Hard Choice For Soft AC: How 'Hip' Should Format Be?

**BY SEAN ROSS**

NEW YORK—As listeners who grew up with rock 'n' roll enter the soft AC format's target demo, PDs say their longtime image artists—Barbra Streisand, Neil Diamond, and Barry Manilow—are being usurped in music testing by the relatively hipper likes of Gloria Estefan, Phil Collins, and Billy Joel. The younger listeners also mean that '60s oldies—including some very up-tempo ones—are among soft AC PDs' best-testing titles.

Those results, which have become noticeable over the last six months, are causing some PDs to consider changing their format titles. While most admit that they are seeing some change in their market, some feel soft AC should change to serve the new listeners coming into the demo, while other PDs fear that their staple artists are being discarded too quickly.

Although soft AC has evolved considerably since the mid-'80s, dropping much of the Frank Sinatra/Nat King Cole MOR it played initially, the recent changes are surprising, simply because Streisand and Diamond were once considered so important that even some brighter ACs that played little of their music still used them in TV ads.

"We have [only] three Barbra Streisand songs on our playlist. ([Continued on page 16]"

Country Road Leading To Heavy Sales

**New Talent Guides Genre Up Pop Charts**

**BY EDWARD MORRIS**

NASHVILLE—Fresh talent, a hot awards show, and soft competition from other formats have combined to pump up retail sales of country music.

Country's higher profile and crossover sales potential is reflected in Billboard's Top Pop Albums chart this week. The leader of the pack is Garth Brooks, whose "No Fences" album on Capitol jumps to No. 15, the best selling for a country artist since the "urban cowboy" phenomenon of the early '80s.

Retailers and rockjockeys report sizable jumps in sales on a number of country albums following the Country Music Assn.'s awards show, broadcast Oct. 8 on CBS-TV. The show had higher ratings than either ABC-TV's "Monday Night Football" or NBC-TV's prime-time movie.

Labels Disagree On CD-Box Solution

**BY SUSAN NUNZIATA and CRAIG ROSEN**

NEW YORK—With a National Assn. of Recording Merchandisers packaging committee meeting only two weeks away, a rift is emerging between major record companies on the CD packaging issue.

While the majority of big-label distributors favor some outer package other than the CD longbox, CEMA would like retailers to consider a jewel-box-only solution; MCA is not opposed to that formula if no acceptable alternative carton is found; and BMG says the alternative box is a way-station to a jewel-box-only world.

Robert Simonds, chief financial officer of Rykodisc and founder of the Bar The Box Coalition, says he has noticed "a split among the major labels as to whether they'll go to a closed jewel box, an open jewel box, or some other alternative packaging."

Butpressing his point, Tom McGuiness, senior VP of marketing with CBS, says, "At this point in time, most people are still leaning toward an alternative package, but I don't think all six of the major companies will agree on that. Some have started to think about just the jewel box." Referring to the early November meeting of the packaging committee, (Continued on page 98)"
1990. ALREADY A YEAR OF ENERGY, MILESTONES AND INSPIRATION.

PRETTY WOMAN SOUNDTRACK. Double platinum in the U.S. and world-wide sales of over four million copies have made “Pretty Woman” the biggest selling soundtrack of the year.

RICHARD MARX. With eight top five singles including three #1 hits and world-wide sales of his first two albums at over eight million copies, Richard Marx has established himself as one of the truly great singer/songwriters in rock music today.

ROXETTE. This super star duo has achieved world-wide acclaim for their album “Look Sharp” which produced two #1 singles and amassed world-wide sales of over 4.5 million copies. Look for a new album in February followed by their debut world tour.
QUEENSRYCHE. From "Operation Mindcrime," one on the most highly acclaimed albums of the 80's, to "Empire," one of the most anticipated albums of 1990, Queensrÿche has redefined the spirit of rock music. After only two weeks, "Empire" exploded into Billboard's Top 10 albums. U.S. sales are currently over 800,000 copies. Watch for the Empire world tour starting in Dublin October 29th.

CARON WHEELER. The voice and co-writer behind the mega-hits "Back To Life" and "Keep On Movin’" steps into the light on her own with the stunning debut album "UK Blak." Already hailed by critics throughout the world, "UK Blak" features the smash first single "Livin’ In The Light."

VIXEN. The world-wide sales success of their self titled debut album has earned Vixen a spot as one of rock’s premier bands. Once again, Vixen as breaking sound barriers with a hard rocking tour and the hard driving new album “Rev It Up,” featuring the haunting new single and video “Love Is A Killer.”

ALIAS. First they took rock radio by storm, now these former members of Sheriff and Heart are rocketing up the Top 40 and album charts with their current smash single “More Than Words Can Say.” Watch for Alias on tour with REO Speedwagon opening in Chicago, October 29th.

DIANNE REEVES. A consistent favorite of critics, Dianne Reeves continues to captivate audiences everywhere performing songs from her #1 Contemporary Jazz album "Never Too Far." Look for Dianne Reeves in “Guilty By Suspicion” a new film starring Robert DeNiro opening in December.

NAJEE. The bright and innovative musicianship featured on his #1 Contemporary Jazz album “Tokyo Blue” continues to win fans around the world. With combined U.S. sales of over 1.5 million from his first three albums, Najee is recognized everywhere as one of today’s premier saxophone virtuosos.

RED HOT CHILI PEPPERS. With an unfaltering belief and strong commitment to building and breaking new artists, EMI’s efforts raised the Red Hot Chili Peppers’ previous album sales high from 80,000 copies to 550,000 copies of "Mother’s Milk.”

MOST DEFINITELY CONTINUED...
WITH ALL THIS YET TO COME...

ROBERT PALMER. Following the 2 million plus world-wide success of “Heavy Nova,” one of the great original superstars of our time is back with his compelling new album, “Don’t Explain.” 18 new songs including some surprises and the hypnotic first single and video “You’re Amazing.”

PET SHOP BOYS. This international superstar duo best known for a string of mega-hits, including “West End Girls,” “What Have I Done To Deserve This,” “It’s A Sin” and “Always On My Mind” are on the way to their greatest success to date with the current first single, “So Hard” from the new album, “Behavior.” Look for Pet Shop Boys on tour this Spring.

BOBBY McFERRIN. Recognized as one of the most original artists of our time, Bobby McFerrin has earned a vast and loyal following from his Grammy award-winning album, “Simple Pleasures.” Always changing, McFerrin has conjured up a spellbinding new album called “Medicine Music” and is currently on tour with his acclaimed group, Voicestra.

HUEY LEWIS AND THE NEWS. Joining the ranks of the most popular and best selling recording artists in music history, Huey Lewis and The News achieved combined sales of over 18 million copies world-wide of their consecutive Grammy award winning albums “Sports” and “Fore!” Now, Huey Lewis charges into the nineties with his long awaited EMI debut album.

THE O’JAYS. The original creators of the Philadelphia sound have earned a cornerstone in music history with giant hits such as, “Back Stabbers,” “I Love Music” and “She Used To Be My Girl.” Now, the O’Jays explode into the ‘90s with their new album “A Whole ‘Nutha Thing.” 11 new songs featuring the electrifying first single “Don’t Let Me Down” and the moving “Emotionally Yours” written by Bob Dylan and produced by Narada Michael Walden.

GEORGE THOROGOOD. Raw and brazen rock ‘n’ roll is the trademark of this world renowned singer/guitarist and his band, The Destroyers. With a huge and loyal fan base, George Thorogood consistently sells out arenas everywhere and combined U.S. sales of his four EMI albums are well over 3.5 million copies. Watch for his scorching new album produced by Terry Manning of ZZ Top fame.
EMI

INTO THE 90'S

A LABEL

WELL ON THE WAY TO ACHIEVING

EVERY MILESTONE IMAGINABLE

Distributed by Cema — where Multi-Platinum is becoming a habit
Jazz Great Art Blakey Dead At 71
Drummer Fostered Wealth Of Musicians

by Jeff Levenson

NEW YORK—Art Blakey, one of jazz’s most influential drummers and headmaster of the Jazz Messengers, a small-group formation that for 35 years most routinely turned out alumni superstars, died Oct. 16 of lung cancer at St. Vincent’s Medical Center in New York. He was 71.

He had been ill in health for a number of months but refused to retire from the bandstand; true to his legs end, he continued to perform until he was hospitalized. Blakey was an important instrumentalist who helped shape the direction of modern jazz. His style of play was incendiary, oftentimes explosive, especially during the heyday of the early Messengers, when he and his cast of energetic youngbloods helped ignite the hard-bop movement of the mid-‘50s. Pianist Horace Silver, his co-leader in that original band, ad

mired Blakey over the years for his ability to “carry his players. He was strong as acid and he could swing an entire group. He gave the guys in his band free rein to be themselves. He just got behind them and grooved them, made them play up to their po
tential.”

Blakey’s aptitude for recognizing talent, then nurturing it to full bloom, knew no bounds in jazz circles. Players who passed through his ranks invariably earned the musician’s stamp of approval; many led distinguished careers as formidable soloists or lead

ers in their own right. A partial list of the players he hired includes trumpeters Lee Morgan, Clifford Brown, Kenny Dorham, Freddie Hubbard, Lonnie Liston Smith, Art Blakey; tenors Sonny Clark, John Coltrane, Sonny Stitt, Clifford Brown; trombone, Bob Brookmeyer, PatWarmack; bass, Elvin Jones, John Coltrane, Jimmy Garrison; and drums, Art Blakey.

Upon hearing of Blakey’s death, Marsalis said, “He understood the responsibilities that come with mature artistry, chief of which is the development of an informed progeny. His life was given to educating younger musicians and entertaining his ador

ers.” (Continued on page 87)

CBS Records To Become Sony Music Entertainment

by Paul Verona

NEW YORK—CBS Records will change its corporate name to Sony Music Entertainment Inc., effective Jan. 1, according to a statement from parent company CBS Corp. The move is part of a broader reorganization of its U.S. labels—CBS, Columbia, EMI, Associated, and WTG—will be af

ected.

The change is required under the terms of Sony’s $2.2 billion buyout of CBS in January 1988, which gave Sony ownership of Columbia. The label remains as a stand-alone name for three years.

CBS also announced its acquisition of EMI Music of the Columbia Re

cords trademark for use in all overseas territories except Japan and Spain, where Nippon Columbia and BMG, respectively, hold the rights to the name. Although this deal was confirmed by an EMI spokesman in May, until now CBS had not com

mented on the transaction, which reportedly took place almost a year ago (Billboard, June 2).

No indication was given as to what labels the Japanese and Spanish affil

iates will adopt in January. So far, Ja

The acquisition by CBS of the Co

Continental Recording, European Record labels, including Billy Joel, Bruce Springsteen, Barbra Strei

sand, and Michael Bolton, to appear on Sony, which already controls foreign territories except Spain and Japan, beginning Jan. 1.

CBS Records Europe president Jorgen Larnes said, “The advantage of having the same label around the world means that we can take spe

cialist product from a country like the U.S. without having to press it up ourselves. On the other hand, it will be harder to distinguish between our own home-produced product and par

The change will be effective Jan. 1, according to a statement from parent company CBS Corpplar name holds the biggest book in terms of the major record labels, including Atlantic, Arista, and Virgin.

The company also announced a major restructuring of its domestic and foreign product released by that label.

CBS Records changes to Sony Music Entertainment, other domes
tic divisions will also undergo name changes. The CBS Records Division, headed by Tommy Mottola, will become Sony Music; CBS Music Publishing switches to Sony Music Publishing; CBS Records Distribu

tion to Sony Music Distribution; CBS Music Video Enterprises to Sony Mu

sic Video Enterprises; CBS Special Products to Music Special Prod

tends; and the company’s manufactur

ers” (Continued on page 80)

AVA Saga Brings Power Suit
Weiss Charged With Libel, Slander

by Paul Sweeting

NEW YORK—John Power, founder and president of the American Video Assn., has filed a libel and slander suit against Michael Weiss, the man who replaced Power at the helm of the buying group before being ousted in July.

The suit, filed Oct. 10 in Superior Court of the state of New Jer

ney, charges Weiss with having pub

lished “defamatory and false infor

mation” about Power to AVA’s board of directors in an effort to persuade the board to stop payments to Power due to Power’s sale of AVA to its members in 1988.

The suit also charges that Weiss “released or caused to be released” to the press material concerning the same allegedly “defamatory and false information.” Several publica

tions are listed in the complaint as having received such material from (Continued on page 83)

Arbitron, Birch Expanding Market Coverage
Birch Adds 20 Markets, Both Increase Frequency

by Phyllis Stark

NEW YORK—Radio’s two major rat

ings services, Arbitron and Birch, have announced plans to expand their service.

Twenty-two Arbitron markets that were previously measured only in the spring will now be measured twice annually, starting with the fall 1990 survey. Another 20 markets will be upped to twice a year in the winter 1991 Arbitron survey.

