td>Aerosmith</td>
<td>13,190</td>
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<tr>
<td>11</td>
<td>&quot;Carly in Concert: My Romance&quot; (Arista Records Inc &amp; West Home Video)</td>
<td>Carly Simon</td>
<td>13,190</td>
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<tr>
<td>12</td>
<td>&quot;Hangin' Tough&quot; (Columbia Video Enterprises)</td>
<td>New Kids On The Block</td>
<td>13,190</td>
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<tr>
<td>13</td>
<td>&quot;David Lynch-Twin Peaks Vol. 1&quot; (Epic Video)</td>
<td>Dale Cooper</td>
<td>13,190</td>
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<tr>
<td>14</td>
<td>&quot;Hulkster&quot; (Walt Disney Video)</td>
<td>Hulkster</td>
<td>13,190</td>
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<tr>
<td>15</td>
<td>&quot;Bunny Manlow: Live in Broadway&quot; (Columbia Video Enterprises)</td>
<td>Barry Manlow</td>
<td>13,190</td>
</tr>
<tr>
<td>16</td>
<td>&quot;Born to Sing&quot; (I.A.V. Entertainment)</td>
<td>El Vexic</td>
<td>13,190</td>
</tr>
<tr>
<td>17</td>
<td>&quot;Singing &amp; Swingin'&quot; (Columbia Video Enterprises)</td>
<td>Harry Connick, Jr.</td>
<td>13,190</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Lifestyles of the Rich and Famous&quot; (Warner Bros)</td>
<td>The Rich Brothers</td>
<td>13,190</td>
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<tr>
<td>19</td>
<td>&quot;Janet Jackson's Rhythm Nation 1814&quot; (BMG/RCA)</td>
<td>Janet Jackson</td>
<td>13,190</td>
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<tr>
<td>20</td>
<td>&quot;In Case You Didn't Feel Like Showing Up&quot; (Warner Bros)</td>
<td>Moby Dick</td>
<td>13,190</td>
</tr>
<tr>
<td>21</td>
<td>&quot;In the Heart of the Young&quot; (United Artists)</td>
<td>Bing Crosby</td>
<td>13,190</td>
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<tr>
<td>22</td>
<td>&quot;Kenny G Live&quot; (Columbia Video Enterprises)</td>
<td>Kenny G</td>
<td>13,190</td>
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<tr>
<td>23</td>
<td>&quot;The Value of Ignorance&quot; (PolyGram Video)</td>
<td>Snoop D. Dogg</td>
<td>13,190</td>
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<tr>
<td>24</td>
<td>&quot;The Three Tenors in Concert&quot; (Columbia Video Enterprises)</td>
<td>Snoop D. Dogg</td>
<td>13,190</td>
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<tr>
<td>25</td>
<td>&quot;Psychedelic Sexfunk: Live From Heaven&quot; (Columbia Video Enterprises)</td>
<td>Snoop D. Dogg</td>
<td>13,190</td>
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<tr>
<td>26</td>
<td>&quot;Every Trick in the Book&quot; (Columbia Video Enterprises)</td>
<td>Snoop D. Dogg</td>
<td>13,190</td>
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<tr>
<td>27</td>
<td>&quot;Long Time Comin'&quot; (EMI America)</td>
<td>Crosby, Stills &amp; Nash</td>
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<td>28</td>
<td>&quot;Recycle&quot; (Wordworth Films Ltd)</td>
<td>Pussy Love</td>
<td>13,190</td>
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<tr>
<td>29</td>
<td>&quot;Motley Crue Uncensored&quot; (Columbia Video Enterprises)</td>
<td>Motley Crue</td>
<td>13,190</td>
</tr>
</tbody>
</table>

Billboard October 13, 1990

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**STORE MONITOR**

(Continued from page 56)

The meaning (or possible meaning) of the text is not clear. It seems to be a mix of random words and phrases, possibly including some names and terms related to technology or entertainment. The text is not coherent and does not form a meaningful sentence or paragraph.

**FOR WEEK ENDING OCTOBER 13, 1990**

**TOP VIDEODISK SALES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright, Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Principal Performers</th>
<th>Retail of Video</th>
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<tbody>
<tr>
<td>1</td>
<td>ALL DOGS GO TO HEAVEN</td>
<td>MGM/UA Home Video Pioneer Video Ent. 101868</td>
<td>Animated</td>
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<td>2</td>
<td>DRIVING MISS DAISY</td>
<td>Warner Bros. Inc. Warner Home Video 11931</td>
<td>Jessica Tandy</td>
<td>Morgan Freeman</td>
<td>$29.98</td>
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<td>3</td>
<td>THE LITTLE MERMAID</td>
<td>Walt Disney Home Video Pioneer Video Ent. 913</td>
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<td>4</td>
<td>BLUE STEEL</td>
<td>MGM/UA Home Video Pioneer Video Ent. 981088S</td>
<td>Jamie Lee Curtis</td>
<td>Ron Silver</td>
<td>$29.98</td>
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<td>5</td>
<td>BORN ON THE FOURTH OF JULY</td>
<td>Universal City Studios MCA Universal Home Video (8901)</td>
<td>Tom Cruise</td>
<td></td>
<td>$29.98</td>
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<tr>
<td>6</td>
<td>LICENCE TO KILL</td>
<td>CBS-Fox Video Pioneer Video Ent. 4755-80</td>
<td>Timothy Dalton</td>
<td></td>
<td>$29.98</td>
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<tr>
<td>7</td>
<td>HARD TO KILL</td>
<td>Warner Bros. Inc. Warner Home Video 11914</td>
<td>Steven Seagal</td>
<td>Kelly LeBrock</td>
<td>$29.98</td>
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<td>8</td>
<td>GLORY</td>
<td>TriStar Pictures Pioneer Video Ent. 70286</td>
<td>Matthew Broderick</td>
<td>Denzel Washington</td>
<td>$29.98</td>
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<td>10</td>
<td>INTERNAL AFFAIRS</td>
<td>Paramount Pictures Pioneer Video Ent. LR2242</td>
<td>Richard Gere</td>
<td>Andy Garcia</td>
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<td>11</td>
<td>THE BLUES BROTHERS</td>
<td>Universal City Studios MCA Universal Video 16200</td>
<td>Dan Aykroyd</td>
<td>John Landis</td>
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<tr>
<td>12</td>
<td>BLACK CANARY</td>
<td>Paramount Pictures Pioneer Lda. 23220</td>
<td>Michael Douglas</td>
<td>Anica Garcia</td>
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<td>14</td>
<td>BACK TO THE FUTURE PART II</td>
<td>Amblin Entertainment MCA Universal Video 40194</td>
<td>Michael J Fox</td>
<td>Christopher Lloyd</td>
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<td>15</td>
<td>THE ABBY</td>
<td>CBS-Fox Video Pioneer Video Ent. 1561.80</td>
<td>Ed Harris</td>
<td>Mal Wamandistinguish</td>
<td>$29.98</td>
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<td>16</td>
<td>THE BEAR</td>
<td>TriStar Pictures Pioneer Video Ent. 70216</td>
<td>Jack Nicholson</td>
<td>Telly Karyo</td>
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<td>17</td>
<td>TOP GUN</td>
<td>Touchstone Pictures Pioneer Video Ent. 91455</td>
<td>Tom Cruise</td>
<td>Kelly McGillis</td>
<td>$29.98</td>
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<td>18</td>
<td>TERRORS</td>
<td>Universal City Studios MCA Universal Video 40957</td>
<td>Kevin Bacon</td>
<td>Fred Ward</td>
<td>$29.98</td>
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<td>19</td>
<td>STEEL MAGNOLIAS</td>
<td>RCA Columbia Pictures Video Home Pioneer Lda. 72046</td>
<td>Sally Field</td>
<td>Shirley MacLaine</td>
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<td>20</td>
<td>NEW PETER PAN</td>
<td>GoodTimes Home Video Entertainment 7001</td>
<td>Mary Martin</td>
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<td>$29.98</td>
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<td>21</td>
<td>AUNITE MAME</td>
<td>Amblin Entertainment MCA Universal Video 11152</td>
<td>Richard Dreyfuss</td>
<td>Holly Hunter</td>
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<td>22</td>
<td>ALWAYS</td>
<td>Amblin Entertainment MCA Universal Video 40967</td>
<td>Rosanna Russell</td>
<td></td>
<td>$29.98</td>
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</tbody>
</table>

**INTERACTIVE MAC ATTACK**

The Company is releasing four new interactive laserdisc titles that will be released in tandem with accompanying HyperCard software (if you want to hook up your player to a Macintosh). Voyager continues to expand the horizons of special-interest video, and to make a convincing argument that its future is intact for the next two decades may lie in laserdisc.

"Vienna: The Spirit of A City" (CAV, $99.95) is an extensive tour of the city's cultural center and an immersion in its history, art, architecture, music, and everyday life. The disk is filled with more than 15,000 still images and 25 minutes of motion video, archival photos (1898), and video of the city's baroque palaces, gothic churches, grand boulevards, and countless objects from different Viennese museums. Narration is provided in both English and German. For four months, the accompanying Laser-Stack will launch next year.

Egypt: An Egyptian Archaeological Dig (CAV, $99.95) follows the interface of an audio guide through the ancient pyramids and temples. The disk is designed for archaeologist Russ Gant. It explores the Nile civilization, artifacts, hieroglyphics, and ancient tombs, as well as ancient Egyptian mysteries. Its accompanying software will be available in both Apple HyperCard and LaserDisc formats for a retail price of $99.95.

"Eadweard: The Life and Photographs of Eadweard Muybridge" (CAV, $99.95) contains 700 plates of Muybridge's groundbreaking photographic studies of motion from the 1880s and, yes, "Eadweard" really is his first name. The images include horses trotting, birds flying, and men running, with 102 of the plates having been selected for display as animated sequences. Included on the disk is an audio commentary, taken from Muybridge's letters and papers. The accompanying software enables Mac or PC users to access the disk's information, and includes hyperlinks to related websites.

"LEDZ" (CAV, HyperCard LaserDisc, $99.95) captures the history of the iconic rock band's influence, and provides links to related websites. The disk is designed for Macintosh users and features hyperlinks that can be accessed on the laserdisc.

"The 20th Century" is a multimedia tour of the 20th century's most important events, from World Wars to the Cold War. The disk is designed for Macintosh users and features hyperlinks that can be accessed on the laserdisc.
Billboard® FOR BILLBOARD OCTOBER

TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>WEEK ON CHART</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
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<td>1 1 9</td>
<td></td>
<td>DRIVING MISS DAISY</td>
<td>Warner Bros. Inc., Warner Home Video 11931</td>
<td>Jessica Tandy, Morgan Freeman</td>
<td>1989</td>
<td>PG</td>
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<tr>
<td>2 2 10</td>
<td></td>
<td>BORN ON THE FOURTH OF JULY</td>
<td>Universal City Studios</td>
<td>MCA-Universal Home Video 80901</td>
<td>Tom Cruise</td>
<td>1983</td>
</tr>
<tr>
<td>3 4 11</td>
<td></td>
<td>BAD INFLUENCE</td>
<td>Epic Home Video</td>
<td>RCA/Columbia Home Video 59233-5</td>
<td>Dick Van Dyke, James Spader</td>
<td>1990</td>
</tr>
<tr>
<td>4 5 12</td>
<td></td>
<td>STELLA</td>
<td>Touchstone Pictures</td>
<td>Touchstone Home Video 995</td>
<td>Bette Midler, John Goodman</td>
<td>1993</td>
</tr>
<tr>
<td>5 6 13</td>
<td></td>
<td>JOE VERSUS THE VOLCANO</td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 11912</td>
<td>Tom Hanks, Meg Ryan</td>
<td>1990</td>
</tr>
</tbody>
</table>

NEW GLORY | Tri-Star Pictures | Paramount Home Video 32245 | Matthew Broderick, Daniel Stern | 1989 |

NEW INTERNAL AFFAIRS | Paramount Pictures | Paramount Home Video | Richard Gere, Andy Garcia | 1990 |

NEW HARD TO KILL | Warner Bros. Inc. | Warner Home Video 11914 | Steven Seagal, Kelly LeBrock | 1990 |

NEW REVENGE | RCA/Columbia Pictures Home Video | 502135 | Kevin Costner, Anthony Quinn | 1990 |

NEW BLUE STEEL | MGM/UA Home Video | M901885 | Jamie Lee Curtis, Ron Silver | 1990 |

NEW ALL DOGS GO TO HEAVEN | MGM/UA Home Video | M301686 | Animated | 1989 |

NEW STEEL MAGNOLIAS | Tri-Star Pictures | RCA/Columbia Home Video 70243-5 | Sally Field, Shirley MacLaine | 1989 |


NEW LORD OF THE FLIES | Nelson Home Entertainment | 7744 | Chris Furr | 1990 |

NEW MADHOUSE | Orion Pictures | Orion Home Video 8758 | John Larroquette, Kitchie Alley | 1990 |

NEW RUNS ON THE RUN | Hand Made Films | CBS-Fox Video 1830 | Eric Idle, Robbie Coltrane | 1990 |

NEW PETER PAN | Walt Disney Home Entertainment | M012682 | Animated | 1953 |

NEW BLAZE | Touchstone Pictures | Touchstone Home Video 915 | Paul Newman, Lolita Davidovich | 1989 |

NEW HOUSE PARTY | New Line Cinema | RCA/Columbia Home Video 75033 | Kadeem Hardison, Full Force | 1990 |

NEW CRAZY PEOPLE | Paramount Pictures | Paramount Home Video | Dudley Moore, Danny Glover | 1990 |


NEW THE HANDMAID'S TALE | HBO Video 431 | Robert Duval, Face Donaway | 1990 |

NEW NIGHTBIRD | Media Home Entertainment | M901268 | Craig Sheffer, Annie Bobby | 1990 |

NEW FAMILY BUSINESS | Tri-Star Pictures | RCA/Columbia Home Video 70233-5 | Sean Connery, Dustin Hoffman | 1989 |

NEW CRY BABY | Universal City Studios | MCA-Universal Home Video 80958 | Johnny Depp, Ricki Lake | 1990 |

NEW A SHOCK TO THE SYSTEM | HBO Video 378 | Michael Caine, Elizabeth McGovern | 1990 |

NEW MOUNTAINS OF THE MOON | Live Home Video 86915 | Patrick Bergin, Ian Glen | 1990 |

NEW FLASHBACK | Paramount Pictures | Paramount Home Video 32110 | Dennis Hopper, Kieter Sutherland | 1990 |

NEW OPPORTUNITY KNOCKS | Universal City Studios | MCA-Universal Home Video 80964 | Dara Carvey | 1990 |

NEW ENEMIES, A LOVE STORY | Media Home Entertainment | M9012613 | Angie Harmon, Ron Silver | 1990 |

NEW TREMORS | Universal City Studios | MCA-Universal Home Video 80957 | Kevin Bacon, Fred Ward | 1990 |

NEW ALWAYS | Amblin Entertainment | MCA-Universal Home Video 80967 | Richard Dreyfuss, Holly Hunter | 1989 |

NEW GROSS ANATOMY | Touchstone Pictures | Touchstone Home Video 961 | Matthew Modine, Daphne Zuniga | 1989 |


NEW COUP DE VILLE | Universal City Studios | MCA-Universal Home Video 80932 | Alan Arkin, Jose Bologna | 1990 |

NEW EVERYBODY WINS | Orion Pictures | Orion Home Video 8763 | Robbie Winger, Nick Nolte | 1989 |

NEW MY LEFT FOOT | Orion Pictures | Orion Home Video 8766 | Daniel Day-Lewis, Brenda Flicker | 1989 |

NEW ROSALIE GOES SHOPPING | Vidmark Entertainment | 5275 | Marianne Sævegeth, Brazil Des | 1990 |

NEW SEX, LIES AND VATETAPE | Outlaw Productions | RCA/Columbia Home Video 90483-5 | James Spader, Andy MacDowell | 1989 |

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WILL VIDEO CENSORSHIP GO LOCAL IN ALBERTA?