Competitor Birch Scarborough Re

search has announced an expansion of its measurement service to include 20 markets not previously surveyed. Birch will now measure a total of 288 markets, including 186 that are currently measured only twice yearly, and 99 that are measured once a year.

Arbitron now measures a total of 262 markets. With the expansion, this will include 79 that are mea

sured four times a year, 113 that are measured three times a year, 11 that are measured twice a year, and 70 that are measured in the spring only.

Representatives of both compa

nies said they had developed their services in response to industry and ad

vertisers’ requests. Bill Livik, Birch’s president, says the music industry has theories to these pressures, “both companies have been filling in more gaps, Arbi

tron with frequency [of measurement] and us with small markets we

were not measuring.” “The number of changes happening in the radio business in the course of a few months is rather dramatic in some markets,” says Gordon Blakey, Arb’s chief financial officer, and marketing/radio station ser

vices. “It’s advantageous for both the radio stations and the media buyers [to increase measurement]. Those measured only once a year

find it is hard on their business.”

The change comes after several months of informal discus

sions with black executives in the music industry. With the rat

finks have been discussing the use of the term “black music,” it is appar

ent that for many, it is becoming less acceptable to identify music in racial terms. Billboard will use the term “R&B” as a broad umbrella to refer to a variety of musical styles, including such contemporary genres as rap, hip-hop, and funk.

Such usage—already adopted by several major record labels—is incompatible with the Columbia in the black community to redefine the terminology that society applies to the black cultural heri

tage. It is becoming less acceptable to think about the race or ethnic ori

gins of music. It should be clear that Billboard never meant the term “black” to

(Continued on page 35)

Billboard Adopts “R&B” As New Name For 2 Charts

NEW YORK—Billboard charts have ceased using the term “black music,” effective with this issue. The charts have been renamed Hot R&B Singles (page 26) and Top R&B Albums (page 28).

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sions with black executives in the music industry. With the rat

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(Continued on page 35)

ON CMV HOME VIDEO.

AVAILABLE ON HI-FI VHS VIDEOCASSETTE.
SUGGESTED PRICE: $19.98
DISTRIBUTED BY CBS RECORDS.
© 1990 CBS Records Inc.
You know her as an actress. Her leading role on the television series “A Different World” and her performances in both Eddie Murphy’s box office smash “Harlem Nights” and Spike Lee’s “School Daze” have established her as one of entertainment’s brightest young stars. You know her as a dancer. She’s performed with the internationally acclaimed Alvin Ailey Dance Company. Now, her dynamic debut as a singer will convince you that there’s no work this remarkable artist can’t conquer.

The New Album
Available On Warner Bros. Cassettes, Compact Discs and Records
Featuring The Single That’s Really Taken Off... “Try Me” (41579)
Single Produced and Arranged by FULL FORCE for FULL FORCE Production

Jasmine Guy
Ray Carlton is named head of pop promotion for Giant Records in Los Angeles. He was national field director of promotion for RCA Records.

Mark Berger is named VP of business affairs of Morgan Creek Music Group in Los Angeles. He was director of business affairs for Capitol Records.

Heidi Ellen Robinson is named VP of media relations for Def American Recordings in Los Angeles. She was senior VP of Jensen Communications.

Eulis Cathey is named director of A&R and promotion at PolyGram. She was assistant director of A&R at Capitol Records.

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RELATED FEEDS: Cecil Holmes is named senior VP of General Entertainment Management in New York. He was VP of A&R, black music at Columbia.

EXECUTIVE TURNTABLE

RPI COMMUNICATIONS EUROPE: Pat Rod is named director of marketing and sales in the company’s London office. She was director of the international division of The Hollywood Reporter.

RECORD COMPANIES: Island Records Ltd. in London appoints Alan McBlane and Nick Angel to the board of directors. They are, respectively, marketing manager and head of A&R at the company.

Roger Lewis is named director of the classical division of EMI Records (U.K.) in London. He was head of the Radio 1 music department at the British Broadcasting Company (BBC).

Steve Einzig is named VP of marketing, West Coast, for Epic Records in Los Angeles. He was director of product management, West Coast for the company.

Cliff O’Sullivan is named VP of marketing at Chrysalis Records in New York. He was VP of product development, West Coast, at PolyGram.

George Daly is named VP of A&R for Zoo Entertainment in Los Angeles. He was president of George Daly Productions.

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CBS/Fox Giving Jan. Titles A ‘Previously Viewed’ Push

NEW YORK—CBS/Fox Video is looking to blunt the video rental business in January by releasing three A-level titles in the same month under an omnibus marketing program designed to promote both rentals and sales of previously viewed cassettes.

The three titles are “The Adventures Of Ford Fairlane” (street date Jan. 9), “Young Guns II” (Jan. 17), and “Die Hard 2” (Jan. 31).

The first two titles will be priced at $92.98 and “Die Hard 2” will list for $94.98, marking the first time CBS/Fox has used that price point.

“Die Hard 2” had long been thought a rental candidate and the price point was pioneered by Paramount with “The Hunt For Red October.” CBS/Fox’s decision to price the title at $94.98, coming just days after Disney Home Video announced that “Die Hard II,” another leading $100 candidate, will be priced at $92.95, probably only further evidence that most major studios remain cautious about raising the price of rental titles above the $95 level. (For more...

(Continued on page 88)

2 Live Crew Trial Begins On ‘Nasty’ Note Use Of Concert Tape As Evidence Incites Debate

FORT LAUDERDALE, Fla.—After Broward County Judge June Johnson dealt the prosecution a blow by disallowing a transcript of a tape of 2 Live Crew’s performance, defense attorneys in the band’s obscenity trial moved to throw the prosecution’s main piece of evidence—nearly intelligible tape recording of the concert that landed band members Luther Campbell, Chris Wong-won, and Mark Ross in jail.

2 Live Crew lawyer Bruce Rogow said Oct. 16 that the recording, made by undercover Broward County sheriff’s deputies during the band’s performance at a Hollywood, Fla., nightclub in June, was electronically “taught” by sheriff’s officers and prosecutors.

Broward sheriff’s deputy Eugene McCloody told Rogow that he had taped the group’s concert with a hand-held tape recorder concealed in his shirt pocket. He said he had taken the tape to three different audio stores to “enhance it” so the group’s lyrics could be heard more clearly.

Prosecutors Leslie Robson and Pedro Diaz called Rogow’s version of events “unfounded” and “superficial truth.”

As the 35-minute tape—played before the jury present—rumbled through the adults-only courtroom, many of the spectators shook their heads and chuckled at the nearly unintelligible barrage of screams and screeches.

Johnson was set to rule on Rogow’s motion later in the trial. She disallowed the prosecutors’ transcripts of the concert tape because she said it would distract the jury from judging the show itself, rather than the words.

But Johnson said that four songs played from 2 Live Crew’s home cassette, “As Nasty As They Wanna Be,” that were performed at the concert could be admitted as evidence.

Johnson had earlier ruled that spectators must be 18 to be admitted to the courtroom. Bailiffs checked on the...
Did Starr Sell A Stake In New Kids?  
BOSTON—A dispute over rights to the multimillion-dollar group New Kids On The Block has surfaced in U.S. Bankruptcy Court here, amid allegations linking Maurice Starr, the New Kids' creator and co-manager, to a reputed mobster.

The claim—which Starr adamantly refutes—alleges that Starr's share of the New Kids only and does not implicate the New Kids themselves, CBS Records or any other parties.

In court papers filed in connection with the bankruptcy of the Boston area businessman Jeffrey D. Furst claims Starr gave him a 23% interest in New Kids in 1988 in exchange for a $170,000 startup loan used to launch the group. The documents also argue that Furst's partner, convicted racketeer James M. Martorano, was also given a 23% share of the group as part of the same deal.

"This is the biggest lie in the world," Starr says. "I've been shot at by people a lot of times in my life. But this has really come out of the clear blue sky."

Starr admits having borrowed money from Chestnut Hill Investment Corp., of which Furst was a part owner, in October 1988. But Starr says the money was for a mortgaged home and has since been paid in full.

"It has absolutely zero to do with the New Kids. I never had a deal with this group or any other groups," says Furst. "I was a completely legitimate mortgagee through [Chestnut Hill]. I went to several banks but [Furst] seemed to be able to get the money a little bit quicker."

But Furst's lawyer, Michael P. Pagnozzi, says the property was worth "at most" $10,000 that it was secured by Furst and Martorano on the basis of a verbal partnership regarding New Kids On The Block.

In addition, a Massachusetts state trooper and a county sheriff have submitted affidavits saying that Starr introduced them to Furst as his partner in the New Kids. The trooper, David Jemmott, swore in the affidavit that he had witnessed Starr and Furst shake hands over "future partners" deal concerning New Kids but, in a Boston Globe interview, has since denied witnessing any such deal.

At an Oct. 16 court hearing, Starr agreed through his attorney, Jay M. Falkov, to freeze real estate holdings and to place any future New Kids-related income and some current holdings in an escrow account until a Nov. 15 hearing.

Falkov insists the escrow agreement was reached only to allow for (Continued on page 87)

Supreme Court Lets Ruling On RICO Vidal Seizure Stand  
WASHINGTON, D.C.—The U.S. Supreme Court on Oct. 16 stand a case involving the constitutionality of Racketeer Influenced and Corrupt Organizations Act statutes employed in obscenity cases and the forfeiture of nonobscene assets.

In the case, more than $1 million in assets of a northern Virginia adult book store were seized during the prosecution of store owner Al Viola after four videotapes and six magazines worth $105 were judged obscene. 

According to the Supreme Court's refusal to review the case, but First Amendment groups are stunned.

Charles Buttenberg, the Electronic Software Dealers Assn.'s Washington counsel, says, "It has a chilling effect you wouldn't believe. We've al-
ways argued that RICO should not be used in obscenity cases. That some of the more liberal justices went along with this is worth noting, too."

Justice Byrnes White was the only dissenting member of the court, and his comments concerned only legal details.

The Supreme Court's review refusal comes a week after the Justice De-
partment announced the first in a series of indictments targeting adult suppliers of "nationally distributed hardcore films" (Billboard, Oct. 20). Justice Depart-
ment and FBI suppliers of porn in some sweep are not currently using RICO, but, rather, only federal obscenity statutes.

In 1987, the U.S. District Court in Alexandria, Va., convicted the owners of the adult bookstore in the federal government's first use of the racket-
teering law to prosecute an obscenity case.

Last April, the 4th U.S. Circuit Court of Appeals in Richmond, Va., upheld the convictions and forfeiture, which drove the owners out of busi-
ness.

It ruled that the RICO provisions do not violate the First Amendment, (Continued on page 90)

NARAS Mulls Creation Of Latin Academy In Mexico  
SAN ANTONIO, Texas—NARAS officials met with top record label heads, Latin artists, and other in-
dustry professionals Oct. 10 in Mex-
oc City to discuss the possibility of establishing what NARAS presi-
dent Michael Greene calls an "inter-
national Latin academy." 

According to Greene, the pro-
posed Latin academy would look at such industry issues as "intellectual property, royalties and res-
trictions, parallel imports, and copyright protection."

Fees would be joined at the meeting by former NARAS chair-
man Michael Melvoin and NARAS VP/GM Rob Senn, met with the heads of several major labels, in-
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do (Continued on page 87)

Hammer 'Hurts' Madonna, Michael Albums; Black Cat Purring At Top Of Singles Chart  
WHO WOULD HAVE thought, when the year began, that M.C. Hammer would keep the latest albums by both Madonna and George Michael out of the No. 1 spot? After all, Hammer's previous album, "Let's Get It Started," peaked at No. 2 on the pop chart and No. 1 on the R&B chart, while the previous releases by Madonna and Mi-

CHEMISTRY: The chemistry of stars plus a factor of dictatorial leadership can take a place among any future New Kids-related income and some current holdings in an escrow account until a Nov. 15 hearing.

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posed Latin academy would look at such industry issues as "intellectual property, royalties and res-
trictions, parallel imports, and copyright protection."

Fees would be joined at the meeting by former NARAS chair-
man Michael Melvoin and NARAS VP/GM Rob Senn, met with the heads of several major labels, in-
cluding PolyGram, Peerless, and Arista/IMG, at Mexico City's Nic-
do (Continued on page 87)
"TOTO PAST TO PRESENT 1977-1990"
A history still in the making.

Toto's remarkable legacy includes two double platinum albums, six Grammy Awards, and top-10 hits like Africa, Rosanna, Hold the Line, and I'll Be Over You, plus four new songs, including the single, Out Of Love, a future classic that introduces lead singer, Jean-Michel Byron.

Already an international smash, the new album, "Toto Past To Present 1977-1990," is Gold and Platinum all over Europe, and nearing the million mark in worldwide sales.

That's because Toto fans are everywhere—and they want the music with a hit past...and a hit future.

THE NEW ALBUM AND CMV HOME VIDEO Featuring all the Toto classics, plus the new single, Out Of Love. On Columbia.

Produced by James Guthrie and Ian. Management: The Fitzgerald Hartley Co.
COMMENTARY

Artist Can Be Held Liable Without Contract

BEWARE OF PROMISES TO PERFORM

BY PETER HERBERT

The old saw “there’s no business like show business” is particularly applicable to the contractual world of performing artists, who often find themselves rendering services before their business is defined and lawyers have finished drafting and negotiating the written contract for those services. As a general rule, however, where the parties to a contract intend its signing to be the act that triggers their contractual commitments, they are not bound by written, expectable, or, indefensible deadlines with respect to a concert or theatrical performance. If a promise has an identifiable beginning and end date, it must be clear to both parties. However, the nature of show business is such that a performing artist may be on the road with sudden, unexpected, or, indefensible deadlines with respect to a concert or theatrical performance. If a promise has an identifiable beginning and end date, it must be clear to both parties.

While the written contract is not the event that, in the view of the contracting parties, would give rise to contractual obligations.

When there is a conflict between the language of the contract and the parties’ own actions creates a legal issue as to whether, and when, a binding agreement was created, resulting in one party’s liability to the other in the event of nonperformance.

The recent case of Elvin Associates et al. v. Aretha Franklin has added a new wrinkle to this issue. Franklin had initially agreed to star in the theatrical production “Singing Mahalia Sing,” based on the life of the legendary gospel singer Mahalia Jackson. While she participated in many of the pre-production activities, ultimately she failed to attend rehearsals and, with the exception of her appearance, had finished the record of the show. This resulted in the show’s cancellation, loss of employment to members of the cast, and substantial losses to the finances and reputation of the producer. Where, as in this case, the producer, Franklin asserted that the written contract drafted by the lawyers expressly prohibited the performance of the show from going on because of Mahalia Jackson, selecting musical material, rehearsing the vocal compositions, persuading the producer to hire her backup singers as members of the cast, and selecting cities to be included on the tour—had all served to assure the producer that she would honor her promise to perform.

Given these facts and circumstances, the court concluded that a grave injustice would result if Franklin were to be held liable at his own risk until a written contract for her services was fully negotiated, drafted, and signed; and 3) Franklin’s participation in preproduction activities—including imparting her memory and insight into the actual lives of Mahalia Jackson, through non-performance

Promises to perform can result in a substantial liability for nonperformance

Peter Herbert, of the New York law firm Cowan, Liebowitz & Latman, was the trial counsel for the plaintiffs Elvin Associates et al. v. Aretha Franklin.

And we are happy to say our JAM (Joining Academics with Music) Mini-Concerts sell product, too. Recently, based on our success, we’ve been asked to expand our scope, because of lyrical content. Occasionally, the question is, of course defined by individual conscience. But SEAP’s first responsibility is to students.

As competition gets greater, the industry must look for new areas in which to break in. America’s schools, with their overwhelming: program cuts, and shrinking budgets, are prime venues. There is money to be made educating students; it is a win-win situation. We would like to discuss these opportunities with the industry and downplay the finger-pointing, and be open to the responsibility for what students are exposed to.

Letters to the Editor

BLUES FOR STEVIE

The news of Stevie Ray Vaughan’s death was like getting blindsided by a freight train. It hurts me to think about it. Stevie could make subtle music with his jazz interludes or ignite your adrenaline with that rockin’ blues guitar boogie. One of his releases—"Soul to Soul"—says just what he accomplished.

Vaughan opened up the tap of rock ‘n’ roll and let it pour out and down in the form of an all time great. At Stevie’s shows you couldn’t help but move to his music. Now that we are left with, we must move on with what he has left behind.

God bless him. He was one of the best!

Robert Caulfield, Canad.

POP NEEDS "HYPE"

As the world producer of music, I, like John Axelrod, “believe the music is worth fighting for” (Billboard, Commentary, Sept. 22). Yet, when discussing the specific issue of pop music, we must realize that “hype” is an integral component.

Hype and pop music are necessarily intertwined. It would be illogical to think that a great album or single can exist in a vacuum or for the pleasure of a small audience of insiders and simultaneously be considered popular culture.

With the necessary “hype” (whether from a label’s planned promotions, the ravings of the Parents’ Music Resource Center, or otherwise), there cannot be pop music. A great melody, groove, or sample is not sufficient (for better or worse) to gain the mass appeal required to create a truly popular song. Pop music and hype are logically inseparable.

Brian Commito

Institut Records

New York

WHO MADE THOMPSON OUR CONSCIENCE?

I read the Oct. 6 Commentary by Jack Thompson and, as someone who has been involved with music all my life, I thought he had a point.

Who appointed this man to be the conscience for the entire U.S. population? The fact that he thinks he can make decisions for all of us is evidence of the contempt that he must feel for the public. Personally feel that his arrogance is the height of obscenity.

I think the press Thompson has been getting lately has gone straight to his head. He makes it sound as if we have no choice but to acquiesce to his demands, facing all manner of dire consequences if we don’t—or the worst being that the government will come down on his side. (Forgive my sarcasm, but if it is the same people who did such a bang-up job on the Joe Isgro case, I say bring ‘em on.)

Jack Thompson has deluded himself into believing that his way is the only way and I would love to see the industry reveal him for what he is—a small town lawyer with a serious Jones for publicity.

And if Thompson wants my “obedience,” I hope he can buy them first. At that point, he is more than welcome to come over to my house and try to take them away.

Don Walter

New York

EDUCATE THE KIDS

Thank you for letting Jack Thompson present his views in “Clean Up Rec” (Billboard, Oct. 6). All points of view must be considered to reach a lasting solution.

School Entertainment & Activities Program (SEAP) has taken the music industry’s new talent to schools in support of education for 16 years.

Lovelee Lee II

VP, Communications

School Entertainment & Activities Program

Los Angeles

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
We Proudly Salute These Members Of The BMI Family On Their Country Music Association Awards

VINCE GILL
Single Of The Year
"When I Call Your Name"

LORRIE MORGAN
Vocal Event Of The Year

KEITH WHITLEY
Vocal Event Of The Year

TONY BROWN
Producer
Single Of The Year
"When I Call Your Name"

JOHNNY GIMBLE
Musician Of The Year

KENTUCKY HEADHUNTERS
Album Of The Year
"Pickin' On Nashville"
Vocal Group Of The Year

THE JUDDS
Vocal Duo Of The Year

WINNERS
Country Gold Outlets Lean Current
Cite New Traditional Rise, Title Burnout

■ BY SEAN ROSS

NEW YORK—As the "classic country" approach grows from an obscure AM subformat to one heard on 40-50 stations nationwide, including some FM's, older country gold is being downplayed in favor of 50's rock, recurrents, and even current material from neo-traditionalist artists at many outlets.

KCCW Phoenix's Traditional Country & Western network, which currently boasts 28 affiliates through its distribution agreement with Satellite Music Network, has, in recent months, gotten from 70% gold to 60% gold and backed off many of its older and secondary titles in an apparent bid for more FM affiliates.

Oldies-based KVET Austin, Texas, expanded its current list from 20 to 40 records, as a result of its recent move to FM. AM outlet KUST St. Louis made a similar move at the beginning of the year, having been "abandoned" by old country titles to "classic country." And new classic country outlets like WBVE Cincinnati and KLAC Los Angeles have been adding to their playlist about playing current gold and pop.

The most-cited reason for these changes is that the success of Garth Brooks, Randy Travis, Alan Jackson, et al. has made it possible for stations to have the traditional country franchise in their markets without having to compete entirely on gold.

"We had an initial upturn, but it wasn't growing anymore," says KUSA OM Bob Craig. "We did a significant TV campaign, but we didn't see any return from it. We got to the point where we had to do something different."

"We tried cutting the playlist, but we had too much repetition—how many times can you hear 'Stand By Your Man' in one week? On a pop oldies station, it might make sense to [pare the playlist down], but they're not going to do some of that oldies plays. Where I was, we deal with different stations. Plays, where they do make the choice.

"I can't think of a year where there's been as much new blood in country music. That has some impact too. After last year's Country Music Association awards, our listeners were coming and complaining that we didn't put out those songs. We didn't have much new from our previous listeners," Cofey says.

KASE OM Bob Cole and MD Steve Gary have similar stories. When KASE/KVET's simulcast deal with crosstown KFTH gave it access to two FM stations, Cole decided to take KFTH's 50 current playlist, making only the neo-traditional artists, but also the harder-rocking Kentucky Headhunters, Marty Stuart, and Carter. The only things cedes entirely to KASE are the more AC-leaning new artists.

"Oldies creates the 'oh, wow' effect, but it's from a vociferous minority," says Cole. "When you're looking for the station that really turns out a wow factor...and it's not what people want to hear most of the time."

Even if KFTH had not moved to FM, Cole says, "at some point we would have reached a point where we had to become more competitive and we were just putting up with the c davonin.

Moving on FM forced us to do it because we realized there was more potential there. As an AM, we had to do thePlaylist, but it was mostly a matter of some of the limitations of the dial."

Cole hopes that KVET can have an "incognito" period, during which the station eventually reach double digits, something unheard of for a top 100-market classic country outlet. (Nearby WBUE, Web Pierce put up 16.)

Untruths and Consequences: Press Way of Being 'Dupered'

■ BY PHYLIS STARK

NEW YORK—Duping the media seems to be a favorite pastime of radio stations, judging from a rash of recent stories. How does it impact a station's long-term relationship with the press?

Last month, a columnist for Den- ver's Rocky Mountain News refused to use a station's call letters in a story after his paper and others were duped into covering a publicity stunt by KQRS (RS104). RS104 hired an act to hit the streets with a live cow in tow and hand out cash to passers-by. Since the National Association of Broadcasters is named as "know a story when he sees one" in the media, the local media had a field day with the "Sammarian" story. The following day, they discovered the company's fish cow was just another radio stunt.

Other common radio stunts include putting out fake news: a billboard reading "I a job a few years before "hiring" him, or issuing a bug "apology" for nonexistent comment. In the morning show, earlier this year, a reporter for the Chicago Tribune was duped into writing about a WLAM host who announced he was quitting his station due to receiving death threats. This too, turned out to be a hoax.

Radio stations also like to use their event lists like this to be part of the beat. Many have been fooled in the past, and even those who have not say they do it on a regular basis. "Anybody who thinks there's not an adversarial rela- tionhip between [radio and press] is naive," says New York Post radio reporter Jill Brooke. "It's not business as usual."

The word "cynical" comes up frequently in conversations with daily newspaper reporters. Robert Feder, the Chicago Sun-Times radio column- list, says, "I have become extremely cynical. I go into most things having to do with radio promotions thinking that it's just not taking it at face value." Michael Zahn, who covers radio for the Milwaukee Journal, says, "If I wasn't cynical before I started covering radio, I certainly am now."

Reporters have different explanations for why duplicitous and anonym- ous publicity stunts are so prevalent in radio. "Now radio is being cov- ered a lot more seriously by reporters," says Brooke. "In the past, radio stations have had so little dealings with the press that they didn't know how to think they're making the rules, but they're wrong."

Zahn says the dishonesty factor is probably due to the need for anony- mity. "In radio, people come into the market and do things with the think- ing they'll be in the market. They live strictly for the moment," he says.

Zahn, who says he personally has "Covered on page (7)"
Fulton vs. Dees—A Lawsuit, Not A KIIS: R&B/Gold Format Scores Major-Market FM

LIZ FULTON, weekend news anchor at KTTF KFI Los Angeles, has filed an age and sex discrimination lawsuit against her former partner and station manager, morning show host, and his production company Dees and KIIS parent company Gan nett. The complaint was filed in L.A. superior court by attorney Gloria Allred. Fulton is seeking unspecified damages and also charges Dees and Gannett with breach of contract and invasion of privacy.

Fulton claims she was often the butt of Dees’ sexual jokes and that he referred to her as Liz “Rug Burns” Fulton. The suit also alleges that Dees appeared on a TV talk show in 1988 with a buxom blonde in a bikini that he claimed was Fulton.

Fulton joined KIIS in 1979, two years before Dees’ arrival. After leaving the station in 1984, she returned in 1987 and was there until last April when she was allowed to go by KXK San Francisco’s Ellen K.

In other legal news, Angela Fulton, the show’s legendary legendarily run over by a KBEQ (104) Kansas City, Mo., station vehicle last November, has filed suit against KBEQ and driver Louven Freeman for $400,000 in punitive damages and an unspecified amount for negligence. KBEQ is still in its 30-day response period. Bob Laurence had not seen the suit at press time.