The Alberta government is considering a law that would give municipalities strong powers to regulate the adult video trade, a move that even the province's Board of Censors says may not be needed. Culture Minister David Main argues legislation is being considered to allow municipalities to seize and destroy the wares of video home producers. Albertans are unique in so far as censorship may apply only to motion pictures intended for public viewing, not to home video titles.

Billboard, October 13, 1990

HOME VIDEO NEWSLINE

Ex-Comtron VP May Go Farr On His Own

John Farr, recently departed VP of video sales at Comtron Corp., has created a video consulting firm, according to a Comtron news release. The statement says the new company, tentatively titled Farr & Associates, will offer "educational seminars and personalized consulting services for video retailers." Also, the Video Software Dealers Assn. has confirmed that it has engaged Farr to speak at seminars and expos next year.

VSDA Wins Another Battle In Nintendo War

The Video Software Dealers Assn. has scored another victory in its legislative battle against Redmond, Wash.-based Nintendo of America over the issue of video-game rentals. A software-protection bill that excludes certain games, approved by a subcommittee of the House Judiciary Committee Sept. 18, has just passed the full House. In order to be signed into law, the House bill must be reconciled with a Senate version that was approved May 1.

CHILDREN'S DOUBLE BILL OF THE WEEK: "Treasure Of The Swamp Castle" and "Cat City." J2

These two well-made animated features have surprisingly sophisticated story lines. "Treasure Of The Swamp Castle" is a romp about the search for a Sunken Treasure. "Cat City," which complex fairy tale involving a king, a child in a bucket floating down a river, a forest woman who talks to animals, and a quest to regain a kingdom. In "Cat City," a gang of very bad pugwats try to turn Mousetropolis into Cat City. Though they've got none of Disney's elegance, these are fun, well-told stories full of wit and charm.

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Billboard Classified Action Mart

To order an ad...check the type of ad you want...

□ Regular Classified $3.25 per word. Minimum order $46.00.
□ Display Classified: 1 in. by 1/2 in. $144.00...
□ Reverse Ad $10.00 additional charge
□ Box number/address $6.50 for handling. Only regular mail forwarded.
□ Position WANTED - $50.00 per inch

NEW! Broadcast/Media Rates:
□ $1.30 in./per - in 1/4 in. $95.00 per 1/4 in.
□ $1.60 in./per - in 1/6 in. $80.00 per 1/6 in.
□ $2.00 in./per - in 1/52 $69.00 per

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.
Cancellations must be in writing and mailed to the Classified Department.
15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.
Call Jeff Sererette NY State - 212-536-5174
Outside NY State - toll free 800-223-7524

FOR ADVERTISING information call Chuck Walker
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FAX YOUR AD TODAY! (212) 536-5351

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Composer's Workshop
24 Track recording
Ph: 800-895-BEAT
FAX: 808-944-0462

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Using International Records to Launched Recording Artists. The Easy Music Sales Solution, by expanding the artist's ability in the following disciplines: Music, Advertising, Country, Black, Gospel and Religious. Single/Compone... Product, Marketing, Sales, Branding groups and single artist agency.

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ATTN: ART DEPARTMENT
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A Note From Michael Rose: My wife, Norma, and I have been editors of Billboard for the past five years. We have always tried to make sure that our magazine is the most comprehensive, accurate and informative source of information available to the music industry. We believe that our readers deserve the best, and we work hard to provide it. Please feel free to contact us with any questions or comments you may have. We look forward to hearing from you.

Sincerely,
Michael Rose
**Jukebox Friends.** Maypop Music Group writers Dave Gibson and Ronnie Rogers are honored at a party celebrating their No. 1 hit, “Jukebox in My Mind,” recorded by Alabama. A jukebox at the Maypop party was stocked with only the Alabama singles to the hit song with many numbers pressed. Pictured, from left, are Cliff Williamson, Maypop director of creative services; Kevin Lamb, Maypop VP; Rogers; Devon O’Day, an air personality at WSIX Nashville; and Gibson. (Photo: Alan L. Mayor)

**A Brief History Of Country Music Week**

More Business, Less Booze Through The Years

**Welcome to Country Music Week 1990.** At the risk of giving away my ripe young age and sounding like an old-timer, it’s time to add a historical perspective to this event that has evolved through five decades. Starting out as a couple of days devoted to country music air personalities, it gained the name of the “DJ Convention.” You won’t find many DJs attending this week’s series of events, though some—everyone from George Strait and Randy Travis to the omnipresent world’s first country DJ, the DJ of Valley Forge Inn, and Steve Moore of WSIX Nashville—have taken to the stage and have been a part of the event. The main action once was centered in a midtown Nashville hotel that included the Hermitage Hotel, the Andrew Jackson Hotel, the Capitol Park Inn, and the Municipal Auditorium. Those lucky enough to get covetedinvitations to the host’s awards journeyed to the Belle Meade Country Club. The BMI invitation list has always been a pretty accurate barometer of Nashville’s power order. SESAC and ASCAP later joined the action, with ASCAP honoring its writers and publishers on the Wednesday following the Tuesday BMI awards, and SESAC completing the performing rights triumvirate on Thursday.

Those hot, smoky, loud, packed corridors of the hotels remain a scene out of Dante’s “Inferno.” Scuba masks with windshield wipers would have been useful to fend off the fumes, buckets of cologne, and constant spray from opening beer cans. Country music’s annual celebration has become much kinder and gentler since those days when a wild-eyed Jerry Lee Lewis, angered because the Mercury Records secretary refused to give him a key to the studio, threatened to toss her out of the Mercury hospitality suite on the seventh floor of the Hermitage Hotel. Or the years when the omnipresent world’s first country music groupie, let’s just call her Sue, somehow wrangled passes into the suites and shows, and occasional recollection of the rock and roll years broke out as brains became beer-battered.

The event grew in length as an increasing number of fans were attracted—and soon there was Country Music Week (the DJ got lost in the shuffle when his bosses heard about the fun and frolic and decided to attend themselves). Twenty years ago, the Country Music Assn. joined with the Grand Ole Opry in establishing Country Music Fan Fair—an attempt to siphon off the fan element from the week of awards and honors and increasingly glittering parties and shows.

But, hey, if it works in a week, how about 10 days of events? That worked, so now there’s talk about Country Music Month. The 1990 event comes at a high-water mark for country music popularity, especially with the incredible onslaught of new talent (see separate stories in the World of Country Music). Hardly any country music fans will reach the age of 30 without having heard about the fun and the fame.

**SRO Ready To Roll.** Panelists and topics have been confirmed for the Music Market’s SRO ’90 seminar and round-table discussions, scheduled for Oct. 6 and 7 at the Stouffer Hotel here.


Round-table discussions on Sunday, sponsored by the Nashville Assn. of Talent Directors, will feature 10 tables with discussions touching on “Why You Are Required To Buy A BMI, SESAC, or ASCAP License,” “Artist-Manager-Agent: The Team,” “How To Survive And Prosper In The New Media Business,” “The DJ Game,” “Fairs and Amphitheaters/The Outdoor Market.”

Round-table discussion leaders confirmed include Bill Bachard, Toolies Country, Phoenix; Donnie McAlister, SESAC national sales manager; Hank Williams Jr.; Al Schilz, road manager for K.T. Oslin; Carol Fargo, WFMS Indianapolis; Larry Stewart, Restless Heart; Jim Ovey, Myra, Nashville; Goldie Haynes, Nashville; Rick Shipp, Triad Artists, Nashville; and Dean Unkefer, Special Promotions Inc., Nashville.

**’The Awards Show Is Helping To Bring Awareness To The Rest Of The Country.’**

**Group ‘Rizes’ To Top At IBMA Awards**

Sellout Show Honors Bluegrass’ Best

**BY EDWARD MORRIS**

OWENSBORO, Ky.—The recently launched IBMA Awards, which were crowned entertainer of the year at the International Bluegrass Music Assn.’s first awards show, held here Sept. 27. Staged at the Executive Inn’s Showroom Lounge, the sellout event drew an audience of more than 1,000, including many of the top names in the creation and marketing of bluegrass.

Alison Krauss, a 19-year-old fiddler and singer, was one of the evening’s most talked-about performers. She added another bluegrass award to her growing list of honors, and elicited A&R interest from several major country labels, won female vocalist of the year. And veteran bluegrassers Del McCoury and Mike Auldridge were presented with awards.

The awards show was hosted by MCA Records’ Vince Gill and former Nitty Gritty Dirt Band member John McEuen—both of whom are veteran performers in the bluegrass idiom. Gill, who is up for three Country Music Assn. awards, told the crowd he credited his country successes to his background in bluegrass. McEuen lauded the institution of the awards, saying, “It’s helping bring awareness to the rest of the country and the rest of the world.”

Unlike most awards shows, which are tailored for the demands of television broadcasting, this one had the zest and allure of a live concert. To demonstrate how well bluegrass has integrated women into its traditionally male canon, the festivities opened with an ad hoc band composed of stellar instrumentalists Krauss, Allison Brown, Lynn Morris, Andrea Zonn, and Misky Raine.

When pickers J.D. Crowe, Tony Rice, Doyle Lawson, Bobby Hicks, Vassar Clements, and Mark Schatz—performing as the Bluegrass Album Band—did their production number, the crowd begged for an encore—and got it.

Other awards and their winners:

- Album of the year: “At The Old School House,” the Johnson Mountain Boys
- Instrumental performers of the year: Bela Fleck, banjo; Roy Huskey Jr., bass; Jerry Douglas, dobro; Stuart Duncan, fiddle; Tony Rice, guitar; and Sam Bush, mandolin.
- Song of the year: “That Little Mountain Church House,” recorded by Doyle Lawson & Quicksilver, and written by Carl Jackson and Jim Rushing.
- Vocal group of the year: the Nashville Bluegrass Band.

During the program, media citations for “outstanding contributions to bluegrass music” were presented to Orin Friesen, DJ at KDFI, Wichita, Kan., and Art Menius, IBMA’s director of membership services and publications.

Prior to the show, certificates of merit were given to veteran festival promoter Carlton Haney; country music scholar and writer Dr. Charles Wolfe; pioneer string band leader and banjoist Wade Mainer; and to the family of the late Joe Stuart, a legendary “side man” for many early bluegrass bands.

According to Menius, about 850 were registered for this year’s trade show, the fourth IBMA has held. Nearly 80 instrument makers, bands, record labels, booking agencies, and other service groups had exhibits at the Sept. 25-28 meet. Following the four-day “World of Bluegrass” show, IBMA sponsored the three-day Fan Fest, a series of bluegrass concerts.

Founded in 1985, the IBMA now has a permanent headquarters and executive director, and a paid membership of 1,300 in 26 countries.

**What a Crowd.** Jann Brown visits with music biz buddies after performing at Zed’s in Alexandria, Va., before a celebrity-filled audience. Pictured, clockwise from top, are John Jorgenson, Desert Rose Band; Mike Borchetta, VP of country promotion, Curb Records; Bill Byson, Desert Rose Band; Brown; Mary-Chapin Carpenter; and Jay Dee Maness, Desert Rose Band. Jorgenson, who played on Brown’s “Tell Me Why” album, took to the stage with Brown to contribute his guitar playing on “Mexican Wind” and other songs.
**BILLBOARD OCTOBER 13, 1990**

**COUNTRY CORNER**

by Marie Ratliff

**BREAKOUTS**

Kevin Welch—“Praying For Rain” (Reprise): WSIX, KCCX, WPOC, KEEN, WFLS, WDSY, WWYZ, WQDR, KFDI, KIWW.

The Forester Sisters—“Old Enough To Know” (Warner Bros.): KASE, KSTN, KVY, WCTK, KFDI, KVOO, WWVA.

Shelby Lynne—“Things Are Tough All Over” (Epic): WCMS, KSOP, KAVE, KPOO, KFCX, WTDJ, KFDI, KVLY, WWYD, KTTW.

Mary-Chapin Carpenter—“You Win Again” (Columbia): WXTU, WXKQ, KSMS, KCCR, KWDJ, KYAW, WFLY.

Canyon—“Damn These Tears” (16th Avenue): KPLX, WSM, WFLS, KWDJ, WWJY, WWYZ, KFDI.

Dwight Yoakam—“Turn It On, Turn It Up, Turn Me Loose” (Reprise): WMZ, WYRK, KASE, WBEE, WGBK, WDAF, KFET.

Lee Roy Parnell—“Family Tree” (Arista): WIVK, WTDJ, WWYZ, KFDI, KVOO, KASE, KIKK.

“Low Places” puts lock on top spots: Garth Brooks locks up the No. 1 spot this week on both the Hot Country Singles & Tracks chart and the Top Country Albums chart. His “Friends In Low Places” (Capitol) hangs at No. 1 for the second week on the singles chart, showing more than 40 million gross impressions for the tracking period. His second album, “No Fences” (which contains the “Low Places” cut), breezes to the top in its third chart week. Meanwhile, his debut disk, “Garth Brooks,” hangs in at No. 4 after 74 weeks on the list.

“he could sing the yellow pages and I think the people would like it,” says MD Steve Gary, KASE Austin, Texas, of Alan Jackson, whose “Chasin’ That Neon Rainbow” (Arista) jumps 47-48.

“It’s really kickin’ in here,” he adds.

“Rainbow” is also kickin’ in strong at KIRK Houston; WAMZ Louisville, Ky.; KILT Houston; KPLX Dallas; WDAF Kansas City, Mo.; WNOE New Orleans; WCCS Norfolk, Va.; WDTR Charlotte, N.C.; WUSY Chattanooga, Tenn.; KRRK Sacramento, Calif.; KXYX Oklahoma City; and WWVA Wheeling, W.Va. Among the new adds showing this week are KCKC Baltimore; KYGO Denver; WSLS Greenville, S.C.; WVQO Tulsa, Okla.; WKJN Baton Rouge, La.; KNIX Phoenix; WQTR Winston-Salem, N.C.; WBVE Rochester, N.Y.; KECB Oklahoma City; KFAT Salt Lake City; WIXI Nashville; WYRK Buffalo, N.Y.; KSNN Little Rock, Ark.; and WIVK Knoxville, Tenn.

**CONWAY TWITTY** has one of his best ballads in a long, long time with “Crazy In Love” (MCA), says MD Larry Pareigis, WSM Nashville.

“Someone has hit the perfect formula with this song,” Pareigis says. “It’s going to be a huge hit.”

“He continues to stick to the strength of the song,” adds MD Jim Howie, WPCM Burlington, N.C. “This one fits him like a glove.”

Twitty moves 37-32 with key adds at KSAN San Francisco, WKRQ Atlanta, WMIL Milwaukee, WMRQ Miami, WWWW Detroit, and KUPL Portland, Ore.; and big moves at WAMZ Louisville, Ky.; WDDO Chattanooga; WQDR Raleigh, N.C.; KILT Houston; WUBB Cincinnati; WGGX Memphis; WOWW Pensacola, Fla.; WSOC Charlotte; WFMS Indianapolis; and WHOK Columbus, Ohio.

**RECURRENT FACTS.** Two older titles move into the top 25 of the Hot Country Recurrents chart: the Judds’ “Why Not Me” (Curb/RCA), which was released in 1984, is at No. 22; and the Forester Sisters’ “I Fell In Love Again Last Night” (Capitol), which came out in 1985, is now at No. 24. Another perennial favorite, Randy Travis’ “Forever And Ever, Amen” (Warner Bros.), from 1987, makes a big jump from No. 11 to No. 5.