Just as KHYI (930) Dallas withdrew from the WORL/New York format in July, WLAF-FM Lancaster, Pa., is considering its plan to sell record-length commercials to the label community at $400 per side. The move is so the station can make a profit, conceived by station co-owner Frank Altdoerfer, received no takers and generated a lot of heat in the industry. No time frame has been reflected on WLAF’s playlist.

PROGRAMMING: NEW MOTOWN GROUND

New developments in Detroit’s five-way old race this week: CKMR (More 94) has dropped all its rock format and gone for an R&B format consulted by WRRM Cincinnati PD Pat Holliday, who, you may remember, programmed More 94 in a previous incarnation as CFXX and as AM, CKLW. Look for a name change shortly.

KHMX (Mix 96.5) Houston OM Jeff Scott is the new PD at AC KSRR (63 Star) San Antonio, Texas. Rick Upton, who stayed around when the station abandoned its top 40 KITY incarnation, will continue to do afternoons. KHMX PD Gay Zepperor is now looking for a new OM and still needs a morning team. Also, KHMX’s Terri McGuire goes across town to KBKE as its weekender.

At urban KHYI Houston, APD Ross Holland should officially be PD as you read this. Former night jock James Alexander is now the host of the show. And it looks as if he was to return to the station…APD Ter ry Alexander is now handling PD duties at urban KHUL Memphis.

New to WQAM Miami is the new PD at AM 680 WQAM Miami. Peter Peters is now looking for two weeks at urban KDKR Denver, production director/p.m. driver Terry Rutledge and Art Borjesson.

On WQAM, the new PD is AC WRBD Fort Lauderdale, Fla. morning man Julian “Dr. J” Wright is upped to PD/MD. Ross Allen becomes production/promotions direc tor.

Across town, WXYX partner Dan James is the new PD at country KKFK Kansas City, replacing Jim Murphy.

Urban WJMO-FM and urban/AC WJMO Cleveland, which had been partially simulcast, have split off entirely with WJMO-FM now leaning more dance/contemporary. The station moves from afternoons to mornings.

Doc Reno goes from middays to p.m. drive, and part-timer Freddie James replaces Doc on the AM. Doc is still per former is doing mornings. Part-timers Mike Valentine and Lisa Albert go to afternoons and nights, respectively. Both stations are looking for PDs.

With WABB-FM Mobile, Ala., PD new GM at KGSR replacing Brian Brasley. Also, PD Bill Harmon is out. And combo FMs KYET and KASE get separate PDs. Bob Pick etti, APD for both stations, is now PD for KASE. Ken Juniper, KASE midday man, becomes PD for that station. Bob Cole remains OM for both stations.

Meanwhile, Selby Edwards is out as PD/middays at crostown KHFI Dallas, and p.m. driver James Leon is out. His replacement is former KGFX acting PD Roger Allen. Also, MD/night jock Clyatten Allen is out. The new APD is a p.m. driver Gonzales. Randy Marx joins as production director from WZUU Raleigh, N.C. Jay Michaels goes from mid days to PD. toddler DiNello is now doing days.

And in the ongoing saga of the KHFI calls, Col. Bob Arbon has told him that a KGTX-FM in Fort Worth is still legally KHFI, will get full credit for those letters. KGTX, which pictures whose format could top 40 until recently, but not thus far, its letters, will get credit for the KG88 slogan.

PEOPLE: REESE EXITS 905

Citing family problems, WRBQ (905) APD Dennis Reese has signed rehired after several weeks on the air. He has been replaced by Edward V Prince. Garry Wall in need of somebody with strong music/scheduling skills. Also at 905, Kent Voss, last with KZOK Seattle, will rejoin former partner Mike Elliott in mornings.

Amidst rumors that the station will close by the end of the year. September, early days of the device as well as the last of the third year. Mike Elliott replaces Jeff in mornings. Also, morning man Greg Mack has gone across town for similar duties at KJIL. Former KJIL OM Marco Spoon has joined for nights as Lisa Canning leaves for KMSP. Spoon moves to replace its union contract, although current owners Heritage Media claim that would have happened regardless of who renews the station’s plans to do with the current format.

Former KJJJ Shreveport, La., PD Quinn Eichols is back in Dallas doing part-time at urban KMJZ (100.3 Jamz)…Tony Coles is officially named APD/MD at urban WKVO Columbus, Ohio; he’d been handling those duties for the last several months. Also, part-timer James Evans heads to Tomジョー.

At adult alternative KHNN Denver, sales staffer Karen Allen is upped to APD/middays. And MD Lori Cobb gets weekender returns from Drake-Chengus in Hartford, Conn., radio veteran Ted Dalku joins WZMX for nights; he previously worked for rivals WTIC and WYZZ. Former WRQX Washington, D.C., OM David Lawrence ends up across town doing middays on WJY WMAL.

Paul Castrovillo is out as morning man of WZRR Birmingham, Ala., and will move down to WTQM Chattanooga, Tenn., to be a new arrival to the station…Former WGRY Miami morn ing man Larry Davis has moved to WPLJ New York morning show at classic rock WNCX Cleveland.

WPLJ New York morning show partner HP and Mike Gonzales, Dallas as morning producer. Also, KEGL overnighter Michelle Philma exits…Tom Kohl, most recently p.m. driver at adult standards WADJ Miami, has been replaced by WEGV MMO’s Mike de Puma (of course). Then there’s the matter of WQYK Miami; Digger Beach has gone out, he is replacement night jock Ellis Be Feffer. Jeannie Fong moves to mornings. Also, a p.m. driver New York City, now PD Rees, is with the Metro station.

Look for HW 97.1 New York; morning man Grant Stevens on the Nov. 12, 1989, rental of "Divorce Court" as the new newscaster to his Duties as a construction worker" who endangers his son in a construction accident while intoxicated…WGCI-FM Chicago is looking for a production director; T&D to PD James Alexander.

Joe Blaney goes from nights at WXL Waukegan, Ill., to mornings at top 40 WWFS (107) New Bedford, Mass., replacing Greg Evans…Todazzilla from SMN’s The Heat network joins WKGB (970) Charleston, S.C., for afternoons, replacing Dr. Barry Hill, now in mornings.

Jamie Markley is the new MD at adult standards WQWCT Baltimore, Md., with the Getting Back to Business icon, Mark Bresnick, who becomes promotion director at classic rock WGRX Baltimore’s assistant. Caro lyn Whitley, assumes his promo duties…Bob McGuire is out of MD/ p.m. drive at album WWRK Columbus, Ga.

KBOQ Los Angeles intern Chris McConnell is the new night jock at album KFMI Steamboat Springs, Colo., replacing John Reedy. WZZQ Terre Haute, Ind., PD Scott Murray is the new morning man at WGLF Tallahasseea, Fla.

Sorry to report the death of two radio veterans this week. Bobby "The Wizard" Wynn, 41, died of a heart attack Sept. 27. Born in Milwaukee, Wynn was a weekend drive host and talk host for WDUB in Milwaukee. He had been doing weekends for WSRZ-FM there, but was best known for his work at WCKK New York in its album rock days. Veteran Denver radio/TV personality Tony Larson, 56, died of a heart attack Oct. 12. Larson had just been named MD of KDEN. He has been worked as a private investigator specializing in child abuse cases.

STATION OWNERS PRICE, JACOB FACE HEAVY DEBT

(Continued from page 9)

Price owns WOAW-FM Fort Wayne, Ind.; WPGF/WIRK West Palm Beach, Fla.; and WWKB/ WKBS Buffalo, N.Y. He also owns another publicly owned radio station operator, Cincinnati-based Jacob Communications Inc., is struggling to restructure its heavy debt burden.

Jacoby says he will seek an extension of an Oct. 29 deadline for rating $15 million in claims from IRS for restructuring. In a statement, Jacoby acknowledges that "there can be no assurance that a further extension or elimination loan will be granted.

Jacoby had been granted until Oct. 29 to meet payments to bond and warrant-holders. The company’s stock recently closed at its $0.01 week of $1.87 at $0.00 32, down from its $1.87 at $1.50 during the past year.

Jacoby operates 13 radio stations: WQIW Cleveland; WQIC Cincinnati; WYHY (107) Nashville; WMYU (U81) Knoxville, Tenn.; WQKJ-FM/WJIC Jackson, Miss.; WQJK-FM/WWKB Buffalo, N.Y.; WQWK-WXFL Atlanta; and WQW/WGST Atlanta. Recent proposed deals to sell WMJ and WHFY fell through.
**SOFT AC CHANGES**
(Continued from page 1)

which would have been unheard of a year ago, says WLIT Raleigh, N.C., PD Gary Nolan. "And we were testing in the age demo and the life group that you would think would like the old soft AC standards.

"We haven't changed our musical direction or the way we test, but it really is true that these artists aren't testing as well as they used to, particularly their secondary material. 'Ev'ergone' and 'Mandy' still do very well, but the secondary titles have come crashing down."

Conversely, WLIT Chicago PD Mark Edwards says, "With Gloria, Phil Collins, or Billy Joel, we're starting to see records that were on top for years, after you've heard them so often because of the artist.

One soft AC PD notes that Estefan's "I'm So Bad," a much bolder record than what most soft ACs play, finished in the top 20 on his most recent auditorium test, even though he hadn't heard it.

**SHE DRIVES ME WILLY?**

When PD Don Kelley went from hot AC WWMX Baltimore to the much softer WMJX Boston, he tested a lot of unlikely material because, "I had seen at harder AC that these artists liked these songs very much, but we didn't look at them before because we'd been so conservative musically. Not all of them tested well, but some of them did.

Phil Collins' "In The Air Tonight" did well with WMJX's soft AC audience. So did another song that most soft ACs will not touch, the Fine Young Cannibals' "She Drives Me Crazy," "It had never been played in the format, but you could sit in the auditorium and watch the room light up when the hook was played," Kelley says. (Conversely, WLIT's Nolan says, "You can hear people in the testing room groan when the Manilow hooks are played.").

Soft AC programmers interviewed for this story all agree that support for the new clump of acoustic artists comes primarily from listeners who are raised on rock and have grown into soft AC's target audience; the increase in support for such acts cannot be attributed to a change in the tastes of older Manilow or Streisand fans.

"People who liked Manilow 10 years ago were on the cusp of rock's roll," says Bolton Research's Lou Patrick. At one time, he says, (Continued on next page)

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**COUNTRY GOLD OUTLETS**
(Continued from page 14)

depth to "supervise a core audience that has been neglected for long time...You can't be classic country if you're not playing Hank Sr., or Ernest Tubbs on occasion."

Some country programmers have said the relatively small number of current country listeners who grew up listening to the format creates a problem. Palmer admits her audience may not necessarily know some of the gold. But, she says, "That's a negative. I'm a positive. Younger listeners call me after they hear the original 'Statue Of A Fool' and ask me what else I've got by Jack Greene."
never been duped although his paper has, also blames the reporters, not the stations, for the problem.

"When a paper gets duped by a radio promotion, our opinion is that the paper has been doing a crummy job covering radio," he says. "Anyone who follows radio can see through this stuff. They know that radio is an industry of flimflam."

Philadelphia Inquirer radio reporter Joe Logan was nearly taken in by WUSL (94.9), which announced earlier this year that it had "suspended" its morning team because of a policy of silence on this whole matter, he said something further digging and discovered that no one in the morning team or even people within the station—seemed to know what the morning team had said. He later discovered that the jocks were simply gone in Atlanta at a convention. But even though Logan broke the story as a "hoax, they got the publicity because I was still writing about it," he says.

Most reporters seem to have learned to accept this aspect of their beat. "At first, I was annoyed and deeply disappointed," Zahn admits, but now he considers it "a given in the industry. I've never been lied to as much as I have covering the [radio] industry. It's not a business, it's a carnival." New York's Newsday/Pennsylvania's Hartford Courant says covering the industry has made him "polish his antenna."

But does it hurt the relationship between the station's people and the reporters? Says Zahn, "When you try to fool the paper, you reduce the credibility of the integrity of the industry. And when it is trying to do a legitimate good thing," Zahn says. "Editors tend to have long memories about that."

But Zahn also says he cannot let it affect his relationships with stations too much. "If I refused to speak to every station that tried to dupe me," Zahn says, "I would have about 30 stations that I couldn't talk to."

Feder admits that radio's lack of honesty has caused him to occasion-ally not take legitimate radio announcements seriously. When Tom Joyner first announced that he would be doing airshifts in both Chicago and Dallas and commuting with the WAAF Worcester, Mass., pulled up the above-mentioned billboard stunt. When she called WAAF's GM to find out where the airshifts were, the man pictured as needing a job on the billboard, she was further misled. "I made it to the GM that I really didn't like it and would have to consider whether I would write about them in the future," she says. "I didn't honestly think they would continue that I cover and I take it seri-ously."