Making the move from the singles chart to No. 20 on the recurrers chart after the maximum 21-week period is Patty Loveless’ “On Down The Line” (MCA). It ranks at No. 70 in overall gross impressions combining both current and recurrent titles.

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**COUNTRY SINGLES A-Z**

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<table>
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<th>WEEK</th>
<th>CHART</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>NUMBER</th>
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<td>1</td>
<td>FRIENDS IN LOW PLACES</td>
<td>GARTH BROOKS</td>
<td>COLUMBIA</td>
<td>70</td>
<td>HOUSTON</td>
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<td>2</td>
<td>THE DANCE</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
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<td>LOVE CAN ONLY HEAL</td>
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<td>HELLO</td>
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<td>REPRISE</td>
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<td>5</td>
<td>WHEN YOU SAY</td>
<td>BILL MASON</td>
<td>COLUMBIA</td>
<td>56</td>
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<td>SOMETHING IN THE WATER</td>
<td>GEORGE FURSE</td>
<td>MCA</td>
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<td>7</td>
<td>SOMETHING IN YOUR LOVE</td>
<td>DON WILLIAMS</td>
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<td>GEORGE JONES</td>
<td>MCA / CURB</td>
<td>45</td>
<td>HOUSTON</td>
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<td>1</td>
<td>9</td>
<td>I DISAGREE WITH MY HEART</td>
<td>TANYA TUCKER</td>
<td>MCA</td>
<td>44</td>
<td>HOUSTON</td>
</tr>
</tbody>
</table>

**NOTES:**
- **Maxi-Single availability:** Maxi-single availability is marked with an asterisk (*). Recurrents are singles that have already appeared on the top 75 Singles & Tracks chart for 21 weeks. Commercial availability is not indicated on the recurrent chart.
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**Top Country Albums**

<table>
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARTH BROOKS</td>
<td>CAN'T STOP 93864* (9.98)</td>
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<tr>
<td>CLINT BLACK</td>
<td>RCA 95218 (9.98)</td>
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<td>RED MCINTIRE</td>
<td>MCA 12001 (9.98)</td>
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<td>GARTH BROOKS</td>
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<td>KEITH WHITLEY</td>
<td>RCA 527 (9.98)</td>
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<td>VANCE GILL</td>
<td>MCA 4321 (9.98)</td>
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<td>THE KENTUCKY HEADHUNTERS</td>
<td>CAPITOL 95114 (9.98)</td>
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<td>KATHY MATTE</td>
<td>RCA 7220* (9.98)</td>
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<td>MCA 6419 (9.98)</td>
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<td>RANDY TRAVIS</td>
<td>WARNER BROS. 2673 (9.98)</td>
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<td>RICKY VAN SHETON</td>
<td>CAPITOL 4350 (8.98)</td>
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<td>ARIEL 5626 (9.98)</td>
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<td>MARTY STUART</td>
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<td>THE JUDDS</td>
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<td>WARNER BROS. 26324 (9.98)</td>
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**No. 1**

1 GARTH BROOKS
2 CLINT BLACK
3 RED MCINTIRE
4 GARTH BROOKS
5 KEITH WHITLEY
6 VANCE GILL
7 THE KENTUCKY HEADHUNTERS
8 KATHY MATTE
9 GEORGE STRAIT
10 RANDY TRAVIS
11 RICKY VAN SHETON
12 ALAN JACKSON
13 TRAVIS TRITT
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33 K.D. LANG & THE RECLINES
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35 BILL JOE ROYAL
36 RESTLESS HEART
37 HANK WILLIAMS, JR.

---

**Other Hits**

- **NO. 2**
- **NO. 3**
- **NO. 4**

---

**New Entries**

- BARBARA MANOPELLI
- THE NITTY GRITTY DIRT BAND

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**Top Country Albums**

<table>
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<th>ARTIST</th>
<th>TITLE</th>
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**Next Week's Chart**

- **NO. 1**
- **NO. 2**
- **NO. 3**

---

**Billboard America (RIAA)**

- **Best Selling**
- **Greatest Hits**

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Handicapping the Decade Derby of New Talent Has Become an Exercise in Joyous Futility, as New Entries Continue to Blow Through the Starting Gate Before the Race Even Begins.

by Gerry Wood

The first year of the decade of the '90s, galloping ahead to 1991. What has it meant to country music? In one word: Everything.

This is not a cheerleader capsule of country music, circa 1990-'91, though, at times, it might look like one. This is a report of where the genre is and where it appears to be headed. And the story is simple. Country music has gone through its most remarkable year in history—and the year ahead may very well lap the achievements of 1990.

The top story has to be the incredible surge of new talent. Just when you thought that Randy Travis was the newest kid on the block, replacing those oldtimers Ricky Skaggs and George Strait, along comes Ricky Van Shelton, and just as you thought Shelton was the bookend for this best-selling volume, along comes Clint Black, and just as we adjust to Clint becoming a platinum act within a one-year period, along comes Garth Brooks, and just as we accept Garth as a bona fide gilded great, here comes, down the far turn and headed into the stretch, Alan Jackson, Travis Tritt, Doug Stone, the Kentucky Headhunters, Pirates Of The Mississippi, Joe Diffie, Tim Ryan, Cortin/Hanner, Mark Collie, Shelby Lynne, Jann Browne, Lee Roy Parnell, and Michelle Wright.

The surge is translating into significant record sales. Unknown two years ago, Black is colored platinum. Unknown a year ago, Garth is gilded in gold and bound for platinum. Likewise, those bluegrass wonders who have emerged from last year's oblivion to 1990 gold status (and soon to be platinum): the Kentucky Headhunters. Country music needs to renew its mineral license with the amount of gold albums—George Strait, Alabama, Ricky Van Shelton, Lorrie Morgan, Kathy Mattea, Hank Williams Jr., Charlie Daniels, k.d. lang, Keith Whitley, Reba McEntire, and the Judds. Platinum lodes come from Randy Travis, the king of the country album charts, with two platinum, a double platinum, and a quadruple platinum. Perhaps it's time for Randy to, finally, take a bow as the Country Music Assn. entertainer of the year. More platinum product hail from Willie Nelson (double and triple), Alabama (triple), Hank Jr. (double and single), and the late, lamented Patsy Cline (double). Reaching single platinum status are Black, the Judds, Shelton (two), Strait (two), and K.T. Oslin (two).

Country music and its artists are once again ticking the fancy of the national and international media, becoming the darlings of Carson, Letterman, Hall, Oprah, and other laugh & yak shows. From "Today" to "Entertainment Tonight," the exploits of country music stars are covered with an intensity not seen since the Urban Cowboy daze when media overhype resulted in...
ARISTA NASHVILLE.
ALREADY A POWERFUL FORCE IN COUNTRY MUSIC.
THE PROOF IS ON THIS PAGE.

Alan Jackson
Nominated for four CMA Awards, Alan Jackson is one of the most exciting country artists to emerge in years. His debut album HERE IN THE REAL WORLD has already gone Gold, scored two consecutive #1 hits and is on its way to Platinum. Truly the beginning of a superstar success story.

Michelle Wright
Winner: "Female Vocalist Of The Year" at the 1990 Canadian Country Music Awards. Michelle's critically acclaimed album includes "New Kind Of Love," the highest charting debut single by a Canadian country artist in over 20 years. The excitement continues with her new single "Wearin's Intuition."

Rob Crosby
A powerful songwriter and talented musician, watch for Rob Crosby's impact on country music. The buzz has already begun on his eagerly anticipated debut album SOLID GROUND, and first single "Love Will Bring Her Around."

Exile
The career comeback story of 1990. Their debut Arista album STILL STANDING has reclaimed their popularity among radio and fans alike with three Top 10 hits, including their current smash "Yet."

Lee Roy Parnell
USA TODAY chose him as their "Pick To Click" among country newcomers, pronouncing him "bound for glory." Lee Roy's electrifying debut album includes the chart hit "Oughta Be A Law" and the new radio-active breakthrough single "Family Tree."

ARISTA.
WE STAND BEHIND OUR COUNTRY.

THE NEW ARTIST SUCCESS QUOTIENT:
Talent Plus Receptive Radio & Video Equals Bright Future

By KAY WEST

he day the Country Music Assn. announced the final nominees for the 1990 CMA awards at a press conference in Nashville, the New Kids On The Block were in town to play a sold-out show that very night. The coincidence wasn't lost on those gathered at the Grand Ole Opry House for the announcement. The slate of nominees read like a roll call of new artists, with just a few veterans making the cut.

Of the top five nomination-collectors, only one—Kathy Mattea—had more than one album under her belt at the time of the announcement. Top gun Garth Brooks, with five nominations, was flying high on the strength of his self-titled debut Capitol album. The Kentucky Headhunters, Alan Jackson, and Clint Black, also one-album wonders, notched four apiece.

An astounding five of the nine most nominated artists are first-time nominees. The success of these country music upstarts comes as no surprise to industry observers. It is merely a reflection of the story told this past year on the radio, in retail stores, on the charts, and at the box office.

"The degree of success and receptivity to new artists is unprecedented in country music," says Ed Benson, associate executive director of the CMA. He considers three points vital to the phenomenon of the new artist success quotient. "First, we're getting some extraordinary talent in these new young people—their writing, recording, and performing skills are very impressive."

The growth of the country broadcast media has encouraged new talent, Benson points out. "We have 2,200 country radio stations. More than half are FM, and very importantly, we are in the top 100 markets. Further, in the broadcast market is the power and influence of video—The Nashville Network and Country Music Television."

Finally, Benson cites a new breed in the industry itself. "We have a more sophisticated group of practitioners in the business than ever before. The industry is full of independent publicists, savvy managers, and marketing experts." The CMA executive believes these professionals are "a group of people who can propel an artist fairly quickly along in his or her career."

Significantly, the Class of 1990 is succeeding on several levels: in sales, on the radio, and on the road. Three of the five Horizon Award nominees—Brooks, the Kentucky Headhunters, and Lorrie Morgan—had already earned gold record status. Since then, a fourth nominee, Alan Jackson, has followed suit, as almost certainly will the fifth hopeful, Travis Tritt, by the time the winner is announced Oct. 8.

Perhaps the most unlikely and unpredictable group of overachievers are the Kentucky Headhunters. But, the figures don't lie: "Pickin' On Nashville," a gold album, produced three hit singles, including the top 10 "Oh Lonesome Me." The shaggy musicians were named the Academy of Country Music's top new vocal group, garnered four CMA nominations, and are on their way to a platinum debut album that has hit both country and pop charts.

"From a marketing and promotion point of view," advises PolyGram Records VP & GM Paul Lucks, "we felt we might have some initial difficulty at radio.

(Continued on page C-6)

RECORD COMPANIES:
New Pop to Country Records Stirring Enough Excitement to Last the Decade

By GERRY WOOD

The '90s for country music is going to be the biggest decade they've ever had—in sales, breaking new acts, and awareness by the general populace," predicts Jimmy Bowen, veteran Nashville producer and record label head.

"The music is finally great."

The Capitol Records/Nashville president, vinyl nifier, digital maven, and pop-turned-country producer, provided one of the major music biz shocks of 1990 by switching from MCA Records to Capitol, taking with him most of the Universal Records roster he had built up over the past year. Bowen states that the most important development for country music, circa 1990, is that: "We're finally making great records by new artists—just like pop."

Bowen recalls arriving in Nashville from Los Angeles. "When I came here, the Chet Atkins/Owen Bradley era was over and they hadn't trained any new people. Nobody was competi-

tively fighting for great records like they were pop." Bowen believes that the conservative nature of country radio was caused by a decade-long drought of hot new artists. He also points to the emergence of "a dozen producers in this town who know what they're doing. I had it easy for a few years, but no longer. These guys are good—Josh Lee [RCA] makes good records; [Barry] Beckett makes good records. Jim Ed [Norman]..."

Since coming to Capitol on April 1, Bowen has enjoyed the success of Garth Brooks, "our first superstar," whose first album is in the platinum range, and hot product from such acts as Pirates Of The Mississippi (helping establish a country band trend that Bowen believes will grow in the '90s), Anne Murray, Lee Greenwood, and Dan Seals. "Nashville is turning out so many great records," says Bowen, "that country radio can now add new acts and not lose an audience, but gain more [listeners]. You've seen the mix of 60/40 oldies over new switching to 55/45 and, in many cases, 50/50."

1990 has been an equally important year in the career of Jack Weston, recently named VP/GM of RCA Records following former chief Joe Galante's ascension to the label presidency in New York. "This has been a fruitful year as far as an artist's ability to sell a lot of product on a debut album," Weston notes, referring to such shorcing RCA newcomers as Clint Black and Lorrie Morgan. "The country format has evolved into that—and that's very refreshing." Noting that newcomer Black is a platinum-act approaching double platinum on his debut album, Weston deadpans, "You'd like to have a lot of those happening to you."

Weston plans to boost his acts through two-stage advances:

"Take two brand new artists and break them into the recognition factor of radio, retail, and the press. And take two acts we've already done that with and that are in the developing stages, and advance them up to the gold level. Then take two of the gold level acts and advance them up to the platinum level."

Among upcoming RCA releases are new albums by K.T. Oslin, the Oak Ridge Boys, and Clint Black.

PolyGram Records joined the hot new act game with its launch of the unlikely honkytonk heroes, the Kentucky Headhunters. The raucous 'n' roll band could reach gold status by the middle of October, slightly over a year after the release of their debut album. "We'll have new product from the Headhunters and Kathy Mattea in the first quarter which will set up a great year next year for both of these acts," advises Paul Lucks, VP/GM, PolyGram Records, Nashville. Mattea recently struck gold, and Lucks predicts success for such new PolyGram acts as Rich Grissom, Shane Barnby, and the Normaltown Flyers.

Curb Records joined the year of change in Nashville by evolving into a separate self-sustaining label while still maintaining its joint arrangements with such companies as RCA, Capitol, Warner Bros., and MCA. The first Curb Records talent to be launched was Jann Browne, and the dynamic singer was quickly out of the chute with three strong chart records, and a No. 1 video. Delbert McClinton, the journeyman country rocker, showed signs of kicking his career into high gear, while the signing of Merle Haggard became a highlight of 1990. "We've got some strong new product coming from the Vega Brothers and Dale Watson," reports Mike Borchetta, VP, national promotion, for Curb's country division.

Tim DuBois, producer of Restless Heart and other hit acts, took over the reigns of another new-for-Nashville label, Arista Records. Although no product was released until March, the Nashville office saw album sales soar into the 900,000 range, led by Alan Jackson with a debut gold album, LeeRoy Parnell, Exile, Michelle Wright, and Asleep At The Wheel. "It's most exciting being able to establish ourselves this quickly," DuBois comments. "Our goal is to keep the roll, keep it rolling."

The Arista chief wants a manageable roster of about 10 acts. "One of our goals has been to differentiate ourselves from the pack and not be considered just another startup label here," advises DuBois. "We don't have any aspirations of doubling our roster size or anything like that, but we would like to continue the emphasis on great music." Fortcoming albums will feature

(Continued on page C-11)
Top Artists--Albums & Singles
Pos ARTIST (No. of charted albums & singles) Label
1 RANDY TRAVIS (10) Warner Bros.
2 NICKY VAN SHELTON (9) Columbia
3 CLINT BLACK (8) RCA
4 GEORGE STRAIT (8) MCA
5 REBA McENTIRE (8) MCA
6 ALABAMA (8) RCA
7 GARTH BROOKS (5) Capitol
8 KEITH WHITLEY (7) RCA
9 HANK WILLIAMS JR. (7) Warner/Curb
10 LORRIE MORGAN (5) RCA

Top Album Artists
Pos ARTIST (No. of charted albums) Label
1 RANDY TRAVIS (5) Warner Bros.
2 NICKY VAN SHELTON (4) Columbia
3 GEORGE STRAIT (4) MCA
4 HANK WILLIAMS JR. (3) Warner/Curb
5 CLINT BLACK (3) RCA
6 REBA McENTIRE (4) MCA
7 KEITH WHITLEY (3) RCA
8 ALABAMA (5) RCA
9 THE JUDDS (2) Curb/RCA
10 THE CHARLIE DANIELS BAND (2) Epic

Top Album Labels
Pos LABEL (No. of charted albums)
1 RCA (25)
2 COLUMBIA (24)
3 MCA (14)
4 CAPITOL (13)
5 WARNER BROS. (17)
6 MERCURY (9)
7 EPIC (9)
8 RCA (5)
9 Curb (5)
10 Curb/Atlantic (4)

Top Publishers
Pos PUBLISHER (No. of charted singles)
1 BMG (82)
2 WARNER/CHAPPELL MUSIC INC. (51)
3 POLYGRAM INTERNATIONAL (48)
4 IRVING/ALMD (30)
5 LOWRY/TOP (24)
6 WATKINS/GERTZ (9)
7 COUNTRY MUSIC GROUP (25)
8 BMG MUSIC (24)
9 MCA MUSIC (18)
10 BMG MUSIC (12)

Top Publishing Corporations
Pos PUBLISHING CORPORATIONS (No. of charted singles)
1 CBS MUSIC PUBLISHING (53)
2 EMI MUSCI (47)
3 WARNER/CHAPPELL MUSIC INC. (51)
4 POLYGRAM INTERNATIONAL (48)
5 IRVING/ALMD (30)
6 LOWRY/TOP (24)
7 COUNTRY MUSIC GROUP (25)
8 BMG MUSIC (24)
9 MCA MUSIC (18)
10 BMG MUSIC (12)


Top Songs Artists
Pos TLE--Artist--Label
1 NOBODY'S HOME--Clint Black--RCA
2 HARD ROCK BOTTOM OF YOUR HEART--Randy Travis--Warner Bros.
3 ON SECOND THOUGHT--Eddie Rabbitt--Capitol
4 OUT OF YOUR SHOES--Lorrie Morgan--RCA
5 WALKIN' AWAY--Clint Black--RCA
6 LOVE WITHOUT END AMEN--George Strait--MCA
7 A WOMAN IN LOVE--Renee Misko--RCA
8 I'VE CHRIED MY LAST TEAR FOR YOU--Ricky Van Shelton--Columbia
9 NO MATTER HOW HIGH--The Oak Ridge Boys--MCA
10 HELP ME HOLD ON--Travis Trill--Warner Bros.

Top Singles Artists
Pos ARTIST (No. of charted singles) Label
1 CLINT BLACK (6) RCA
2 GARTh BROOKS (5) Capitol
3 NICKY VAN SHELTON (5) Columbia
4 ALABAMA (4) RCA
5 RANDY TRAVIS (5) Warner Bros.
6 LORRIE MORGAN (4) RCA
7 GEORGE STRAIT (4) MCA
8 REBA McENTIRE (4) MCA
9 PATSY LOVELESS (4) MCA
10 SHANIA TWAIN (4) Columbia

Top Album Artists
Pos TLE--Artist--Label
1 KILLIN' TUE--Clint Black--RCA
2 NO MOLD IN BACK--Randy Travis--Warner Bros.
3 GARTh BROOKS--George Strait--Capitol
4 PICK N' IN NASHVILLE--The Kentucky Headhunters--Mercury
5 LEAVE THE LIGHT ON--Lorrie Morgan--RCA
6 WILLIE IN THE WIND--Kathy Mattea--Mercury
7 SIMPLE VAN--The Charlie Daniels Band--Epic
8 I WONDER DO YOU THINK OF ME--Keith Whitley--RCA
9 REEL LIME--Reba Mcentire--MCA
10 WHITE LINES--Dolly Parton--Capitol

Top New Artists
Pos ARTIST (No. of charted albums & singles) Label
1 NEVADA'S (7) Curb
2 CLINT BLACK (5) RCA
3 GEORGE STRAIT (5) MCA
4 REBA McENTIRE (5) MCA
5 PATSY LOVELESS (4) MCA
6 SHANIA TWAIN (4) Columbia

Top Labels--Albums & Singles
Pos LABEL (No. of charted albums & singles)
1 RCA (76)
2 MCA (97)
3 COLUMBIA (55)
4 WARNER BROS. (60)
5 CAPITOL (51)
6 EPIC (36)
7 MERCURY (33)
8 ARISE (10)
9 MCA/Curb (8)
10 ATLANTIC (11)

Top Labels--Singles & Albums
Pos LABEL (No. of charted albums & singles)
1 RCA (76)
2 MCA (97)
3 COLUMBIA (55)
4 WARNER BROS. (60)
5 CAPITOL (51)
6 EPIC (36)
7 MERCURY (33)
8 ARISE (10)
9 MCA/Curb (8)
10 ATLANTIC (11)

Top Singles--Labels & Artist
Pos LABEL (No. of charted singles)
1 RCA (25)
2 MCA (24)
3 WARNER BROS. (24)
4 Curb (12)
5 CAPITOL (15)
6 Mercury (9)
7 Curb (5)
8 Atlantic (4)
9 MCA (4)
10 RCA (3)

Top Albums--Labels & Artists
Pos LABEL (No. of charted albums)
1 RCA (25)
2 COLUMBIA (24)
3 WARNER BROS. (24)
4 Curb (12)
5 CAPITOL (15)
6 Mercury (9)
7 Curb (5)
8 Atlantic (4)
9 MCA (4)
10 RCA (3)

Top Publishers--Labels & Artists
Pos PUBLISHER (No. of charted singles)
1 BMG (82)
2 WARNER/CHAPPELL MUSIC INC. (51)
3 POLYGRAM INTERNATIONAL (48)
4 IRVING/ALMD (30)
5 LOWRY/TOP (24)
6 WATKINS/GERTZ (9)
7 COUNTRY MUSIC GROUP (25)
8 BMG MUSIC (24)
9 MCA MUSIC (18)
10 BMG MUSIC (12)

Top Distributing Labels--Songs & Artists
Pos DISTRIBUTING LABEL (No. of charted albums)
1 CBS (24)
2 MCA (24)
3 WARNER BROS. (24)
4 Curb (12)
5 CAPITOL (15)
6 Mercury (9)
7 Curb (5)
8 Atlantic (4)
9 MCA (4)
10 RCA (3)

Top Distributing Labels--Singles & Albums
Pos DISTRIBUTING LABEL (No. of charted albums & singles)
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2 MCA (97)
3 COLUMBIA (55)
4 WARNER BROS. (60)
5 CAPITOL (51)
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7 MERCURY (33)
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6 EPIC (36)
7 MERCURY (33)
8 ARISE (10)
9 MCA/Curb (8)
10 ATLANTIC (11)
WHEN THE ARTISTS WE BELIEVE IN ARE APPRECIATED BY THE WORLD AT LARGE AND RECOGNIZED BY THE ENTIRE INDUSTRY... THAT'S OUR GREATEST PLEASURE.

THANK YOU CMA.

CBS RECORDS

RODNEY CROWELL
MALE VOCALIST OF THE YEAR

SHEHANNOAH
GROUP OF THE YEAR

RICKY VAN SHELTON
ENTERTAINER OF THE YEAR
MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR (RVC II)

SWEETHEARTS OF THE RODEO
DUO OF THE YEAR

HIGHWAYMEN —
WILLIE NELSON, WAYLON JENNINGS,
JOHNNY CASH & KRYSTIENSTOFFERSON
VOCAL EVENT OF THE YEAR

GEORGE JONES
HALL OF FAME
TALENT
(Continued from page C-3)

dio. We got the video out well in ad-
vance of the product release and it
catch fire.” Major markets leaped
onto the record and other stations
took a chance. "We felt the Head-
hunters had appeal and we knew they
could sell records. The fact that we're
nearing platinum wasn't something
we could have predicted at that first
meeting." 

Arista Records Nashville national
director of promotion Allen Butler
points to country radio's changing
format and acceptance of new artists
as a key to the overall success of
those artists. "In the last few years,
radio has gone from an artist-based
format to a song-based format," he
points out. "Radio doesn't feel like
they have to play a record because
it's by an established star." Now, But-
ler believes, radio plays a record be-
cause it's a great song. "It also means
that the same people who buy a Clint
Black will also buy Alan Jackson and
Garth Brooks."

Kevin O'Neal, PD of Milwaukee's
WMIL and a second generation radio
man, sees a changing of the guard as
good for the genre. "We're getting
more great songs than we have in the
past decade and country radio today
is the only format that is fresh and
new. The influence of young artists,
along with the move away from an
artist based format, will force some
of our veteran acts to make better
records."

Butler views the change in radio as
beneficial for new female artists, too.
"There used to be an unwritten rule
in radio that you never played two fe-
nale artists back-to-back. That no
longer holds true. Also, female artists
have changed and are speaking more
now to women, the traditional record
buyer, than to men, as they did in the
past."

He points to K.T. Oslin's success
with "80's Ladies," Kathy Mattea's
climb to the top, and new Arista artist
Michelle Wright's immediate success.
Female artists still lag behind men
in the touring business, but new male
artists are doing some good box-of-
fice business, according to Paul Lohr,
VP at Buddy Lee Attractions, the firm
that books newcomers Garth Brooks,
Lorrie Morgan, Mary Chapin Carpen-
ter, Doug Stone, and Mark Chesnutt.
"Our new artists have been extremely
successful not only in terms of the
number of dates but in the amount of
money they are getting for each
date." The success of their debut rec-
ords is translating to their tours, Lohr
notes, adding, "There is something to
be said for striking while the fire is
hot."

Lohr credits smart marketing on
the part of record labels as instru-
mental in gaining name recognition
amid such a large crop of youngsters.
"With Doug Stone, we saw a huge
push from the label [Epic]. They sent
out mailers and took trade ads tout-
ing the coming of 'The Stone Age', so
by the time his record hit, an identity
was already established."

Establishing identity and making
an impression will be the challenge of
the '90s for the new faces, believe in-
dustry veterans. "With the advent of
the song-based format, we have more
listeners than ever asking for a song,
rather than an artist," comments
WMIL's O'Neal. "More than ever, we
hear people say 'Oh, I didn't know he
sang that.' It will be imperative for
new artists to establish an identity,
but, at the same time, these new art-
ists have more appeal from an image
point of view than ever before."

The Kentucky Headhunters have
no trouble getting recognized or be-
ing remembered. They have also en-
countered less difficulty than may
have been expected as they were ac-
cepted by what has traditionally been
a more conservative audience. "I'd
like to think we might be bringing in a
new type of listener," says Headhunt-
er Ricky Lee Phelps. "I know there
are young kids knocking on my door
for autographs. Country radio, as it
broadens its playlists, is bringing in
new fans, younger fans—and in my
fantasies, I'd like to see it open up
even more."

The shot in the arm the newcomers
have given the industry the past year
leads many to predict that country
music could become the mass music
of the '90s. "We have a format that
deals with real people, real issues,
and artists that play real music,"
claims Arista's Butler. "That appeals
to a lot more people than any other
form of music."

An article in The New York Times
just five years ago tolled the bell for
Nashville. Now it seems that, as
with Mark Twain, the reports of the
default of country music were greatly
exag-
erated. Indeed, the future has never
looked brighter.

"There are a lot of new artists out
there," comments Buddy Lee's Lohr,"and that is great because a new,
younger country fan is looking for
something new, a different sound.
Today, the industry and the public
want an artist with a future, not a
past."

It ain't Nashville
but it sure
feels like home.

The music business is my life. But I
don't spend all my time in a recording
studio. Although, when I'm in
town on an extended gig it
sure feels that way.

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Corporate Apartments.
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more in cramped hotel
room when at Oakwood I
can live in a spacious, fully-
furnished apartment with all the comforts of home?

At the Un-Hotel I can unwind with a dip in the pool,
a soak in the spa, a workout on the tennis courts
or in the fitness center. And if I feel like having
scrambled eggs at 4:00 in the morning...I just
hit the kitchen, whip out the skillet and go to town.

Twice the space and comfort for half the cost of hotels! That's music to my ears. At Oakwood, The
Un-Hotel. In major cities from coast-to-coast.

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WANTED
Female vocalist to take this song
to the top of the charts.
"YOU DON'T HAVE TO MISS
YOU WHEN YOU'RE GONE"

1. I woke up again this morning
On your side of the bed
Safe within your arms
Where I always lay my head
I could almost feel the warmness of your body
And I ache with desire that just goes on
I lay here thinkin', darlin' you're so lucky
You don't have to miss you when you're gone

Chorus:
You don't have to miss you when you're gone
You don't have to see the tears that fall
You don't have to sit beside a silent telephone
And know that you're not gonna call
Well, the sun comes up each mornin'
And the world keeps right on turnin'
And I know you'd tell me life goes on
But, you don't have to miss you when you're gone
2. Coffee, doesn't taste the same without you
Silently, I talk to your empty chair
The only thing I hunger for is your love
And the loneliness is more than I can bare
It seems as if you were not even here
Your memories close in with the darkness
And I'm within your lovin' arms again
I wonder as I feel your touch
Why it hurts to love you so much
I lay here thinkin', darlin' you're so lucky
You don't have to miss you when you're gone

Repeat Chorus:

For Demo Tape call (717) 879-2008
or write to:

Doug Stone

C-6
Thanks Billboard For The Award
"Top New Male Artist"

and thanks to all of you responsible for my nominations:

New Touring Artist Of The Year - SRO/AB/CMA

New Star Of The Year - Jukebox Operators

CMA Horizon Award

thanks to radio and Warner Bros. Records for the two consecutive #1 hits from my debut album (gold after only 6 months)...and to TNN and CMT for helping to make each of my videos #1

thanks to the promoters and fair buyers who allowed us to "put some drive in their country"

Management: Ken Kragen/Kragen & Co.
Agency: The William Morris Agency
Label: Warner Bros. Records/Nashville
Publicity: Evelyn Shriver Public Relations
a paralyzing Nashville euphoria that almost flushed this genre down the commodes of the music industry. Country radio is ecstatic with the quality of new music coming out of Nashville, and some stations have even, gasp, expanded their playlists to accommodate the surge of brilliant new songs and singers.

But it's not a problem-free environment yet. How many more new acts can radio, retail, and the consumers absorb? What happens to the established acts? Why can't country shed, once and forever, its hick, uneducated image? Will single sales ever mean anything again? What about cassette singles and CD singles... and what was that black oily stuff they used to make records out of? Oh, vinyl. Will country music profit from its transition to a song-based format from an artist-based format? Can it survive the fiery competition in the concert marketplace? Why are the international frontiers so difficult to cross? Will country radio—and later the industry and consumers—become so fragmented that dilution is the only alternative? And where goes video with the The Nashville Network/Country Music Television merger bid? As the title and lyrics of a country song suggests, there are "No Easy Horses."

The history of country music often mimics the lyrics of its songs: for every promise there seems to be a problem, and vice versa. For every new healing there's an old wound, and vice versa. And for every triumph, there's a tragedy, if not behind, at least ahead.

But Nashville's music moguls graduated with Ph.D.s in Hard Knocks, thanks to the rise and fall of the '80s, and they refuse to be seduced by the sweet sounds of success in the early '90s. They have reason to gloat and say I-told-you-so and get careless with rosters and budgets, but they aren't doing it. Instead they're intensifying their concentration, honing their operations, and steadfastly clinging to the principles, talents, and goals that have caused this renaissance.