But Berkelboum, who covers radio for The Boston Globe, says that both she and the rival Boston Herald heard last March when WAAF Worcester, Mass., pulled up the above-mentioned billboard stunt. When she called WAAF's GM to find out where the airshifts were, the man pictured as needing a job on the billboard, she was further misled. "I made it to the GM that I really didn't like it and would have to consider whether I would write about them in the future," she says. "I didn't honestly think they would continue that I cover and I take it seri-ously."

IDEA MILL: RENT A HUSBAND

KKRZ (Z100) Portland, Ore., is giving one husband to five women. To win the services of morning man Brian Cavanaugh as "rent-a-husband," listeners describe the chores they want done, such as cleaning the roof and gutters, cleaning out the garage, and refinishing the furniture. Rival KMKJ (Magic 106.7) hosted a makeover-appointment contest for male listeners. Participants drove a BMW through an obstacle course while applying make-up. Drivers were judged on how much makeup/transformation. Two winners received a makeover, mas-sage, facial, champagne lunch, and a year's supply of makeup.

In WFLZ Tampa, Fla.'s classic "radio roulette" game, staffers are pulling over drivers and giving away between $10 and $50 for each radio button set to the Power Pig. If any button is set on crosstown rival WRBQ (Q105), however, the person wins $500.

KBTS (BBS) Austin, Texas, morning man Mike Butts did his part to clean off the streets by asking listeners to turn in their firearms in exchange for $100. Several different types of guns, including rifles, as a three-year-old picked up the gun and handed it over to the Austin police depart-ment.

RADIO

World of October 1, 1988

FLIGHTS

"Operation Cookie" is collecting homemade cookies for the troops in Saudi Arabia. The station is encour-aging offices to compete against each other in cookie-collection drives. A local packaging company is donating the labor to wrap the cookies. Also, WPST Trenton, N.J., morning man John French has launched a campaign to collect Nerf balls for the troops. He is encouraged to write personal mes-sages on the balls before delivering them off at WPST.

"We still have to be the softest station on the dial. If that means forsaking some songs that test well because the audience thinks they're too close to a competitor's sound, I won't play them... If somebody tries to dive underneath me, I won't let them. There's always somebody more up-tempo on top of you. So if somebody's under you, you become isolated with no particular advantage for the listener."

Similarly, WDIR Cleveland PD Sue Wilson, who works with WMMS's Mary Bala- banan on the morning show with teenager DJs, says, "We have several G.A.'s here that are hard-er, so we still have to be an alterna-tive. 'I-23' might not test for me, but I wouldn't play it."

WLTI's Edwards responds, "The definition of soft really has to be a brand claim that the station makes. If you play '1-23' after 'You Don't Bring Me Flowers,' you're still soft AC. If it comes after 'Vogue,' you're not soft."

Similarly, WMXJ's Kelley remarks, "The usage of this station is the same as it always has been. Only the type of songs that fit the mold are chang-ing, and we're trying to keep up with that."
LOS ANGELES—Nearly a year ago, Chicago-born Stuard Detmer landed the job as host of "USA Top 20," the ground-breaking Westwood One countdown show that is broadcast across the U.S.R.

Detmer, now 27, used a double-major in economics and Russian from Vanderbilt Univ. as a steppingstone to several jobs ranging from personal assistant to a Russian artist living in the U.S. to a stint on a Soviet fish-processing vessel in Alaska. While studying in Lincoln in 1985, he saw Soviet President Mikhail Gorbachev take off his limousine and start shaking hands with people in an area known as "Uprising Square." It was really quite a sensation that the Soviet leader would go out and start schmoozing with the public, he recalls.

The fact that U.S.-based radio shows are heard in the Soviet Union has also created a sensation. In February, WW1 began broadcasting the biweekly "USA Top 20," and the monthly American music retrospectives "America On Record" and "American Musical Classics." At the same time, Radio Express started offering ABC's "American Top 40" to Soviet radio (Billboard, Jan. 27).

While working in the Moscow office of StoryFirst, a company that distributes American entertainment and which set up the deal between WW1 and the Soviet-run Gosteleradio, Detmer landed the job as host of "USA Top 20." "I just happened to be the closest Russian-speaking American at hand when the suggestion [to have an American host] was brought up," he says.

Detmer's only previous radio experience was hosting a late-night jazz show on college radio, but Bert Kleinman, who produces "USA Top 20," says Detmer's "Cassy Top 40," pointed out, he had the advantage of growing up listening to countdown radio programs and knew how they should sound.

In January, Detmer made a trip to WW1's Gulver City, Calif., headquarters to meet Kleinman and Casey Kasem and watch "Cassy's Top 40" being taped and edited. On a return visit in October, Detmer brought along Gosteleradio's deputy in chief for musical broadcasting, Nelli A. Alekperova. The duo watched the taping and editing of Kasem's show and visited WW1-owned KQZL (Radio Pirate) Los Angeles.

These days, Detmer's friends joke in referring to him as "the Casey Kasem of the Soviet Union." The description isn't too far off base. While Detmer has yet to build the reputation that Kasem has in his two decades of counting down the hits, "USA Top 20" has a bigger potential audience. The show is capable of reaching 200 million listeners in the U.S.S.R.

While listeners don't recognize Detmer's voice on the street, he is building some name recognition. While in the hospital under anesthesia, his wife repeatedly called "Stuard." The next morning, other patients asked if she was calling the "Stuard" who was the host of "USA Top 20" and were surprised to learn that was indeed the case.

Although there are other contemporaneous music shows on the Soviet airwaves, "USA Top 20" has an edge by being more current. The music and production elements for the show are played at WW1 out of digital audiotape and expressed along with the script to Gosteleradio in Moscow. There, the script is translated into Russian, which sometimes turns out to be quite a job. "Translating things like 'Pump Up The Jam' requires a certain amount of creativity," Detmer explains. "It literally means, 'to make the music louder,' but in Russian it means, 'crank it up.'

Some things, however, simply (Continued on page 20)
NIGEL KENNEDY

He shatters all preconceptions.

He transcends all stereotypes.

Vivaldi
THE FOUR SEASONS
Le quattro stagioni - The Four Seasons
English Chamber Orchestra
NIGEL KENNEDY

CDC/4DS 49557

NIGEL PLAYS AND CONDUCTS VIVALDI'S "FOUR SEASONS"
The greatest success story in the history of Classical Music.

APPROACHING 1,000,000 SALES WORLDWIDE!!

ON ANGEL CDs AND CASSETTES

EMI Angel DIGITAL
don’t translate. There isn’t a word for an essential—"an essence"—of a landscape. In Russia, and some song titles are better left untranslated. To translate "Unskinned Boy in Fat Dance," and that ends up sounding really dumb," he says.

Since the show began in Febru-
ary, the censors have loosened up a bit. At the beginning, a description of Cher as one of the "sexiest wom-
en in Hollywood" had to be changed to "one of the most feminine," he says. Now, however, Detmer pretty much tells it as it is. Recently, for instance, he told listeners that Bell Biv Devoe used to have a wholesome image as part of New Edition, but has since shocked some fans with the explicit lyrics of "Do Me."

Since Detmer lives in the Soviet Union for three months at a time, often the music that is new to Soviet listeners is also new to him. In ad-
\[...\]

**SUMMER ’90 ARBITRONs**

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**YesterHits**

**Hits From Billboard 100 and 20 Years Ago This Week**

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<tr>
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<tr>
<td>&quot;I Don't Want To Be A One Night Stand,&quot; Paul Simon</td>
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<tr>
<td>&quot;I'm So Tired,&quot; Al Green</td>
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<td>3</td>
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<tr>
<td>&quot;I'll Never Love Again,&quot; quad</td>
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<td>1</td>
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**POP SINGLES—20 Years Ago**

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<td>&quot;I Wanna Dance With Somebody,&quot; Whitney Houston</td>
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**COUNTRY SINGLES—10 Years Ago**

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**SOUL SINGLES—10 Years Ago**

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<td>&quot;I Funkin' For Jamaica,&quot; Tom Browne</td>
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**NETWORKS AND SYNDICATION**

(Continued from page 18)

WJAX

WONQ

WMGF

AC 4.5 4.0 3.3 3.8

WSSP

WJHM

urban 9.6

WZCL

WNVZ

top 40 6.2 5.4 8.2 6.2

WEAT -AM -FM easy

Former CBS Radio Networks programming staffer Janet Gradman has joined ABC Radio Net-
works as a manager of entertainment program-
ning. She will handle the marketing of “Hot Mix” as well as other affiliate relations for “American Top 46.” Meanwhile, manager of entertainment pro-
gramming Barbara Silber will shift to station relations and marketing for “American County Coun-
down” and “America’s Music Mak-
ers.”

The World Music Series is offer-
ing “The JVC Festival-The Radio Special,” featuring live perfor-
\[...\]
LEONARD BERNSTEIN
ARTIST LAUREATE

1918-1990
# Billboard Power Playlists

**FOR WEEK ENDING OCTOBER 27, 1990**

## CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

### PLATINUM

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<tr>
<th>Station</th>
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<th>Song</th>
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<tr>
<td>Z100 New York</td>
<td>O.M. Steve Kingston</td>
<td>&quot;I'll Be&quot;</td>
</tr>
<tr>
<td>WKTU Mix 107.3</td>
<td>P.D. Chuck Beck</td>
<td>&quot;Rhythm of Love&quot;</td>
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<td>WRIF Detroit</td>
<td>P.D. Gary Bernowitz</td>
<td>&quot;Rockin' the Boat&quot;</td>
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<tr>
<td>ZQ-105 Dallas</td>
<td>P.D. Randy Karabits</td>
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### GOLD

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<td>&quot;If I Can't Have You&quot;</td>
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<tr>
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<td>P.D. Chuck Clayton</td>
<td>&quot;History of Love&quot;</td>
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<tr>
<td>95.7 The Eagle Philadelphia</td>
<td>P.D. Todd Fisher</td>
<td>&quot;Living Like A Fool&quot;</td>
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<tr>
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<td>P.D. Bill Richards</td>
<td>&quot;Dance All Night&quot;</td>
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<td>WFLY Providence</td>
<td>P.D. Paul Canton</td>
<td>&quot;I Can't Help Myself&quot;</td>
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<tr>
<td>WPUR Hartford</td>
<td>P.D. Tom Mitchell</td>
<td>&quot;Black Cat&quot;</td>
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### NON-STOP HIT MIX

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### POP AND ROCK MIX

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### HOT MIX

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<tr>
<td>KTU-FM New York</td>
<td>P.D. Tom Cuddy</td>
<td>&quot;If I Can't Have You&quot;</td>
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<tr>
<td>B94 Pittsburgh</td>
<td>P.D. Chuck Clayton</td>
<td>&quot;History of Love&quot;</td>
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<tr>
<td>95.7 The Eagle Philadelphia</td>
<td>P.D. Todd Fisher</td>
<td>&quot;Living Like A Fool&quot;</td>
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<tr>
<td>WDRS-AM Detroit</td>
<td>P.D. Rick Gillette</td>
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### PICTURES AND BUSINESS

- Billboard offers a weekly cumulated audience of more than 1 million.
- SILVER: Stations with a weekly cumulated audience between 250,000 and 500,000.

### Additional Information

- Billboard provides the largest and most influential top 40 radio station playlists.
- The playlists are categorized into different genres such as Platinum, Gold, Silver, and Mixes.
- Various radio stations across the United States are featured in the playlists.

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**Billboard**

**October 27, 1990**
4 Eclectic Musicians Call "Meeting"
Band's New Album Has Jazz/Urban Focus

BY DAVID NATHAN

LOS ANGELES—The credits of the four renowned musicians who are known collectively as the Meeting cover literally every aspect of popular music.

Drummer Ndugu Chancler has recorded with Frank Sinatra and Joe Jackson among others, and has performed and recorded with the Crusaders. Bassist Alphonso Johnson has toured with Stevie Wonder, Woody Herman, and recorded with Phil Collins and Cannonball Adderley. Keyboardist Patrice Rushen's illustrious career has included hit albums and singles like "Forget Me Nots," "Haven't You Heard," and "Feels So Real," as well as road stints with Hubert Laws, Soul II Soul, and Prince. Grammy-winning saxophonist Kevin Eubanks has performed with the Rolling Stones and Buddy Rich, and has recorded with Diana Ross, Frank Zappa, and Thelonious Monk.

"We all just felt like the time was right to do an album now." The group was originally brought together in 1983 to perform as a unit at the Kool Jazz Festival by renowned jazz impresario and promoter George Wein. But it took seven years for the group to record together. As the Meeting, the four members have just released their first, self-titled GRP album.

"The main reason we didn't record before now is that we tend to work in a more organic way," says Johnson. "It wasn't like we got together eight years ago and decided to form a band. It's been a natural evolution and we just felt like the time was right to do an album now."

Watts says that after their initial performance at the Kool Jazz Festival, "The music felt really good, so we decided to continue to play together whenever we could and we've been doing original material from the beginning."

Mark Wexler, VP of marketing and operations for GRP, says that given the individual appeal of each artist, the MCA-distributed company is taking a multi-tiered approach in its marketing campaign. "In order to convey the message of what individuals are a part of the Meeting, we're targeting both jazz and urban markets through press, radio, and a series of limited dates that the group is doing."

Wexler adds that GRP has just released a CD single, "Groove Now And Then," aimed at the urban marketplace, and is engaged in collaborations with R&B and hip-hop acts to promote the album. "It's not flying out there as a hit LP, but we are getting a good response from both jazz and urban stations."

Choosing the jazz/urban material for their first recording project posed no problem, says Rushen. "We had performed quite a number of times, so we picked songs that our audiences had responded to. They'd been listening to new music without having heard it hyped on the radio, so we knew their reaction to the music they were hearing was genuine."

"The Meeting" features just one collective composition, "Walk Your Talk"; other tunes on the album were contributed by individual group members. Why just one collaboration? "We're all extremely busy," says Chancler, "so everything we do has to be preplanned. All four of us have blocked out time to make 'The Meeting' a priority right now."

Rushen says she finds working with Chancler, Johnson, and Watts "the opportunity to emphasize another aspect of my musical persona."

"Over the years, doing records that create year-round diversity as an artist has become almost a liability in this industry," Rushen continues. "People say, 'You're not focused, and we don't know how to market you.' By doing an album with the Meeting, I'm able to do contemporary improvisational music, and at the same time I can still do film scores and focus on another aspect—maybe a more commercial aspect—of my music on my solo albums. I get the chance to do it all."

Working as part of a group project "creates an interest in whatever you're doing individually," adds Watts, who is currently in discussion with renowned guitarist Lee Ritenour about doing a new solo album. Meanwhile, Johnson is in the process of writing material for a future solo record while working on projects with Tony Williams and Herbie Hancock. Rushen anticipates that her first album since 1987's "Watch Out" on Arista is due shortly. Chancler, who also performs with Rushen as part of McDonalds/Wilson, is preparing new material for a follow-up to his 1989 album, "Old Friends, New Friends."

---

Billboard Leading A New Rhythm Section
Chart-Title Changes Stress Style Of The Music

The Rhythm and the Blues

by Janine McAdams

There's a lot of music out there these days that stress the rhythm side of things. It's a great trend, one that is long overdue. The R&B charts are full of songs that have a strong beat and a catchy rhythm. The rhythm section is a key part of any R&B song, and it can make or break a track.

Some of the biggest hits of the year have had great rhythm sections. For example, "Can't Stop the Feeling," by Justin Timberlake, has a powerful rhythm section that drives the song. "Uptown Funk," by Mark Ronson, features a groovy rhythm that makes the song fun to dance to. And "Shape of You," by Ed Sheeran, has a catchy rhythm that is easy to follow.

But it's not just the rhythm section that matters. The songwriting and the vocals are also important. A great rhythm section can't make up for weak songwriting or a bad vocal performance. For example, "Sorry," by Justin Bieber, has a good rhythm section, but the songwriting and the vocals are weak. The result is a song that is forgettable.

So, if you are a songwriter or a producer, remember that the rhythm section is just one part of the puzzle. You need to work on all aspects of the song to make it successful. And if you are a listener, remember that the rhythm section is only one part of the song. You need to listen to the whole song to really appreciate it.

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F

AT ELEVEN: Last week, "I'm Your Baby Tonight" by Whitney Houston (Arista) debuted with 100 of the radio panel's 186 reporters. Four stations came on board this week: WBLR New York; WWQK Baton Rouge, La.; KDKS Shreveport, La.; and KDKO Denver. Stay tuned...

A

TOGETHER NOW: Superstar acts are getting the superstar treatment at radio. This week, 91 stations added "Love Me Down" by Freddie Jackson (Capitol). The single debuts at No. 48 with 92 reporters. Sensitivity, by Ralph Tresvant (MCA) leaps onto the chart at No. 51 with a total of 80 stations, gaining 91 this week. Stevie Wonder debuts at No. 66 with a musical campaign against apartheid, "Keep Our Love Alive" (Motown). It ear ned reports from 50 stations this week.

S

WHO DIDN'T KNOW THAT? This week's top two singles moved into plus aa nearly as expected. "So You Like What You See" by Samuelle (At tic) gets the prize despite the fact that it is neither No. 1 at radio or ret. Actually, its radio points are only slightly less than "Merry Go Round" by Keith Sweat (Vintertainment). "So You Like" has reports from 105 stations and 28 list it at No. 1. "Merry" has 101 station reports, of which 36 No. 1 and 35 others show it in their top five. You don't need a cry ball to predict next week's No. 1.

F

ORWARD: Leaping 23-15, "Slow Motion" by Gerald Alston (Motown) is reported by 102 stations, gaining KMIQ Houston and WBLK Buffalo, N.Y. Its sizable radio point gain pulls it up in rank, 14-8. Back in 1988, this former lead singer of the Manhattans reached No. 6 with his first single as a solo artist, "Take Me Where You Want To." Nine stations move "Ski Motion" into the top five on their playlists, among them WILD Boston, KKJZ, WBSK Norfolk, Va. (94); WVKO Columbus, Ohio (124); and WA M Tallahassee, Fla. (84).

D

CIN' MACHINE: "Rope A Dope Style" by Levert (Atlantic) advances 36-29. In its fourth week, it has reports from 101 stations. Six new stations list it this week: WQMG Greensboro, N.C.; WZFX Fayetteville, N.C. WJLB Detroit, KDKO Denver; KBLK Tulsa, Okla.; and WGGI Chicago. Retail is picking up, with 34 new dealer reports. By the way, have you hecked out the video and learned the new rope a dope dance?

M

RECORDS: "Ice Ice Baby" by Vanilla Ice (SBK) holds at No. 8, though it gained strong radio points. It has reports from 85 stations, including four that are new this week—WTLQ Indianapolis; WJFX Fort Wayne, Ind.; WRKS New York; and WPLZ Richmond, Va. Even though "Love Takes Time" by Mariah Carey (Columbia) leapfrogs "B I Do (I Thought It Was Me)" by Bell Biv DeVoe (MCA), with incredible retail gains, "B.B.D." continues to make great strides up the chart. Two stations—KMQX Little Rock, Ark., and KDKO Denver—show new stings, bringing the total to 98. No. 1 reports come in from WJMI Jackson, Miss.; WZAK Cleveland; WIZF Cincinnati; WDZZ Flint, Mich.; and FXA Augusta, Ga.

HOT R&B SINGLES ACTION

PLATINUM/GOLD

SILVER

BRONZE/SECONDARY

TOTAL

TOTAL ON

ADDS

ADDS

ADDS

ADDS

ADDS

ADDS

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FRED

E JACKSON/CAPITOL

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SENS

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RALPH

TRESVANT/MCA

20

24

37

81

82

KEEP

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LOVE

ALIVE

STEVIE

WONDER/MOTOWN

13

15

28

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NEW

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94

Radio System Added is a weekly national compilation of ten records most added to the playlists of the 186 stations reporting to Billboard. The full panel of radio reporters is published periodically and changes are made. Or available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

GEORGE MICHAEL

FREEDOM

THE NEW SINGLE FROM

THE ALBUM, "LISTEN WITHOUT PREJUDICE:" ON COLUMBIA.

ARRANGED AND PRODUCED BY GEORGE MICHAEL. MANAGEMENT: KAHANE ENTERTAINMENT.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>NEW</strong></td>
<td>THE BOYS MCI MONTON 6032 (9.98)</td>
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<td><strong>NEW</strong></td>
<td>KING TEL CAYATOP 93359 (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>COMPTONS MOST WANTED JHLPUS 75633 (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>D.J. MAGIC MIKE DMNNTNT (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>MAMA SAID DON'T KNOCK YOU OUT LALAH HATHAWAY 7427 (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>MARIAH CAREY (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>COMPOSITIONS LILI &amp; ZYX 93002 (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>ANITA BAKER ACD 92097 (9.98)</td>
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<tr>
<td><strong>NEW</strong></td>
<td>120 MILES AND RUNNIN' JOHNNY GILL MOTOWN 6031 (9.98)</td>
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<td><strong>NEW</strong></td>
<td>PRINCE A MONTON 6032 (9.98)</td>
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<td><strong>NEW</strong></td>
<td>MAMA SAID DON'T KNOCK YOU OUT LALAH HATHAWAY 7427 (9.98)</td>
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<td>ANITA BAKER ACD 92097 (9.98)</td>
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THE LABEL THAT LAUNCHED
SWEET SENSATION, SALT-N-PEPA & SYBIL
Celebrates the Season with its
1990 Christmas Packages

A BLITZ OF SALT-N-PEPA HITS

NEXT PLATEAU RECORDS

SYBILIZATION

NEXT PLATEAU RECORDS

kool dj red alert

NEXT PLATEAU RECORDS

98.7 KISS

NEXT PLATEAU RECORDS

LET'S MAKE IT HAPPEN

RING IN THE NEW YEAR
INTELLIGENT HOODLUM is going to teach you a lesson.

"BACK TO REALITY"
[75021-2341-1;75021-1527-4]

the new track from the album INTELLIGENT HOODLUM
[75021-3211-1/4/2]

produced by Marley Marl for Marley Marl Productions
executive producers: Francesca Spero & Marley Marl
managed by Rush Producer's Management

R&B

ARIST DEVELOPMENTS
(Continued from page 26)

contributing to "The Right Stuff" for Williams, Jones signed with Virgin. "They're the kind of artist-oriented company that gave me the creative freedom I was looking for," he says.

Jones' album, while decidedly contemporary, harks back to the strong R&B and funk sounds of the '70s. The track "Carry On" in his tribute to black music heroes like Sly Stone, James Brown, and Parliament/Funkadelic. "I wanted my album to be a bridge between what today's hip-hop culture calls traditional R&B and what people who are generally associated with R&B call rap," says Jones. "I took a positive lyrical approach in putting the album together and I wanted to make sure there was a message in the music because I feel that it's the responsibility of those of us who have the opportunity to express ourselves musically to offer some direction." Of the title-track first single, Jones says, "It's a visual account of wrongdoing and just how commonplace it is in urban communities. I'd say it's a socially conscious song that is literally telling young black men and women that they don't have to be another 'Ordinary Story' in their neighborhoods."

Virgin has released "Poor Elaine" as the second single in response to radio demand.

Living Colour shines with new album, tour... story on page 52

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<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>KNOCKIN' BOOTS</td>
<td>CANDYMAN</td>
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<td>ICE ICE BABY</td>
<td>VANILLA ICE</td>
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<td>3</td>
<td>THE BOOM'N SYSTEM</td>
<td>LL COOL J</td>
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<td>4</td>
<td>RONITA APPLE'S A TRIBE CALLED QUEST</td>
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<td>5</td>
<td>GOOPS UP</td>
<td>SNAP</td>
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<td>6</td>
<td>100 MILES &amp; Runnin'</td>
<td>NWA</td>
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<td>7</td>
<td>STREETS OF NEW YORK</td>
<td>Kool G. Rap &amp; D.J. POLO</td>
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<td>8</td>
<td>CAPPUCCINO</td>
<td>MC LYTHE</td>
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<td>9</td>
<td>THE MISSION</td>
<td>SPECIAL ED</td>
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<td>10</td>
<td>LOVE'S GONNA GETCHA</td>
<td>ROOFTOP PRODUCTIONS</td>
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<td>IN THE GHETTO</td>
<td>ERIC B. &amp; RAKIM</td>
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<td>12</td>
<td>YOUR MOM'S IN MY BUSINESS</td>
<td>M.C. HAMMER</td>
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<td>13</td>
<td>TREAT THEM LIKE THEY WANT TO BE</td>
<td>K-POLO</td>
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<tr>
<td>14</td>
<td>THE ORIGINATORS</td>
<td>THE JAZ</td>
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<tr>
<td>15</td>
<td>SLOW LOVE</td>
<td>DOC BOX &amp; B.FRESH</td>
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<td>16</td>
<td>CALL ME D-NICE</td>
<td>D-NICE</td>
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<td>17</td>
<td>NOD YOUR HEAD TO THIS</td>
<td>KINGS OF SWING</td>
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<td>MONEY IN THE MIDDLE</td>
<td>MONEY LOVE</td>
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<td>SEATOWN BALLERS</td>
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<td>THE VERDICT</td>
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<td>BALLAD OF A MENACE</td>
<td>C.P.O.</td>
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<td>LUKE FEATURING THE 2 LIVE CREW</td>
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<td>DAY</td>
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<td>THE LIFE IN THE GHETTO</td>
<td>CRIMINAL NATION</td>
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<tr>
<td>26</td>
<td>Biff Rhyme (Back Again)</td>
<td>KING TEE</td>
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<td>27</td>
<td>TAC TAC TOE</td>
<td>KYPER</td>
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<td>28</td>
<td>PLEASE DON'T CRY</td>
<td>RED BANDIT FEAT. RICKY BELL</td>
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<td>29</td>
<td>HOOT INTERLACED</td>
<td>POOR RIGHTOUS TEACHERS</td>
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<tr>
<td>30</td>
<td>INSANE</td>
<td>CRIMINAL NATION</td>
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Special thanks to the Billboard Hot 100 charts for providing data on the week ending October 27, 1990.
### Billboard R&B Singles Sales & Airplay