And that could be the major telling difference in why the country music industry just might be poised to dominate the decade of 1990 and beyond.
The ABC Radio Network is pleased to announce that American Country Countdown with Bob Kingsley is the first and only syndicated country program on compact disc.

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new acts Rob Crosby, Pam Tillis, and the band Diamond Rio.
The other new kid on the Nashville music block is Atlantic Records headed by former CBS/Nashville chief Rick Blackburn.
“Our Billy Joe Royal project going gold sure was fun,” Blackburn says. One of the most unusual and successful Atlantic events of the year saw the label covering itself as Robin Lee cut a country version of Atlantic’s pop hit “Black Velvet.” Six new acts have been signed, a product release schedule finalized, a new support system put in place, and Blackburn has integrated the operations with the WEA distribution system. Blackburn, VP of operations, wants to “break a couple more acts” in 1991 as Atlantic/Nashville heads into its second year.

CBS Records is beaming over the bottom line. “The last fiscal year was the most profitable year in nine years for CBS/Nashville,” claims Mike Martinovich, VP of marketing. The success, he notes, was spaced over many artists as opposed to a previous history of scoring heavily with a couple of big acts. Martinovich cites the artist development triumphs of four new hot acts—Shenandoah, Mary Chapin Carpenter, Doug Stone, and Shelby Lynne. And he believes brighter days are ahead. “The base for country music is expanding in terms of demographics through radio and media in general,” Martinovich comments. “That’s happening because of the audio/video world in which we’re living.”

Bruce Hinton, president of MCA Records/Nashville, reports that four MCA acts enjoyed in 1990 their best selling studio albums in their careers: Patty Loveless, Steve Wariner, the Desert Rose Band, and the Nitty Gritty Dirt Band. And George Strait scored with his fastest selling album in his nine-year MCA history. Hinton is also high on the breakthrough of Vince Gill as a major artist and powerful marketplace and radio product from Marty Stuart, Mark Chesnutt, Mark Collie, McBride & the Ride, Lionel Cartwright, Kelly Willis, Reba McEntire, Conway Twitty. On the lighter side, new albums will be coming from Jerry Clower, Riders In The Sky, and Gerry House.

“In the whole country field, we have the strongest group of new names that broke this year that I can remember,” says Vic Faraci, Warner Bros. Records senior VP. “The way they are achieving wonderful, great sales is the single most encouraging thing that has happened all year.” He cites the goldmining WB newcomer Travis Tritt along with the “tremendous success” of such acts as Carlene Carter and the Texas Troubadors, combined with such established superstar acts as Hank Williams Jr. and Randy Travis. Upcoming releases include product by Williams and Dwight Yoakam.

A highlight of 1990 for 16th Avenue Records was a new manufacturing, sales, and distribution agreement with Curb Records, supplanting a prior distribution agreement with Capitol Records. Charley Pride, Canyon, and John Conlee are the big three acts that 16th Avenue will be focusing on come 1991, according to Jerry Bradley, president and GM of Opriland Music Group, the label’s corporate entity.

Problem areas cited by the label leaders include the economy and increased competition. The Middle East situation with its oil undertow can have great impact on the bottom line of the travel-intensive record business, notes RCA’s Weston. “Also,” says Weston, “everybody has shrinking account bases—the big boys buying out the little ones.” Hinton of MCA also points to the escalating cost of doing business. “Everything is going up and the margins aren’t getting any wider. We’re reducing the size of our roster and taking a much more focused market approach, targeting the market segments for the artists individually.”

Adds PolyGram’s Lucks, “The competition is increasing and I’m not so sure the pie is getting bigger.” DeBois has an eye on the economy, observing, “Industry-wise—not just country—business has been a little soft over the last half of the year. With the Gulf crisis, I hope we don’t have the economy turn down on us.”
Pop Station Ready To ‘Rok’ The Bloc
Oslo-Based Broadcasts Target U.S.R.

BY DAVID ROWLEY

OSLO, Norway—A station claiming to be the Soviet Union’s first genuine commercial public radio station is set to begin broadcasting via satellite from this city Oct. 15.

Called Radio Roks, it has been established by a new Soviet media company called Interroks, with a staff of six who reportedly have “defected” from Radio Moscow.

It is understood here that the U.S. playlist supplied to the station, along with additional programming, is coming from Los Angeles-based Radio Express.

Radio Roks will run from 6-10 a.m. and 4-7 p.m. Central European Time every day, carrying predominantly Western pop in a top-40 style format with breaks for news and advertising.

Early advertising has given rise to a number of radio stations in Moscow, says chief executive Roland Gift, and Sinead O’Connor.

Most of the money originally seen is expected to come from Coca-Cola, Ford, PepsiCo, Coca-Cola, Ford, and PepsiCo.

Radio Roks is to send its signal to a land-based transmitter in the Soviet Union, where it will be passed on to many cities, including Moscow, Leningrad, Kiev, and Minsk. Station executives claim it will be able to reach at least 1.5 million people once it gets properly under way.

Festival Records Returns To The Top
Indie Benefits From Liberation, Mushroom Product

BY GLENN BAKER

SYDNEY, Australia—Just nine months after being virtually written off as a significant chart force for 1990, following the loss—in swift succession—of its three major recording labels, Mushroom and Mushroom, Central and Island, independent Festival Records silenced its critics by seizing half of the top 10 album positions and three of the top five single positions on the national ARIA chart in the last week of September.

Festival, owned by Rupert Murdoch, had 18.5 million people “we may be down but we’re definitely not out,” has been busy handing out gold and platinum disks at a time when many industry figures predicted it would be handing out redundancy slips.

That chart saw Festival holding No. 1, the second week, with the platinum "The Real Thing" by Faith No More, No. 6 with the platinum, formerly No. 1. "Beyond Salvation" by the Angles, No. 8 with the TV-advertised Creedence Clearwater Revival "Ultimate Collection" 21st anniversary double LP set, and No. 9 with the gold "Bloodletting" by Concrete Blonde.


Down a little lower in the ARIA chart is the John Lee Hooker album "The Healer," which, at the gold level, perhaps sets better poppita in Australia than in any other territory. Recently declared platinum in Australia, EMI Canada album "Reason To Believe," by Eric Carmen, which can also claim greater success Down Under than anywhere else in the world.

Festival’s three top five singles were Faith No More’s "Epic" at No. 2 (previously No. 1), Concrete Blonde’s "Jezy" at No. 3, and Jimmy Barnes "Lay Down Your Guns" at No. 5. All three are gold and are expected to go platinum soon.

Festival’s new strength was also reflected on the alternative charts, where it had 50% of the singles and 65% of the albums.

Integral to the recovery of Festival has been the strong flow of product, both domestic and foreign, from Michael Gudinski’s Mushroom and Liberation labels, which now have offices within the Festival building.

Gudinski withdrew Liberation, his "utility" label for selected international product, from CBS early in the year to assist the relaunch of this label. The move proved to be a shrewd one as the distributor was able to focus energy it once directed to the likes of U2, Billy Idol, and Sting to relatively new acts such as Faith No More and Concrete Blonde.

The new partnership has become one of the most formidable hit-creating units in the country.

Says Festival managing director Bill Eeg, "I’m not the sort of guy to blow my own trumpet, but I have to hand back to our old chart strength earlier than I expected. This sends out a clear signal that we intend to stick around and fight on.

"It hasn’t been an easy year but our determination has got us through. We always said, give us the product and the Festival team will sell it."

Finnish Viewers Say Yes
To The MTV-Style ‘No TV’

BY KARI HELopalto

HELSINKI, Finland—In a pioneering effort to make MTV-style programming acceptable in Finland, "No TV," the new, late-afternoon magazine show for teenagers and young adults, is using material directly from the MTV and Music Box. This includes music box's "Vivid" and "Transmission" and MTV’s controversial "Buzz" series.

Produced by Mediaradio Oy, a company formed by a consortium of Headline, Vidision, City-lehti, and Radio City for this purpose, "No TV" is building a strong following on Kolomoskanava (Channel 3) on weekdays, with a mix of pop/rock music, current affairs, and short news bulletins.

"No TV" is using some five to 10 video clips per broadcast, and a "Clip of The Week" that is repeated daily. First in this series was "Papa Was A Rolling Stone" by Was (Not Was), other artists featured on the launch shows were INXS, Chrisie Hynde, Bananarama, and Sinead O'Conner.

"Our current library of video clips has only 120 titles, but we're adding around 20 every week," says the executive Sakari Tuominen.

"What we're offering is the first determined effort to introduce MTV-Music Box Style programing to the 10-30 age bracket, largely based on a home-school entertainment principle."

"We can generate in the next couple of months," he adds. "So far, we've done well, but the project represents something of a challenge. Early advertisers have been impressed by the magazine Sakuilla, hardware firm Renlunda, and Panta soft drinks.

Virgin Music Named ASCAP/PRS Top Pub

BY HUGH FIELDER

LONDON—Virgin Music (Publishing) was named PBS publisher of the year for the second year running at the Sept. 28 ASCAP pop awards ceremony at Clarendes here.

But while ASCAP managing director Gloria Messinger was telling winners and members that its U.K. songwriters earned more than $2 million from the U.S. in 1986 (an increase of 26% and more than twice that earned by BMI writers), guest of honor Richard Branson was more interested in discussing how the music industry is starting to display more of the '80s positive aspects.

"We've shown that there is more to the music industry than making money," he said. "We have helped to break down the East-West barriers, the language barriers, the release of Nelson Mandela and the cause of South Africa, and created an awareness of AIDS. We can affect changes more than politicians.

And he had a simple message for those confronted by copyright fat- tigue. "Ignore it, get on, and do it." Messinger forecast that 1990 would be an even better year for U.K. songwriters and publishers. But she sounded a warning note over proposed quotas in Italy and France designed to limit airplay of Anglo-American songwriters.

Roland Gift and David Steele of Fine Young Cannibals won the songwriter-of-the-year award for the greatest number of U.S. performances last year with "Good Thing," "Johnny Come Home," "I'm Not Satisfied," and "She Drives Me Crazy," each of which topped the charts.

Guests at the dinner, which was hosted by ASCAP president Morton Gould, included the Core, Simon Law on behalf of Soul II Soul, Breathe, Howard Jones, Simon Climie and Rob Fisher, and Stella and Mary McCartney on behalf of their father.

The full list of songs, writers, and publishers honored (as usual only ASCAP members are credited) follows:


Bizz not peanuts for Canada's Jumbo Vid . . . story on page 53
**CANADA**

**CRIA, CMRRA Keep Talking As Agreement Runs Out**

BY KIRK LAPointe

OTTAWA—The agreement between record companies and music publishers on Canada’s compulsory mechanical royalty rate expired Sept. 30 without a new deal to replace it.

The Canadian Recording Industry Assn. (CRIA) and the Canadian Musical Reproduction Rights Agency (CMRRA) are continuing their talks, and while there are several significant issues to be settled, neither side appears willing at this point to submit the matter to the federal Copyright Board.

“We still have differences, but we are still talking,” says CRIA president Brian Robertson.

“We have a lot of difficulties,” says CMRRA general manager David Basskin. “But, how do I say it? I’m optimistically customistic.”

The new rate is still the biggest sticking point. The current rate of 5.25 cents per track was phased in over the past two years, after a two-cents-to-one rate, in effect for 64 years, was abolished by the government.

By world standards, 5.25 cents Canadian is a low fee. Neither CMRRA nor CRIA will discuss the particulars of the negotiations, but the two sides are still believed to be a few cents apart on the rate.

Another key sticking point is the reserve system, by which labels retain mechanical payments until they determine the level of record returns. CMRRA says firms hold on to the funds for between 18 and 24 months. This is “significantly longer” than firms in other territories, Basskin notes. There are also unspecified problems over the administration of controlled composition clauses, under which labels secure lower-than-statutory rates from artists who write their own material.

Also at issue is the enforcement of the provisions of any new deal. Although CRIA has been highly supportive of CMRRA’s efforts to adhere to compliance with basic aspects of the old pact, some firms still fail to apply for permission to use copyrighted works before manufacturing recordings.

The result, in some cases, “has been albums certified as such that we’ve even notified,” Basskin says. “This is just unacceptable.”

CRIA’s Brian Robertson and the record industry’s negotiating team have been very sensitive to these problems, Basskin says. “CRIA has offered help in administration, but there are still some companies that are treating us like a subordinate, not a peer. Some just don’t understand the sea of changes that has taken place.”

Indeed, since 1988, Canada has had an updated Copyright Act, part of which abolished the two-cents-a-song rule and got the two sides to work out a new deal. The act established a Copyright Board, which has so far conducted limited work (its first-ever major ruling, on cable retransmission fees, was due imminently at press time). If negotiations break down, the two sides can refer the matter to the board.

For the time being, however, CMRRA has extended the deal for one week to ask its member publishers for more guidance on the talks. “The next week or two will be crucial from our side,” Basskin says.

**CKIS Ups Canadian Content Plea For More Hard Rock Denied**

OTTAWA—CKIS-FM Winnipeg will increase its Canadian content, continue to comply with a 10-point plan to uphold its promise of performance, and not be able to inflate its playlist with more hard rock. In a good-news, bad-news decision by the federal broadcast regulator, the oft-delinquent Western Radio Group outlet was praised but put on a short leash.

The Canadian Radio-television and Telecommunications Commission (CRTC) heralded CKIS’ improvement in living up to its promises of performance. But a 10-point plan, laid out last year in a one-year renewal to ensure non-compliance would not recur, stays put.

And so does CKIS’ format. In a curious move, CKIS applied for a format change to a harder rock sound. But at an earlier CRTC hearing into its license, it said its objective was to keep its current sound, as such, the CRTC said the format stays, that it provides enough flexibility for CKIS to be even softer.

For its part, CKIS pledged to raise the percentage of Canadian content to 30% from 20%, a move the CRTC happily accepted (all FM stations are bound to go to 30% when the CRTC issues its new FM policy shortly). CKIS will get to slash news content to three hours and 47 minutes a week from five hours and 25 minutes, but its level is still very high among Winnipeg FM outlets.

**MAPLE BRIEFS**

NELSON VIDEOVEND continues to lose, lose, lose money. Net losses for the quarter ended June 30: $2.3 million, up from $1.9 million a year ago despite a 47% revenue increase.

The firm’s Amazing Video Machines, automated rental video dispensers, are in many southern Ontario retail outlets. Its latest chain is the Petro-Canada gas station chain, of which the company plans to add 14 locations in the second half of 1990.

KAREN PATRICK of the West Edmonton Mall store was HMV Canada’s manager of the year. HMV announced its annual conference in early September.
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ultimately could be profitable at top 40. These boys could lend it over, given a chance.

LONESOME VAL
PRODUCERS: Gabe White & Stewart Levine
Bar None/Resedis 72642

Contrary to her moniker, New York-based singer/guitarist could find lots of company with this album of fine country-oriented tunes—backed by some of Nashville’s best local musicians. Highlight tracks from a consistent record include “To Be Young,” “Hold On To Me,” “It Ain’t Me,” “Frosty Porch,” and “Quiet Desperation.”

DAVID TORN
Door X
PRODUCER: David Torn & Stephen Kraus
Windham Hill

Torn is best known for listeners with his work with jazzers like Mark Isham, but he’s also dabbled in some pop with this effort, which is split between rock-styled instrumental and vocal. Torn’s singing is often indifferent and wavering, but his brazenly played cover of Jimi Hendrix’s “Voodoo Chile” does put him over with rock outlets already featuring the late Steve Ray Vaughan’s as a tribute.

JIMMY BARNES
Two Fists
PRODUCER: Dan Gutman
Atlantic 82141

The leatherly-voiced Australian has made stronger records than this, but, while there are a few misses here, they are trivial compared to his memorable version of Dylan’s “Seven Days.” There are some perfectly acceptable numbers here that sit up some sand. “Lay Down Your Guns,” “Lerializee,” and “Hardline” all can play at all outlets, if with a yen for shrapnel-laced rock.

THE BROTHERS FIGARO
Gifty Beat
PRODUCERS: Paul McDonald, Geto 24925

Brothers Luigi, Giuseppe, and Guido

NEW & NOTEWORTHY

AN EMOTIONAL FIRE
PRODUCER: Tim Palmer
A&M

Irack quartet, whose first single was released on U2’s Mother Knows Best, debuts a debut album, wearing its influences on its sleeves. Combining the passion of U2 and the intensity of the Doors, the band should thoroughly delight alternative and college audience alike with their raw, gritty, and emotionally playing, especially on the slow-burning, drummed “Colours,” and the quirky, burly “Collembor.”

MATTHEW BURKE
Lying To The Moon
PRODUCERS: Wendy Waldman, Josh Lea RIAA

Berg sings in the self-aware, self-inflicted ruminative and often phantasmal style of label mate K.T. Oslin. And, like Oslin, she writes her own materials. Here, though, he so那样 that even hay fever dance rings like victorias.

MARK CHESNUTT
You Call Me Home
PRODUCER: Mark Wright RIAA

Just as you think it’s impossible for the world of country music to hold another superstars, out of the gate comes Mark Chesnutt. With 10 good ol’ country songs, his hoaky-tocoty delivery is characteristic of the genre and pertinent to each number. Favorites include “Brother Jukebox,” “Your Love Is A Miracle,” “Too [see: A Memory],” “Lucky Man,” “Hey You There In The Mirror,” and the current title cut.

JAZZ

MARK IISAM
PRODUCERS: Mark Isham & Stephen Kraus
Virgin 29293

Island continues to flex his Miles Davis-inspired impression here, backed by such notables as David Torn, Terry Bozzi, John Patitucci, Alex Acuna, and Chick Corea, and that’s good news for his usual jazz and new age constituents. Big news is two vocal tracks featuring Tasita Tikaram (including a muted “Blue Moon”) that could encourage the crocs to pop if the band is played right.

MULCROW MILLER
From Day To Day
PRODUCER: Don Keesey/Landmark

Top-flight pianist’s trio date (with bassist Robert Hurst and drummer Kenny Washington) is a breathing exercise for Miller’s solid style— which echoes both McCoy Tyner’s dynamism and Bill Evans’ harmonic density. Best of all is a gently flowing suite of “For Welton” and “Ginuwine,” and the blueish shuffle of durable cover “What A Difference A Day Made.”

WORLD MUSIC

GILBERTO GIL
The Eternal God Of Change
PRODUCERS: Caio Caronato & Vitor Farazza
Mayaro & My Beautiful Land 44820

Newest set from this innovative “nova ma” pop artist shows a cosmopolitan songwriting perspective which may appeal to more than just Brazilophiles—such tracks as “You’re the Poo To A Star” and “The Eternal God Of Change” could follow Tanis Marta’s lead onto contemporary jazz playlists. Other standouts from the expansive album are the gentle dreadlocked “Colonel’s Wife,” the cryptic, icon-smashing “From Bob Dylan To Bob Marley,” the serene “Each Time In Its Place,” and the chart choral harmonies of “Batucum.”

COUNTRY

MARY-CHAPIN CARPENTER
Shooting Straight In The Dark
PRODUCERS: Mary-Chapin Carpenter, Jon Jennings
Capitol 45077

Of the growing number of unclassified perspective female singer/songwriters in country music, Carpenter surely leads the march. Her sharp tongue and subdue rogue emotions with pure intelligence is a joy and a wonder. Best cuts: “When Will I Be Loved?” “When I’m Down,” “The Old Armchair.”

RORY GALLagher
Screaming Hand
PRODUCER: David Torn
Virgin 2821

Two years ago, it was Led Zeppelin that went in for Xerocraft; this year it looks like U2’s DC5 turn, as debut albums by Nevada Beach and this L.A. quartet demonstrate. However, forget with short memories and Ben Scott fetishists, this fairly rocking set may play-songs like “One Night Stand” have some hard-riding, if none too original, power.

VARIOUS ARTISTS
L.A. To Ta PRODUCER: Dusty Watson
Hightone 0022


BOYS

THE BOYS
PRODUCERS: The Boys Motown 5302

Pubescent quartet still may not be the Jackson 5 reinvented, but they’ve managed to ring up some hefty numbers for Motown nonetheless. New album will better their young listenership, with kicking Randy-styled productions like “Languidly” and “Thing To Love” showing the ability to move up the charts. Some of the album is self-indulgent cuts, but this is what the group’s fans are looking for, so what the hey.

CLASSICAL

TCHEAKOVO: PIANO CONCERTO NO. 1
SCRIBA: PIANO PIECES

Ysaÿe, Berliner Philharmoniker, Karajan
Decca Gramophone 427 485

Current Kissin’ fever will direct lots of eyes here. The disc is not available in Europe for some months, but was held back here for a while to benefit from anticipated (and realized) debut hoopla. It can be speculated that some of the broad and unrealized tempi in “Tchaikovsky” can be traced more to the influence of Kissin’ than to the interest of the youthful soloist, who nevertheless provides some outstanding pianism for listeners to relish. A powerful retail contender.

RESPH: THE BIRDS; BRAZILIAN IMPRESSIONS; FOUNTAINS & PINES OF HOME

Lundia Symphony, Neapolis Symphony, Dorati Records 452 178

Darwin’s impressions, meticulously performed. These of course retain the attributes of the long valued “Birds” and “Impressions,” recorded in 1907, are representative of the best in the initial series of 10 discs. Bass is full and orchestral weight substantial, but neither asset, fudges the uncommon clarity and presence that distinguishes the pickup. If “Fountains” and “Pines,” recorded several years later, are a mile less impressive, it’s only by comparison with the former works’ standard (then or now) achievement.

SPOTLIGHT

Predicted to hit top 10 on its appropriate genre’s chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

MORE: (a) New releases predicted to hit the top half of the chart in the format listed. (b) New releases, potential of chart action, which the reviewer highly recommends because of its musical merit.

All albums commercially available in the U.S. Since the review copies were made: Newman, Billboard, 1515 Broadway, New York, NY 10036, and Chris Morris, Billboard, 1017 Wiltshire Blvd., Beverly Hills, Calif. 90212, send courtesy and guide albums to Edward Morris, Billboard, 49 Music Square N, Nashville, Tenn. 37203.
WHITNEY HOUSTON—You're My Baby Tonight
I'm Your Divine Bliss...
...with R&B, Baby!...
...
BILLY JOEL—And It Goes On (3:30)
PRODUCERS: Rock Me, Billy Joel
PUBLISHER: Not songs, BMI
Columbia 379 786 2 (cassette single; CD version also available)
Arista 30 219 210 (cassette single)

Engaging title track pop diva's upcoming album kicks a firm beat under a retro-pop/R&B instrumental vibe. Most striking is Houston's relaxed and soulful performance. Expect a quick sprint to No. 1.

JAY-Z—One Kiss Per Minute (3:59)
PRODUCERS: W. A. Bronner, O. Mobay, G. Guettel, Steve B
PUBLISHERS: MCA/T&M, BMI
Virgin 4-53910 (cassette single; CD version also available)
RCA 2117 4 (cassette single; 12-inch single also available)

Freestyle touch of co-writer Stevie B is strongly felt on this persuasive twerking influence of producer Strauss is most evident on the club-ready house mix on the 12-

INDECENT OBSESSION—Say Goodbye (3:55)
PRODUCER: Mark S. Berry
PUBLISHERS: T.W. Smyth
MCA 3 9529 3 (cassette single)

Second serving from Aussie popsters has the potential to go beyond the marginal chart success of "Tell Me Something," this time to tune its inimitating, new-wave-popo beat and an equally contagious chorus.

BELINDA CARLISE (We Want) The Same Thing (3:12)
PRODUCER: Nick Howes
PUBLISHER: (BMI)
MCA (cassette single; CD version also available)

Carlile revisits recent "Runaway Honey's" album and transforms this fluffy pop tune into a convincing arena-style rock anthem by crank ing up the guitars and drums.

BLUE PEARL—Naked In The Rain (3:51)
PRODUCERS: G. Dellaire, D. Robinson
PUBLISHER: No labels, ARISTA
Big Lin 877 614 4 (cassette single; 12-inch single also available)

New and noteworthy

RICKY VAN SHELTON—Little's Little Ups And Downs
BISCUIT—Biscuit's In The Holes (4:00)
PRODUCERS: Biscuit, Rodney JD, R&B—Hatchcock, S. Sarradon, A. Caruthers
PUBLISHERS: Biscuit, Ramee JD, R. Hatchcock, S. Sarradon, A. Caruthers
Columbia 379 689 5 (cassette single; CD version also available)

Former member of New Kids On The Block offers a jittery, lightweight romance over a pop-glossed hip-hop beat and samples from with Frees's "All Right Now." A fun little ditty that is showing early signs of pop radio acceptance.

DANCE

INNERSHELL—That Man's All Mine (5:52)
PRODUCER: K. Sanderson
PUBLISHER: Atlantic 0 61624 (12-inch single)

Former U. K. club smash is a dreamy, ambient house reworking that spins, swirls, and ultimately envelops the listener. Singer Jon Martin's low whispered vocals are perfect complement. Flip side features a festive revamping of "Up & Away" worth knowing about.

AC

BRIAN HORNBY & THE RANGE WITH GARY TAYLOR & THE SPLIT 

Billy Joel's voice comes across as smooth singing and comfortable singing. The style is warm and inviting, making it enjoyable to listen to. The album showcases his talent in delivering soulful, heartfelt performances.

DANCE

THE BELOVED—The Sun Rising
PRODUCERS: Remike, J. Malcolm
PUBLISHER: Kryp, ASCAP
Arabia ASCAP-21006 (cassette single)

Remixes of excellent track from the source 'Wanna," album emphasises lush, disco-style strings and body-shaking percussion. Jam on!

NEW AND NOTEWORTHY

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PUBLISHERS: Biscuit, Ramee JD, R. Hatchcock, S. Sarradon, A. Caruthers
Columbia 379 689 5 (cassette single; CD version also available)

Former member of New Kids On The Block offers a jittery, lightweight romance over a pop-glossed hip-hop beat and samples from with Frees's "All Right Now." A fun little ditty that is showing early signs of pop radio acceptance.

DANCE

INNERSHELL—That Man's All Mine (5:52)
PRODUCER: K. Sanderson
PUBLISHER: Atlantic 0 61624 (12-inch single)

Former U. K. club smash is a dreamy, ambient house reworking that spins, swirls, and ultimately envelops the listener. Singer Jon Martin's low whispered vocals are perfect complement. Flip side features a festive revamping of "Up & Away" worth knowing about.
LIFELINES

BIRTHS

Girl, Chelsea Dawn, to Perry and Susan Leopold, Sept. 8 in Bryn Mawr, Pa. He is owner of the Pan Network. She is associate director of the company.

Boy, Gino Anthony, to Tony and Moira Valenzano, Sept. 13 in Los Angeles. He is lead singer of Wonder Records recording group and radio and recording and promotions assistant at Spindletop Records.

Girl, Amber Nicole, to Mike and Lois Morrissey, Sept. 18 in Bethlehem, Pa. He is manager of Record World in Altentown, Pa.

Boy, Dashiel Harrison, to Chris Sallay and Nikki Heber, Sept. 19 in Los Angeles. He is a producer and former member of recording group 20/20. She is a marketing representative at Image Consultants.

Boy, James William, to Dave and Langdon Schults, Sept. 22 in Los Angeles. He is VP of production for MJJ Broadcasting.

Girl, Alexa Paige, to Jim and Linda Cawley, Oct. 1 in Minola, N.Y. He is senior VP of marketing at EMG Records.

Boy, Kevin Thomas, to Tom and Joyce Cunningham, Oct. 2 in Stratford, N.J. He is radio editor of FMQB.

MARRIAGES
Cary Ginnell to Gai Schulman, Sept. 2 in Warner Center, Calif. He is a music programmer for Warner Home Video in Chatsworth, Calif.

Rick Freelin to Cathy Woodward, Sept. 8 in Richmond, Va. She is assistant booking agent for EastCoast Entertainment there.

Amir Aharanov to Patricia Digman, Sept. 9 in Los Angeles. She is a sales representative for Warner Home Video in Chatsworth, Calif.

Rick Kurkjian to Nancy Konjoyan, Sept. 22 in Oakland, Calif. He is president of California Music Channel (CMC Television Network) in San Francisco.

Rex Tackett to Mariann Morris, Sept. 22 in Honolulu. He is GM of KHYS Honolulu.

Nicholas Trevischi to Elizabeth Guscott, Sept. 23 in Marina del Rey, Calif. He is a songwriter and producer.

Steve Davis to Cindy Schweitzer, Sept. 30 in Woodbury, N.Y. He is an agent at Premier Talent Agency. She is assistant to the vice chairman of Chryslas Records.

Don Compnonation to Joanne Roberts, Oct. 6 in Warren, Ohio. He is an assistant manager with The Musicland Group in Niles, Ohio.

DEATHS
Martin C. Haerle, 51, of a heart attack, Sept. 4 in Los Angeles. He was president and owner of CMG Records and an ardent champion of bluegrass music. A native of Stuttgart, Germany, Haerle came to the U.S. in 1980 and began working for Starday Records. Later, he held posts at ABC and United Artists Records. In 1975, he established CMG Records, which went on to release Grammy-nominated recordings by Merle Travis, Lester Flatt’s Nashville Grass, the Osborne Brothers, Johnnie Gimble, and Joe Maphis. He is survived by his wife, Gienos, and son, David.

Ben Smathers, 62, of heart failure after a triple bypass operation, Sept. 13 in Nashville. With his dance group, Ben Smathers & the Stoney Mountain Cloggers, Smathers was a longtime member of the Grand Ole Opry. The date of his death marked his 32nd anniversary with the WSM radio/tv show. During his long career he also toured with the Roy Rogers and Dale Evans Road Show and with the Charlie Daniels Band. Member of the Grand Ole Opry and other artists of the United Nations, appeared at Carnegie Hall, and received the Founding Presidents Award for outstanding service from the Country Music Assn. He was also inducted into the American Cloggers Hall of Fame and performed as a dance master of country music by the governor of Tennessee. Jan. 17, 1976, was proclaimed "Ben and Margaret Smathers Day" by the governor of North Carolina. Smathers is survived by his wife, Margaret; his daughters, Candy, Dobbie, and Sally; his sons, Hal and Mickey, and adopted son, Tommy Cook; and several grandchildren. Donations may be sent to the Shriners Hospital in Lexington, Ky.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR
A weekly listing of trade shows, trade shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER
Oct. 3-7, NewSound Music Showcase '90, various locations, Atlanta. 404-892-2287.
Oct. 8, Grammy Awards Show, Grand Ole Opry, Nashville. 615-234-2940.
Oct. 10, ASCAP Country Awards, Opryland Hotel, Nashville, 615-351-1229.
Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. 312-852-3349.
Oct. 15-17, East Coast Video Show, presented by Hamilton International Communications, Trump Taj Mahal, Atlantic City. 609-927-7200.
Oct. 19-22, "Keith & Keeley '90" copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. 852-477-7979.