**FOR WEEK ENDING OCTOBER 29, 1990**

**SALES**

<table>
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<td>6 TO 7 OCTOBER</td>
<td>MAESTRO K</td>
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<td>6 SO YOU LIKE WHAT YOU SEE</td>
<td>SAMUEL E. SMITH</td>
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<td>6 ICE ICE BABY</td>
<td>VANILLA ICE</td>
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<tr>
<td>6 GIVING YOU THE BENEFIT OF THE DOUBT</td>
<td>JOHN FOGATY</td>
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<tr>
<td>6 MARRY GO ROUND</td>
<td>KEITH SWEAT</td>
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<td>6 WHY I WANT YOU</td>
<td>TRACY JULIETTE</td>
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<td>6 LIVIN’ IN THE LIGHT</td>
<td>CARON WHEELER</td>
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<td>6 BLACK CAT</td>
<td>JANET JACKSON</td>
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<td>6 SHOOT OUT AT LOBO</td>
<td>MICK JAGGER</td>
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<td>6 LOVE TAKES TIME</td>
<td>MARCIAL CAREY</td>
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<td>6 ODOPS UP</td>
<td>SNAP</td>
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<td>6 EVERYBODY EVERYBODY</td>
<td>BLACK BOX</td>
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<td>LISA STANSFIELD</td>
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<td>6 I’M GONNA GET MY HEDGE BOOGIE DOWN PRODUCTIONS</td>
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<tr>
<td>6 I DON’T WANT TO GROW UP</td>
<td>YUKI</td>
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<tr>
<td>6 FEELS GOOD</td>
<td>TONY TONY CHANCE</td>
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<td>6 MY HEART YOUR HEART</td>
<td>WHISPER</td>
</tr>
<tr>
<td>6 I LOOK GOOD</td>
<td>BERNADINE BERJANSKI</td>
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<tr>
<td>6 ROPE A DORPE STYLE</td>
<td>LEVERT</td>
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**AIRPLAY**

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<td>MARRY GO ROUND</td>
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<td>BELL BIV DEVOE</td>
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**R&B SINGLES A-Z**

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<td>6 SLOW MOTION</td>
<td>(Nashville, ASCAP) /Fenner, bmi</td>
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<td>(Black Box) /ASCAP</td>
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**Jasmine Guy’s New Single**

**Puts Her In ‘Different League’**

BY JANINE MACADAMS

NEW YORK—Jasmine Guy shares only two personality traits with the Southern-belle character Whitley Gilbert she plays on NBC-TV’s “A Different World.” She was perfect for the spotlight and she loves to talk. And with a new, eponymously titled album, "Wannabes," on Arista, records, the refreshingly down-to-earth Guy has plenty to talk about.

"Try me," her up-tempo first single, is in alignment with Prodigy’s "My Woman," rocking up the Hot R&B Singles Chart. Apparently, the public—already familiar with Guy as a TV personality—has been pleasantly surprised by her vocal ability.

And so were the many producers...

In the studio, I felt more myself than ever...—Raymond Jones, Rex Salas, Full Force, Oliver Leiber, Donald Rodriguez, Me Murphy of the Steppes, Tommy Gatting, and the Un-touchables with DJ Eddie F and Ne-vell—who worked on the project with Leonard Richardson, executive producer and Warner Bros. director of A&R.

She’s already coming into a recording career with a built-in audience of people who know her as Whitley. But she is totally different from Whitley," says Richardson, who also notes that Guy is among the most professional artists he has worked with in the studio. "He has the ability to express himself in a way that character, says Richardson, but "when they went into the studio, they were like—Wow!"

The resultant album is a mix of musical styles and moods, from the slammin’ first single to hip-hop beats, smooth ballads, and the jazzy "More Love," which features Marcus Ali and Marjorie Martin on piano.

"It was a beautiful song and it was different from the other songs on the album," says Guy. "But I said, ‘So what? I have diverse tastes and I’m sure other people do. I’m sure they would like to take an eclectic break. And it came out so nice. I felt like a grown-up when I came home with it. I thought, ‘Freakazoid—now I sound like a woman!'"

Singing is just one more facet of a multidimensional performing career for Guy, who attended a performing arts high school in Atlanta. After graduation, Guy concentrated on dance and received a scholarship to the Alvin Alley Dance Center in New York, where she later became a regular member of its junior company. She was also cast as a principal dancer in the film "The Equalizer." "I thought it was a beautiful song and it was different from the other songs on the album," says Guy. "But I said, ‘So what? I have diverse tastes and I’m sure other people do. I’m sure they would like to take an eclectic break. And it came out so nice. I felt like a grown-up when I came home with it. I thought, ‘Freakazoid—now I sound like a woman!'"

Guy did some soap operas and episodic TV dramas, such as "The Equalizer," and "Eight Is Enough," says Guy, who has also been seen in Eddie Murphy’s "Harlem Nights," of her TV roles. "And I don’t think I can go for a regular role now, please! I never used for comedic roles, which is the irony of Whitley.

And Guy didn’t snap up the role of Whitley in a flash, either—there were several auditions and callbacks before the producers decided that she could be an effective nev-
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FROM THE FORTHCOMING ALBUM

"TOO DARK PARL"
HANDS ACROSS THE WATER: Let’s take a look at this week’s Club Play chart for a moment. Nearly half of the tracks charted, including the recent No. 1 hit by Betty Boo, “Doin’ The Do,” first received extensive airplay as imports.

Although the influence of the dance-music scene in England and Europe has always been strongly felt here in the States, that musical directors of the club community are being guided by what DJs are spinning.

According to an A&R representative at a major label, up to 75% of dance-oriented acts currently being signed have already been tested in the American club market via import releases.

DJs here are paying very close attention to the action in England and Italy right now,” he says. “Sometimes it’s to the point of ignoring good product by American artists.”

From a promotional standpoint, working product that has already been popular as an import can be a hit or miss deal. In the case of “Found Love” by Double Dee Featuring Dany, on Epic Records, providing new remixes of the track was enough to maintain interest in the single.

“Initially, we had a little resistance to the record, but that’s a common danger you face when you go out there with a record like this,” says Dave Costanza, director of dance music at Epic. “But if you give a DJ fresh versions of a song he’s already playing a lot, he’s going to be inspired to stay on it for a while longer. You’ve got to make the record different and exciting to someone who is heavily plugged into the import scene.”

Costanza’s point is supported by the fact that the Double Dee single has just jumped 13 places up the Club Play chart, and is bulleted at No. 16. Other times, records come out a little too late to be saved. Although no one interviewed for this column felt the need to name names, he cited previous failures, the number of misses last year nearly matches the number of hits.

One of the bigger disappointments from the past year was Candy Flip’s excellent cover of “Strawberry Fields Forever,” a former U.K. No. 1 hit. The track was hyped as a multiformat smash. But, by the time the single was released domestically, interest from state-side jocks was lukewarm at best.

Playing the import game is risky, given the large sums of money spent licensing and refurbishing tracks. Sometimes you have to wonder why the extra money isn’t funnelled into developing more homegrown talent.

THERE IS ONE: With the fall season in full swing, the flood of fourth-quarter releases is pouring freely. What sets this season apart from those of the past is the unusual large number of quality records. Promotion hype aside, let’s take a look at the cream of the crop:

The sprint to No. 1 should be lightning fast for “Gonna Make You Sweat (Everybody Dance Now),” the debut track from the C&C Music Factory on Columbia. The group is actually hot producers of the moment David Cole and Roger Hivillite. Instead of a rotating roster of rappers and singers.

“Sweat” is a virtually flawless stew of hip-hop bass and percussion, deftly crafted courtesy of newcomer Freedom Williams, and ripping vocals by supreme diva Martha Wash, formerly of the Weather Girls. The album wasn’t scheduled for release until late ‘89/early ‘90...we can’t wait.

Elektra trio Deee-Lite, undoubtedly one of the most important dance music acts of this year, issues its second single, “The Power Of Love,” at the end of the month. Remixed versions of the group itself, the somewhat sparse album version is pumped with floor-shattering beats and spasms, jazzy keys. We grow to love Lady Miss Kier’s foxy grows more and more with each spin. By the by, be sure to check out the tribal and trippy deep house “Build The Bridge” on the flip. Quite tasty.

Atlantic has delayed the club version of the track, “You are an Animal,” which peaked at No. 16 on the Club Play chart.

Newcomer Ceybl, who provides a strong remix on the 12-inch.

Also noteworthy from the label is “Superlover” by Three Generations Featuring Chevelli. We’re afraid this gem will get lost in the Atlantic shuffle, which would be a shame since this seductive deep house can pack a powerful early a.m. punch. Equally hip is the mind-bending “Get It Off” on the B-side.

Although it may be hard to believe, pop/AC diva Whitney Houston offers a strong dancefloor contender with “I’m Your Baby Tonight” on Arista. Under the postproduction hand of current re...

(Continued on next page)

DANCE TRAX

by Larry Flick

NEW YORK—Who says being a pop star is a glamorous gig? Following the Pet Shop Boys during a portion of their recent jaunt through New York proved to be an eye-opening lesson in the rigors of promotion.

The duo, famous for a number of late ‘80s pop/dance hits including “West End Girls” and “It’s A Sin,” were in town to spread the word about “Behavior,” their third full-length album for EMI Records, and the third consecutive single, “So Hard.”

In five hours, the Boys made stops at several New York radio stations and took a quick sprint out to a London club and nightclub for a personal appearance. Simultaneously, they played host to record company executives to conduct an interview. Dinner was served at approximately 2:30 a.m. in a roadside diner between Manhattan and Long Island.

They sniffed through four dozen photos while waiting for their food.

“Sometimes it feels like we spend more time and work promoting our records than we do actually writing and recording the music,” jokes singer Neil Tennant. “At least when we’re in the studio we can get a hamburger when we want one.”

It seems likely that the Boys’ pace was easier in the studio—especially since much of “Behavior” was recorded within the luxurious confines of studios in Munich earlier this year.

Tennant and partner Chris Lowe shared production chores with Harold Faltermeyer, who is best known for his work on the “Beverly Hills Cop” soundtrack. Faltermeyer’s influence is most evident on a pair of frontrunning contenders for future singles, “Being Boring” and “How Can You Expect To Be Taken Seriously,” both of which balance the duo’s trademark melodramatic disco edge with a bright modern pop timbre.

“We wanted to get a very electronic sound without being stiff,” says Tennant. “We used to think of electronics as sounding cold, but this is a very warm sounding album. Harold was able to help us achieve that sense of warmth.”

Added to the technical progressions of the Pet Shop Boys’ music is a marked maturation in their lyrics. Particularly striking is “My October Symphony,” which drops a literate view of the failed Russian revolution into a percussive club-styled setting.

Perhaps Tennant and Lowe’s artistic growth has come from their heavy production schedule over the past two years. Their clients have included Liza Minnelli, Dusty Springfield, and Electronic. Despite an increasing list of requests for future projects, Tennant and Lowe say they intend to concentrate almost exclusively on their own music—at least for now.

“It’s important that we not burn out creatively, or lose our own identities as performers,” says Tennant. “That’s not to say we won’t produce anyone else ever again, because we certainly shall.”

With “Behavior” scheduled for release next week, the Boys say they are looking forward to hitting the road for their first concert tour of the U.S.

Performed last year in Hong Kong, Tokyo and London, the show is an elaborate production featuring 12 costume changes and projecting screens that show eight films shot for the tour by director Chris Jarman. A modified version of the show will kick off in midsize venues in February, and is expected to move to large outdoor arenas by the summer.

“We always said that a Pet Shop Boys show will be anything but a boring rundown of hit singles,” Tennant says. “It will be a fabulously extravagant event, much more like theater than a pop concert.”

In the meantime, the promotion continues to grind on, and apparently the group’s efforts are starting to pay off. “So Hard” is currently moving up Billboard’s dance charts, bulleted at No. 19 on the 12-Inch Singles Chart and No. 31 on the Club Play chart.

DJs are about to be serviced with a promo-only remodel of the track. British underground club favorites the KLF post-produced the track, which is stripped down to virtually nothing more than bass, beats, and samples of Tennant’s vocals.

“We’re quite excited at how [the remix] came out,” says Tennant. “We love to hear how someone else interprets our music.”