NOVEMBER
Nov. 4-5, Southwest Music Showcase '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1996.
Nov. 5-3, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0888.
Nov. 6-8, Third Annual National Convention of the American Association of Video Executives, Westin Los Angeles Airport, Long Beach, Calif. 510-563-8730.
Nov. 7-9, American Video Conference and Awards and the Billboard Music Video Conference with the Billboard Taquarly Sarling Music Video Awards, Westwood Marquis, Los Angeles. Paggy Dadd, 213-335-2752 or 212-473-4343.
Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 512-530-1668.
Nov. 19-21, The Sixth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wishbone Earl Theater, Los Angeles. 213-463-7156.
Nov. 28-Dec. 1, Eighth Annual JazzTimes Conference, Fairmont Hotel, New Orleans. 504-388- 4114.

The board of directors of the Johnnie Wright Foundation has announced the Johnnie Wright Foundation Scholarship Program. The program will provide scholarships to qualified students majoring in radio broadcasting.

The band Nutter Ebb is on Geffen Records. A concert review in the Sept. 22 issue misrepresented the band's label.

Enigma recording artist Chris Polanoid's album, "Return To Meltopalasia," was listed incorrectly in the Sept. 29 issue.

Hyde in Plain Sight. Cherry Lane Music president/CEO Peter Primmont, center, presents author/licyste Leslie Briussele, left, and composer Frank Wildhorn with plaques commemorating the printing of sheet music and a bookaung featuring highlights from their musical "Jekyll & Hyde." The presentation took place at the show’s opening in Houston.
“PRAYING FOR TIME” BY George Michael (Columbia) moves into the No. 1 spot by a razor-thin margin as “Close To You” by Maxi Priest (Charisma) slips slightly in points. “Praying” dislodges “Something Happened On The Way To Heaven” by Phil Collins (Atlantic) as No. 1 in airplay, while “Ice Ice Baby” by Vanilla Ice (SBK) dislodges “Close” as No. 1 in sales. “Ice” is within striking distance of the top for next week, as it packs up strongly on the airplay side (from No. 22 to No. 15 with 23 adds). It will fight it out with the singles by James Ingram and Janet Jackson—the latter zooms from No. 13 to No. 5—for No. 1 next week if “Praying” slows down.

THE POWER PICK/AIRPLAY goes to Poison’s “Something To Believe In” (Enigma), and with it comes an 89% chance to repeat the top-five success of “Unskinny Bop.” “Something” is also the fourth most-added at radio and the fastest mover on the chart, up 23 places to No. 70. Early radio moves include 18-14 at WDFX Detroit and 13-11 at Q106.5 St. Louis. Right behind “Something” in the most-added box (see below) is “From A Distance” by Bette Midler (Atlantic), up 22 places to No. 53 on the strength of 50 radio adds and early jumps as 20-11 at Y100 Miami. Right behind “Distance” is “Because I Love You” by Stevie B (LMR), with 27 adds and grand early moves, such as 55-20 at Power 92 Phoenix and 17-10 at Q106 San Diego, fueling a 19-place chart jump to No. 61.

QUICK CUTS: The Righteous Brothers cover battle continues as they compete with themselves. The new version of “Unchained Melody” (Curb) has almost all the sales points, exploding from No. 30 to No. 13 on the sales-only chart, while the old “Unchained” (Verve) has all the airplay points (No. 4 in airplay rank). The old version, bulleted at No. 15, has just enough sales points to possibly squeeze into the top 10 in one or two weeks while the new version, the Power Pick/Sales at No. 30, could hit the top 20 the same week! “Miracle” by Jon Bon Jovi (Mercury) is the second most-added at radio but will not debut on the Hot 100 for about two more weeks. The commercial release of the single has been delayed by technical problems . . . “Each And Every Time” by Sweet Sensation (Atco) nabbed 35 radio adds but just misses hitting the Hot 100.

MORE QUICK CUTS: “Can’t Stop!” by After 7 (Virgin) can’t be stopped. After being pushed down to No. 16 last week, it turns around and jumps up to No. 11 with a bullet. The single is No. 1 at five stations, including Power 93 Tampa, Fla., X106 Kansas City, Mo., and Y108 Denver . . . “The Boomin’ System” by L.L. Cool J (Columbia) also regains its bullet, due to stronger sales-points gains, at No. 51. The pop radio picture remains spotty, but it’s a hit at Q102 Philadelphia (17-14) . . . Two records that lose bullets are strong in several markets. “Crazy” by the Boys (Motown) moves up to No. 20 without a bullet but is No. 1 at B95 Fresno, Calif., No. 2 at KS104 Denver, and top 10 at seven other stations. “Lies” by En Vogue (Atlantic), although unb bulleted at No. 38, jumps 12-7 at WSW Honolulu and 5-4 at FM102 Sacramento, Calif.

**HOT 100 SINGLES ACTION**

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<tr>
<th>RADIO MOST ADDED</th>
<th>PLATINUM/GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
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<tr>
<td>IMPULSIVE</td>
<td>Wilson Phillips</td>
<td>9</td>
<td>24</td>
<td>83</td>
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<td>MIRACLE</td>
<td>Jon Bon. Jon</td>
<td>6</td>
<td>16</td>
<td>58</td>
<td>80</td>
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<tr>
<td>MY LOVE IS A FIRE</td>
<td>Donny Osmond</td>
<td>8</td>
<td>17</td>
<td>45</td>
<td>70</td>
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<tr>
<td>SOMETHTNG TO BELIEVE IN</td>
<td>Poison Enigma</td>
<td>7</td>
<td>10</td>
<td>39</td>
<td>56</td>
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<tr>
<td>FROM A DISTANCE</td>
<td>Bette Midler</td>
<td>2</td>
<td>11</td>
<td>37</td>
<td>50</td>
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<tr>
<td>BECAUSE I LOVE YOU</td>
<td>Stevie B</td>
<td>3</td>
<td>7</td>
<td>27</td>
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<td>HEART LIKE A WHEEL</td>
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<td>7</td>
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<td>ICE ICE BABY</td>
<td>Vanilla Ice</td>
<td>1</td>
<td>6</td>
<td>16</td>
<td>23</td>
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<tr>
<td>THE WAY YOU DO THE</td>
<td>USDGold</td>
<td>3</td>
<td>6</td>
<td>14</td>
<td>23</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
<table>
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>M.C. HAMMER</td>
<td>I CAN'T AFFORD</td>
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<tr>
<td>WILSON PHILLIPS</td>
<td>ALL I CARE ABOUT IS YOU</td>
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<tr>
<td>MARIAH CAREY</td>
<td>GLAMOROUS LITTLE THINGS</td>
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<tr>
<td>GEORGE MICHAEL</td>
<td>LISTEN WITHOUT PREJUDICE VOL. 1</td>
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<tr>
<td>BELL BIV DEVOE</td>
<td>POISON</td>
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<td>JON BON JOVI</td>
<td>BLAZE OF GLORY/STRANGE DAYS</td>
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<td>WARRANT</td>
<td>BLIZZARD OF A MILLION YEARS</td>
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<td>SOUNDTRACK</td>
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<td>JOHNNY ISLAND</td>
<td>FLESH AND BLOOD</td>
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<td>FAITH NO MORE</td>
<td>THE RAGING SODA</td>
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<td>MICHAEL BOLTON</td>
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<td>PRINCE / TRASH</td>
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<td>DEPECHE MODE</td>
<td>SONG</td>
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<td>GET THE FENCE DOWN</td>
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<td>JANIS JOPLIN</td>
<td>RITUAL OF DEATH</td>
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<td>JANET JACKSON</td>
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<td>WINGER</td>
<td>THEN YOU KNOW</td>
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<td>ANTHRACITE</td>
<td>H caractère 64090</td>
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<td>SNAP</td>
<td>WORLD POWER</td>
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<td>SINEAD O'CONNOR</td>
<td>I DON'T WANT WHAT I HAVEN'T GOT</td>
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<td>MOTLEY CRUE</td>
<td>DR. FEELGOOD</td>
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<td>RANDY TRAVIS</td>
<td>HEROES &amp; FRIENDS</td>
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<td>AEROSMITH</td>
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<td>LUKE FEATURING THE LIVE CREW</td>
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<td>BOB DYLAN</td>
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<td>BILLY IDOL</td>
<td>CHARMED LIFE</td>
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<td>HARRY CONNICK JR.</td>
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<td>MAJID PRIEST</td>
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<td>BORN TO SING</td>
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<td>THE END OF THE INNOCENCE</td>
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<td>Reba McEntire</td>
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<td>GARTH BROOKS</td>
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<td>PAULA ADKINS</td>
<td>SHUT UP AND DANCE</td>
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<td>KEITH WHITLEY</td>
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MCA in Joint Venture with Matsushita Subsidiary JVC

(Continued from page 5)

shares of the new Japanese label, which will market and promote all MCA, Geffen, and GRP product in Japan.

Al Teller, chairman of the MCA Music Entertainment Group, sees the JVC joint venture as "a very important step" in his company's long-term strategy of "establishing our own companies in a number of major territories over a period of time."

At present, the only two foreign territories where MCA Records has its own operations are Canada and the U.K. Asked why MCA chose to launch the venture in Japan, he replies, "It's the second-largest market in the world."

Teller declines to comment on the reports that MCA has made a deal with BMG International. But he says, "We're in serious conversations right now relative to the rest of the world outside of Japan."

Since MCA Music, the company's publishing wing, already has offices in Australia, France, Germany, the Netherlands, Italy, and the U.K., it has been speculated that MCA's JVC label will be built on those operations. But Teller says, "It doesn't necessarily follow that you have to establish a record company around that. It's not that simple."

"Where we open companies will be determined in a practical business sense, not an ideal timetable for doing that."

He adds that GRP will be included in an international deal made by MCA, but that GRP must fulfill its current commitments to overseas licensees before it can participate in any such arrangement.

In Japan, MCA is entering a joint venture with a formidable partner. Aside from its JVC strength as the consumer electronics giant, the consumer electronics and musical instrument industries is the fifth-largest Japanese label, with sales of 55 billion yen ($460 million at current exchange rate) for the fiscal year ended March 31.

JVC is also involved in ventures with PolyGram in Japan. It has a 26% interest in PolyGram KK, of which PolyGram holds 51%, and owns 25% of Nippon Phonogram, with PolyGram holding a 60.5% stake, and Matsushita, the remaining 10%. Until June, PolyGram owned only 50% of Nippon Phonogram (Billboard, June 16).

The moves by PolyGram and BMG to purchase majority stakes in Japanese labels is part of a trend begun last year by Warner Music International when it bought out its partner in Warner Pioneer. Rudi Gassner, president of BMG International, says in fact, "I saw the Japanese Music International chief Ramon Lopez and his team did, and I liked the results, so that's the way we decided to go. Once you have a Japanese management team in place, you don't need a Japanese shareholder."

BMG, which owns 50% of BMG Victor Japan, now holds 90%. Although JVC still has 10%, sources say BMG could buy that share any time it desires.

Gassner notes that one compelling reason for buying out JVC was its reluctance to bring more domestic artists into the joint venture. "JVC has its own domestic company, Victor Musical Industries, which they've now merged with MCA, and they didn't want to give us an inroad to that company," he claims.

A JVC spokesman denies that BMJ and MCA are going to be merged. According to Takao Tastumi, VP of business development for JVC Musical Industries, a U.S. company, the joint venture "is going to be a completely separate company from BMJ. But if Matsushita does indeed acquire MCA, it remains to be seen whether the two Japanese operations will remain separate.

CBS Has Record Month

(Continued from page 8)

fair, including two albums by Harry Connick Jr., one by Wynton Marsalis, and two by the Branford Marsalis Project, and one of those with Terence Blanchard.

Other CBS pop acts making a happy September song for the label include New Kids On The Block, Michael Bolton, Bob Dylan, Cheap Trick, Public Enemy, Allman Brothers Band, Billy Joel, and Warrant.

In country, the leading sellers were Ricky Van Shelton, Waylon Jennings, Doug Stone, and Shenandoah.

FOR WEEK ENDING OCTOBER 13, 1990

Billboard. Crossroads of the Top 40

| TITLE | ARTIST | TOP 40/ROCK
|-------|--------|-------------|
| "I Can't Live Without Your Love" | Vanilla Ice | Maxi Priest
| "Lately" | Johnny Gill | Janet Jackson
| "Our Love" | Michael Jackson | Paul McCartney
| "Choose to Win" | Johnny Gill | Maxi Priest
| " Give In To Your Heart" | Eric B. & Rakim | Janet Jackson
| "Love Hurts" | Janet Jackson | Paul McCartney
| "Can't Stop the Feeling" | Janet Jackson | Paul McCartney
| "What's the Benefit" | Paula Abdul | Janet Jackson
| "Love Worth Fighting For" | Linda Ronstadt | Maxi Priest
| "Golden Years" | Linda Ronstadt | Maxi Priest
| "Let's Get Serious" | Janet Jackson | Maxi Priest
| "We Belong" | Janet Jackson | Maxi Priest
| "Everybody Fucking " | Janet Jackson | Maxi Priest

Records with the greatest airplay gain this week. • Videoclip availability.

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Tougher Times Ahead For Int'l Music Biz?
Sherean Report Predicts Sharp Drop In Sales Growth

NEW YORK—The global recorded music industry will suffer sharp reductions in unit sales growth this year and next because of the looming recession, according to a forecast issued by the industry by Sheeran Lehman Brothers.

The report projects worldwide unit growth to lower revenue growth to 6.5% in 2009 over the previous year.

In what it calls a "recession scenario," Sheeran says these projections "may be conservative, given the long duration of our recession and the introduction of a digital-tape format.

Sheeran sees a reduction in the rate of increases of both compact discs and cassettes from 1990 to 1991, as the penetration of CD players into households slows down, newer CD players prove to be more price-sensitive than initial buyers, and cassette album sales continue to be cannibalized by CDs and the cassette single.

Nevertheless, the forecast projects an increase in the unit sales of CDs in the forecast mix from 21% in 1989 to 37% in 1993.

For record companies to preserve or expand profit margins in the face of sluggish sales growth, Sheeran says they will need "cost efficiencies and/or market share gains.

In its advisory to record companies, the investment firm says they will have to "concentrate increasingly on artist development, marketing, and new product roll-out strategies to sustain growth beyond 1993."

DOUG JEFFREY

RIAA REPORTS PERKY BUSINESS
(Continued from page 1)

The cassette album configuration also showed an unexpected increase, particularly in light of its flat performance last year. Unit shipments of cassettes were up 5.7% to 290.1 million units, while the dollar value at suggested list price climbed 7.0% over the same period last year to top the $1.6 billion mark.

"I'm pleasantly surprised," says Jason Berman, RIAA president. "I think it's a lot stronger first half than we expected. It seems that most people anticipated. It seems to me that, despite the sluggishness of July and August, we can anticipate a pretty big final quarter and overall a pretty good 1990.

"The RIAA figures are based upon net shipments after returns and, according to Berman, the returns rate has not changed significantly. However, several retailers reported a decrease in return rates, some as low as 50% lower than last year, a change attributed in large part to the lack of vinyl product.

"Dramatic improvements of vinyl LPs, devalued to 0.52 dollar, nearly 80% lower than in the same period last year, with dollar value decreasing from 57.5% to 38.8 million. Cassette single shipments rose 39.3% in units, while half-year 1990 CD single shipments declined more than 30% to 120,000 units.

RETAIL OUTLOOK
Among retailers, general optimism tinged with a hint of caution characterized the outlook for the remainder of the year, and concern about the economy is one of the most off-putting factors influencing the market.

"It's not recession, it's the fear of recession," says Chuck Lee, director of music buying for Whelan's Entertainment, a 261-store chain based in Torrance, Calif. "People are much more cautious with every dollar they spend now than they were in the first half of the year, and that's coupled with the fact that there were no real great releases, no real musical trend. There were things that didn't have the long life that we look for."

Despite the gloomy talk, Lee and others expect a good holiday season, with many potentially strong re-

responses from retailers to the RIAA figures is mixed.

"The overall 10% increase is reflected in our sales," says Steve Mar-

rillo, president of the studio arm of Artillo, Tex.-based Western Merchandis-

ers, which runs 115 Hastings' retail stores. "We've seen a good increase in buying for the second quarter, as well as our overall increase, and cassettes have stayed up with our regular increase."

The Millennium City-based Musicland Group, which operates 752 music out-

lets, saw a dollar-volume increase of 6% in same-store sales in the first half of 1990, although its total sales increase— including new outlets—

was 22.7% over the first half of 1989.

"In the first half, the business was strong in the second quarter," ob-

serves Keith Benson, VP and CFO with Musicland. "Business has gener-

ally been weaker in the third quarter. We're hopeful that the fourth quarter will be good, but we're anxious about whether any of the product that hasn't been fired and yet is expected to have good reception. The ideal thing would be for a blockbuster hit to come out, but I don't think anyone's seen anything to that effect."

Most retailers report CDs account for much of their growth. While hits still play an important role in stimulating sales, several retailers noted that most of their growth in the format still lies with catalog and bargain sales. Berman also notes that catalog seems to be driving CD sales.

"Our growth is in CD in its catalog and budget lines," says Joe Brusco, senior VP of Camelot Enterprises, Inc. "That's where all the growth has been for us. Cassette is very simple, relatively easy to promote and there are certainly as a percentage of sales it's seen its zenith and I think CD will continue to draw away from it."

Camelot is one catalog-driven among other retailers. Most note a 50% split between catalog and hit CD sales.

"We used to have a lot more sales with Camelot, Ohio-based Camelot chain, which has more than 350 outlets, experienced 2.5% growth in the first quarter of 1990. However, the chain opened nearly 20 stores in that period and has seen growth in those outlets."

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A DIVISION OF THAU/LEYEVEN, INC.
Rene Wins 200K From Ex-Partner Angela
Writer/Produced Credit for Work On Isleys Album

BY JANINE McADAMS

NEW YORK—R&B/pop songwriter/producer Rene Moore has been awarded $200,000 in damages in a California Superior Court suit he filed in 1987 against his former partner, singer winbush, and the isley brothers. Moore sued for compensatory and punitive damages connected to his co-production and co-writing of songs on the isleys' 1987 album "Smooth Sailing," for which he was neither paid nor credited. Winbush, who used to be Moone's partner in the duo Rene & Angela, published those songs under her own name and produced them for the isley brothers.

Warner Bros. Records, Angela Winbush Productions, Angel Note Music (Winbush's publishing company), and the isleys' exotic productions and exotic music were named as co-defendants in the suit.

"I am very pleased about the outcome of the trial," says Moore, who calls the award amount "very fair.

Neither Winbush nor her attorney could be reached for comment at press time.

According to the complaint, the isleys, under their production/management partner, Warner Bros. Records, contracted with the duo Rene & Angela to produce and co-write songs and television themes for the isleys' 1987 album "Smooth Sailing." The suit claims that 1986, following preproduction for the isleys project, and that Winbush then declared their partnership null and void. In a post-trial testimony, Moore said that Winbush had become physically abusive to her in that dispute. Around the same time, the isleys executed a second production agreement with Winbush alone and paid her a production fee of $40,000, the suit claims.

Winbush, who was paid for the four tracks co-written by the duo—including "Smooth Sailing Tonight," became a No. 2 R&B hit for the isleys in 1987—were credited to Winbush alone, as was the production of the album. Moore did not receive any production or publishing royalties, or points on the sale of the album.

Charges made in the suit include, among others, breach of oral contract, breach of written contract, tortious interference with contractual relationship, fraud, and conspiracy to interfere with the relationship.

"Now that the issue of my credibility has been resolved, there is a lot of damage that could have been done to my clients and to Rene Moore. "I don't want to cast aspersions on anyone, but when you have rumors of physical violence... That's the reason it had to go to trial, to dispel those rumors and those negative images.

Moore and Winbush had written, recorded, and performed together as Rene & Angela since 1977. The pair recorded three albums on Capitol, but released no solo material. Moore's career took a hit when PolyGram album, "Street Called De sire," which yielded four back-to-back top five R&B hits. The talented but career- stumped Moore later moved on careers. Winbush's current Mercury album, her second as a solo performer, is "The Real Thing"

After one Polydor album, "Desti nation Love," in 1988, Moore was re leased from that label. He was recently signed by Motown and is expected to deliver an album in the first quarter of 1991.

NEW YORK—Blockbuster Entertainment has signed a letter of intent with Fujitsu & Co. Ltd. of Japan for joint business ventures in loca tions in the Land of the Rising Sun.

The letter of intent calls for the creation of a 50-50 joint venture between Block buster and Fujitsu, which will operate 15 prototype superstores. The exact timing of the project is subject to the signing of a definitive agreement by the parties.

In addition to operating its own locations, the joint venture will sell franchises in Japan.

The move marks Blockbuster's first foray into the Far East and fulfills a goal set by company chairman H. Wayne Huizenga earlier this year.

Fujita owns and operates seven sports complexes in Japan, imports high-fashion products from the U.S. and Europe, and owns the Wax Mu seum in Tokyo Tower. Fujita is also part owner of McDonald's Co. (Ja pan) Ltd., the franchisee of McDon ald's in Japan, and is a partner in Toys "R" Us stores there.

The Blockbuster joint venture will work separately from those enterprises.

As of Oct. 1, the Blockbuster sys tem included 1,683 stores in the U.S., Canada, and the U.K.

PAUL SWEETING

Pink Floyd, the Cure, Phil Collins, David Bowie, and others have inked deals with Blockbuster Entertainment to release new film titles. The Blocks Buster new HQ in Los Angeles after a year in the city. The new address is Suite 200, 822 S. Robertson Blvd.; phone: 213-289-2780, fax: 213-562-5591.

GIVING HOPE: Whitney Houston will present Stevie Wonder with an award from the Children's Diabe tes Foundation at a star-studded benefit event Oct. 26 at the Beverly Hilton, Beverly Hills, Calif. "The Carousel Of Hope" seeks to raise $2 million for the CDF, the L.A. chapter of the American Diabetes Association, and the Special Needs Foundation. In attendance: Barbra Streisand, Burt Bacharach, Carole Bayer Sauer, Paula Abdul, and Kenny Rogers are among the music in dustry figures who will salute Wonder at the event, which is chaired by entertainm ent magnat Marvin Davis and his wife, Barbara. Former presidents Ron ald Reagan and Gerald Ford and their wives are serving as honorary chairpersons.

ON THE HORIZON: Tom Schnabel, host of the pop ular radio show "Morning Becomes Eclectic" and MD for National Public Radio outlet KCRW Santa Monica, Calif., has resigned his post, effective Oct. 15, to take an executive position at A&M Records. Sources close to the situation reveal that A&M's old jazz imprint, Horizon Records, has a mandate to sign world beat artists to the label. To date, A&M has made no official announcement of Schnabel's title or duties.

CRIME AND PUNISHMENT: Howard Goodman, the Memphis promoter recently found guilty in a federal court of commercial bribery (i.e., payola), has been sentenced to six months in a halfway house, a $10,000 fine, and three years probation.


HOUSTON-BASED Hit Video USA went off the air Oct. 4. The demise of the financially troubled channel, which provided up to 10 hours of video programming to stations throughout the U.S., was the result of a number of unforeseen problems with the company's international distribution plans. Program director Bill Howen and 14 other staffers were laid off. Connie Woldinger, owner of Hit Video parent Woldinger Broadcasting, could not be reached for comment.

The Nitty Gritty Dirt Band took its show on the road to London's Town & Country Club... review, page 36

Committee to Study Vid-ad-Campaign Concept

(Continued from page 5)

a convenient source of revenue, nei ther side wants to foot the bill. Messer expresses hope that the story committee can resolve these differences. "If everybody agreed on the specific issues," he says, "then we wouldn't need a committee."
price fixing, by denying co-op funds to mass merchants under MAP.

The company's decision to seek a federal probe, sources say, concerns whether more than one studio has engaged in a conspiracy to fix prices. Besides Paramount, the other studios that reportedly received subpoenas are Warner Home Video, Disney Home Video, and MGM/UA Home Video. Viacom would not comment on any probe.

According to a story published in the Sept. 24 issue of FTC Watch, a Washington-based newsletter, "informed sources" said the FTC had begun investigating Paramount Home Video as early as June 18. Paramount was the first studio to employ MAPs on sell-through titles.

OBScenity Rap Spurs VSda 'Watchdogs' in Calif.
(Continued from page 6)

were concerned by the wave of raids and we also filed an amicus curiae in a case involving an adult bookstore here in Sacramento.

According to an administrative director of the association, the Las Vegas meeting was the first indication that home entertainment trade groups would single out this issue, and she notes the VSDA chapters are "uniting because so much is going on." She attributes this to the garnet of First Amendment concerns.

Leonard says, "More than 30 companies have been raided here (I guess that's the appropriate description). They swarm in. It's a combination involving the National Obscenity Enforcement Team, the FBI, and local sheriff's officers."

Commenting on the raids, Paul Fishbein, managing editor of Adult Video News, says, "It's been going on since March and has gone on all through the summer." He says there have been no indictments and no grand jury activities stemming from the raids, though many firms feel such actions "are imminent."

There were 10 companies mentioned by the FBI and "government agents," and he says postal investigators also got involved. A spokesperson at the FBI told Billboard the agency was not involved.

Over the next day, "they raided 10 companies simultaneously," Fishbein says. Another Adult Video News account describes 60 "federal agents" and police from Los Angeles, Dallas, Memphis, Houston, Austin, Texas, and Seattle "converging" on two firms here. Fishbein says that agents now are coming from federal agents March 6 as involving VCA Pictures, Gourmet Video, Cal Vista Video, Cattale Video, Parlia-

Mixed News For Comtron

As a manager who owns a record company that's been raided by Jeff Sid-

New York—Although fourth-

quarter revenues for Comtron

were down from last year's fourth-

quarter numbers, the home video distributor reported significant increases in profits for the period and for the fiscal year.

In the quarter that ended Aug.

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based company posted a net profit of $2.1 million, a 14% increase over last year's figure, on revenues of $209.5 million, which dropped 5.9%.

"The company's performance is good, relative to a troublesome environment for video suppliers," says Steven Hill, a securities ana-

The company says sales declined because, in last year's fourth quar-

ter, revenue from catalog sales and home video rentals were up significantly. This year, revenues from new video re-

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For the fiscal year, home video

revenue fell 2.8% from the same period last year to $871.5 million. Sales of

consumer electronics products, Comtron's other distribution cate-

gory, fell 23% to $217.7 million. For the entire fiscal year, home video

sales were up 6.5% to $453.9 million, while electronics dropped 14.5% to $162.2 million.

In a press release for the fiscal year, Comtron reported a 19.5% rise in net profit to $9.21 million on a 17.2% increase in revenues to $558 million.

The company attributes its profit gains to lower expenses for bad-

debt accounts, cost reductions from centralization, and a 2.4 million in-

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Consumer electronics sales are down, the company says. Also, Comtron has decided to focus on only higher margin products such as comput-

ers.

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NEW ORLEANS—Total income from "900' telephone lines topped $500 million in 1989 and is projected to reach $1 billion in 1991, according to Michael Omansky, president of Worldwide Entertainment Market- ing.

Omansky, the former RCA execu- tive who pioneered use of the service for music marketing in 1988 with D.J. Jazzy Jeff & the Fresh Prince, made a presentation on "Dimensions in Entertainment Marketing" at the BPI Sponsorship Strate- gies '90 seminar held here Sept. 30-Oct. 2. The seminar is co-sponsored annually by Billboard and sister pub- lication Amusement Business.

Although music lines are only one portion of the boom in "900' telephone lines, Omansky described recent ex- panditions of the marketing method into the country field with a Restless Heart promotion and predicted other acts and genres will follow.

"We opened up a Pandora's Box of success in the music industry," said Omansky, referring to the D.J. Jazzy Jeff & the Fresh Prince line. He rep- ports that line has generated 4.5 mil- lion calls.

Yet he cautioned that "900's service is experiencing "tremendous growing pains, but positive growing pains" as companies setting up the services address such concerns as properly time promotions, cash flow through long-distance carriers, and line quality and clarity.

Omansky noted, "are paying for a thrill, for instant gratification, and it's up to us to deliver."

Several other music and video- related topics were discussed by speak- ers during the three-day meeting. Omansky described the opportunities for tie-ins between packaged goods and entertainment software. For con- sumers, music and video is "more top-of-mind even though they spend more money" on packaged goods, he said, explaining how entertainment tie-ins can drive sales of other con- sumer goods.

For example, Carole Heifetz Har- mon, VP of MGM/UA Communica- tions, described video promotion tie- ins her studio engineered between Downy fabric softener and "The Wizard Of Oz," Snickers candy bars and "Hook," and Buick and "Rain Man."

As entertainment and event spon- sorship deals have proliferated, the seminar audience was told, they are increasingly have served as the first step in comprehensive marketing campaigns, rather than just tools to raise brand awareness.

Joe Owens, VP of marketing for the BCL Entertainment Corp., out- lined the effort that went into putting talk on earlier efforts employed by Budweiser as sponsor of the Rolling Stones tour in the U.S. and Europe, promoted by BCL.

Pepsi-Cola's efforts to use music marketing, particularly within the Hispanic community, were explained by Hernando Gonzalez, national His- panic marketing manager for the soft-drink company, while Rick Hill, VP of marketing for Bally's Inc., re- counted how his root-beer company increased sales through sponsorship of MTV's "Headbangers Ball" tour and show.

The Billboard Entertainment Mar- keting Group, a separate division of BPI Communications Inc., was rep- resented at the seminar by VP/GM Joe Mangione, promotion VP Rick Gar- son, and creative manager John Bloodwell. The EMM executives fo- cused on the opportunities for radio tie-ins with sponsored events.

NEW ORLEANS—A proposal to bring top Western acts—and major corporate sponsorship—to Eastern Hemisphere music fans with a five-nation series of rock concerts was pre- sented here Oct. 2 during the BPI Sponsorship Strategies '90 seminar. Dubbed "The Friendship Train," the 10-day event next spring would feature artists traveling by an Orient Express-style train from Paris to free concerts in Belgrade, Yugoslavia; Budapest, Hungary; Prague, Czechoslovakia; and Warsaw, Poland with an all-star finale in Berlin.

Among the artists who have sub- mitted letters of interest to organiz- ers of the event are Bob Dylan, Joan Baez, Midnight Oil, Roger McGuinn, Edie Brickell & New Bohemians, Dave Stewart, Neil Young & Crazy Horse, the Desert Rose Band, Lou and Robert Cray.

The event has been proposed by a newly created company, Just Entertain- ment International, headed by Peter Gill, a developer, financier, and docu- mentary film maker, and Gary Bur- den, a veteran of the industry and a co-founder of the legendary Record- cards 40th anniversary concert and HBO special.

Others involved, according to the organizers’ proposal, include consultants Louis Horvitz, who directed ABC's "Live Aid telecast; musical direc- tor T. Bone Burnett; production coor- dinator Michael Ahern, who most re- cently served in that role on the Rolling Stones tour; and David Hewitt, president of Remote Record- ing Services Inc.

To market the event to corporate sponsors, JEFI and MCI Telecom, which is working with the Billboard Entertain- ment Group, a division of BPI Communications Inc., the par- tners are eyeing corporate sponsorship and pay-per-view.
Clarence Carter

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