DANCE MAKING TRACKS; SEASON OF SINGLES; E. GLOCS GOES ‘BOOM’

Pet Shop Boys Engage In Promotional ‘Behavior’

by LARRY FLICK

12” SINGLES SALES

1. ROUND AND ROUND TEVIN CAMPBELL PAULY PARK
2. NOTHING BUT A PARTY BASIC BLACK MOTOWN
3. TRY ME JASMINE GUY WARNER BROS
4. MOONE IN THE MIDDLE MOLLY WARNER BROS

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

Easy Going ‘For Hard.’ Members of EMI recording duo Pet Shop Boys recently visited New York to promote their new single, “So Hard,” and forthcoming album, “Behavior.” Shown, from left, are their manager, Arma Andon, SJK

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1. LISTEN UP LISTEN UP CREED
2. LOVE SO SPECIAL CEYBL ATLANTIC
3. I LOVE GIRLS KID CREOLE & THE COCONUTS
4. DAY AFTER DAY EXOTIC BIRDS ALPHA
5. OVER YOU KAZOS MCA

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Lighting Dimensions International 90
Orlando Orange County Convention Center November 17/19-90

**DANCE TRAX**

(Continued from preceding page)

mixing fave Yvonne Turner, this lightweight ditty is transformed into a sloping house cut that could win Houston some essential club credibility.

For doo-woppers Culture Beat, return with street-tough, hip-house workout "I Like You" on Epic. Already a hit in Germany and England, the track has been remixed by the group, emphasizing a numbing bass-bottom and guest vocalist Lane E's sweet tones. A sizzler.

Fans of TKA's Latin freestyle sound will be jolted when they drop the needle on their latest Tommy Boy/Warner Bros. 12-inch, "Crash (Have Some Fun)." Produced by Joey Gardner and remixed by Tom Richardson, the cut is an impressive foray into hip-house territory. Seduction blonde bombshell Michelle Visage adds harmonies a spicy rap at the break.

Among the most potent releases from the indie label sector is "9G" by Artillerymen on Circulaphile Records (716-271-4299). Hanging on an industrial/hip-hop tip, this sample- and synth-driven jam should prove quite useful to alternative and funk-leaning jocks alike. More mainstream conscious is the ambient/acid-splashed house "Unity" on the flip.

**DOIN' IT THEMSELVES:** Hungarian female pop duo the Padodo recently became the first act to release a domestic-recorded 12-inch house music single in the Eastern Bloc. Until now, clubgoers in Austria, Hungary, and East Germany received their house music via imports from America, England, and Italy.

The track, "Boom Boom Dance," was produced by Chicago house music legend Vince Lawrence and, unlike the Padodo's previous hits, is sung in English. According to the group's representative, the song's lyrics deliver a positive message of world unity and peace. The group is currently in the studio working on a full-length album of house tunes, while its management negotiates with several American major labels, including Virgin and Capitol, for distribution here.

**FIGHT FOR RIGHTS:** Popular Cleveland club Utia has jumped on the anti-censorship bandwagon. Combining efforts with the industry-supported Rock The Vote organization, Utia special-events coordinator/DJ Tim Richardson is planning an "Uncensor America" party on Nov. 21.

"Our goal is to focus attention on the plight of artists and performers," says Richardson. "The ever-growing restrictions on their ability to create and express themselves must be addressed."

The program will include performances by artists still to be announced, and a silent auction of paintings and drawings by local artists. For more information, call 216-631-7111.

**OPS!** Last week, we goofed on the name of Joe Dillon's record pool. The correct title is Central Ohio Record Pool.
refer to the color of the artists making black music. Rather, the term was a reflection of the music's roots. In fact, the choice of the term R&B is based on Billboard's desire to hark back to the roots of the music without further gratuitous reference to the racial origins of its pioneers. There is a sampling of reactions to the change from industry executives: 

"Yeah!" says Cherish Sharon Heyward, senior VP, R&B promotion, for Virgin Records. "I like the term R&B because I don't know what black music is. Does Teena Marie sing black music or does she sing R&B? Black denotes the color of music. R&B talks about a style as opposed to a color. Rap is rhythm, hip-hop is rhythm," Heyward says Virgin uses the term R&B for its music division.

"I think that's a positive," says Glynnie Coleman, VP of urban promotion for EMI. "It opens it up again for all kinds of music to come through. When we label the music as black, we look at it as being only a black artist, which is not always true in terms of the business. I've never looked at [the term] R&B as a negative thing.

"I have mixed feelings about it," says Ray Harris, senior VP, black music marketing and promotion, for Warner Bros. Records. "It was a change for me in the times, but the one thing I'm clear on is whatever you call the music, it is a music of America."

"I don't think [the name change] does anything to the music. I think in how the artists and the music is perceived it will always be black music, until such time as music categories don't mean a thing."

Ernie Singleton, president, black music division, MCA Records feels that R&B should have been the terminology all along. "I'm not happy that we keep changing our name," he says. "Though there are no blues on this chart, I don't have a problem with the [R&B] name... Why can't we be called "blues"? The music being charted is rhythm. When I hear Anita, I'm still hearing the blues, and when I listen to Sade I say, 'Listen to that girl sing the blues!' There's no lack of perception in this degree when you hear the music today... It's music and it should be defined as music. It's OK to identify its source, that's appropriate, to find its origin, not its race."

"In that sense I agree," says Sara Maus, VP of urban VP, promotion, black music, at Columbia, "because there are so many different kinds of artists on the chart. R&B makes sense, because then why not call the pop chart the white chart? Even with in the company there is some question about using the term black music to denote companies that still use black music.

Hank Caldwell, Epic VP of black music, does not make black music mean what it's about... what with its musical maturity and durable market presence.

A BRITISH INVASION (Handled With Class): HMV, the mammoth music retailer from England that is about to open two new outlets in New York, has launched a striking ad campaign adorning bus shelters around town. It features the graphic of the British flag, with the words: "Listen: The Lives Of Quincy Jones."

PRODUCING a world-class piano is not the easiest of tasks. Of course, Steiway & Sons makes an instrument that is universally held in high esteem. As a way of commemorating the manufacture of 500,000 pianos over its 137-year history, Steinway has designed and crafted a one-of-a-kind grand—inaugurated with rare woods—that has been variously described as "futuristic," "Bauhausian," "geometrically inspired." (I haven't seen this Riluki's Cube of a creation yet and can't even imagine what it looks like.) Additionally, every engraved signature, representing the company's roster of exclusive "Steinway Artists," embellish the construction.

STUFF: The Brothers Marsalis highlight a new video, "Jazz At The Smithsonian," from PBS. The trio-star with Messenger Man Blakey. Also included in Kultur's new video issues are "Chamber Jazz," with yohophonist Reeds, clarinetist Keefe, and saxophonist Bob Wilbur and the Smithsonian Jazz Repertory Ensemble... Bluebird, RCA's reissue label, is about to release a Bechet box set that includes the

Columbia cops top 4 albums; Steiway crafts 'grand piano'

praonato's complete master takes for Victor between the years 1920-43. Reportedly, Steve Lacy gave RCA the idea for issuing Bechet's work. Included in the 58-track package are contributions by some celebrated Bechet confreres: Sid Catlett, Willie "The Lion" Smith, Mezz Mezzrow, and Jelly Roll Morton. Morton himself is the subject of a five-CD box that Bluebird will release at the same time. Titled "The Jelly Roll Morton Centennial—Music Of Sidewalk Jazz Recordings," it covers the years 1920-30 and '39. The issue coincides with the 100th anniversary of the piano master's birth.

TIME CHIMES: In a few weeks after my colleague Janine McAdams filed a story on the marketing of jazz youngbloods, Time magazine has a cover story on "The New Jazz Age," replete with references to many of the artists mentioned above. However, the list of wonder-kinds is growing at a frightening pace. Keep an ear cocked for Blue Note artists Benny Green and Geoff Keeley, as well as Lee Konitz and Julian "Rat" Gip Bilked, layout firm for the impressive coffee table book, "Listen: The Lives Of Quincy Jones."

money for the market," Boehme says. "That is one of the pitches [ratings services] use to sell the book. But we've never seen any evidence of that. Whether [advertisers and agencies] spend additional money is a newer book is available, we've never really seen that...

Among the newly two-twelve-year-old Arb-


New Birch markets include Ashe-ville, N.C.; Atlantic City, N.J.; Che-ney, Va.; Honolulu; Posen, Mich.; Springfield, III.; and Wichita Falls, Texas.

Appearing on both the expanded Arbitron and Birch lists are Albe-

lentine, Texas; Johnstown, Pa.; and Redding, Calif. Birch will measure Redding quarterly.

DIFFERENT STROKES A new Katz Radio Group study, released at the same time as the expansion announcement, indicates once again that the difference in methodology produces different results in the top two dimensions. Survey Arbitron has been using diaries to survey listeners since 1964, while the 12-year-old Birch uses telephone interviews.

Drawing on data from 75 quarterly markets in the spring 1990 sur-

vey, the Katz study found that for-

mats typically attracting the 12-34 listeners (top 40, urban) attain higher 12-plus audience shares and better ratings than those targeting 35-plus listeners (easy, N/T, adult standards) achieve higher Arbitron scores. Formats attracting 25-54 year olds (AC, county) achieve similar 12-plus shares. The Katz study has produced similar results every year since it was initiated in 1982, despite revisions in survey procedures at both ratings companies.
JAZZ WITH A HEART FROM THE DIadem MUSIC GROUP

**A DRUMMER BOY**S CHRISTMAS

by Eric Darken

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WARM RECEPTION

The presentations by NARAS officials were warmly received. Jesus Lopez, managing director of Ariola/BMG in Mexico, says he, like most of his colleagues, is intrigued by the idea of an international Latin music academy.

"It is very interesting and very good, for all of us I think," Lopez says. "This would give us an organization that would be more widely accepted by those in the [music] industry. It would be a group which would provide a forum for consensus among the professionals in the business [here]."

Lopez notes that Mexico is the largest market in the world for sales of Latin music. Consequently, he says, it would be a logical place to initiate such an academy.

"The United States and Mexico have overlapping markets and so it is only natural, logical, that NARAS look to us to help establish the academy," he says.

In addition, Lopez says "establishing the Latin Grammys would provide credibility as the single most prestigious awards in Latin America. As it is, we have several awards presentations, some for sales, others for popularity."

Greene says the Latin music academy could have chapters, "like its U.S. counterpart, in cities like Miami, New York, Los Angeles, and even Havana, Cuba.

"NARAS is a vital organization representing issues which affect the creative and technical music community in America," he says. "We're excited about working with the Latin American community."

NARAS officials will meet with recording industry executives in Brazil later this year as a continuing part of the feasibility study.
Record World To Get 'Street Tuff' Pushes For Sales Despite Economy Lag

**BY PAUL VERN**

TEANECK, N.J.—Neither the prospect of a lackluster Christmas selling season nor a bleak economic prognosis prevented Record World Inc., patriarch Roy Imber from instilling in his staff a sense of confidence and a fighting spirit at the company’s annual convention, Street Tuff ’90, held Oct. 5-8 at the Loews Glenpointe Hotel here.

In his opening speech, Imber urged store managers to be “street tough and maintain a lighter, leaner operation with no excess baggage.” Adding that chainwide sales have slackened since the Persian Gulf crisis, he called on his employees to achieve a substantial increase in comparative-store sales numbers during the Christmas selling season.

In the past year, Record World has opened 13 stores, bringing the family-run chain’s total to 91 units. Of those, 60 are computerized with the rest expected to be converted by June 1991. The company, which has about two-thirds of its stores malls, now fields outlets averaging about 2,500 square feet; older stores measure approximately 3,500 square feet.

Prerecorded music, Record World’s dominant volume from cassettes and CDs are about equal, while the tape configuration still surpasses CDs in total units.

At the convention, staff employees were told of the company’s upcoming holiday campaign, which was devised by Phillips Purper, senior director of advertising.

The campaign will feature large quantities of product on sale from Thanksgiving through mid-December, allowing the stores to live off the natural increase in traffic that occurs during the Christmas season. The tactic, according to VP of marketing Bruce Imber, is aimed at keeping pace with department store retailers, who, he says, are increasingly aggressive in putting merchandise on sale during the period between Thanksgiving and Christmas.

Keynote speaker Russ Bach, president of CEMA Distribution, offered a gloomy forecast for the music industry for the coming year. “There is a cloud on the horizon, and it’s not a pretty cloud,” he said, warning the audience that the industry may be in for a deep quip: “A kid comes into our store for the cassette single, can’t get it, and steals the album from us.”

**CONVENTION CAPSULES**

The following is a rundown of events at the Square Circle/Record World annual convention, held Oct. 5-8 at the Loews Glenpointe Hotel in Teaneck, N.J.

**WHEN THE GOES TUFF:** The Square Circle/Record World campaign, which was devised by Brothers Advertising Co. of Midtown, will be seen on television Oct. 5, followed by a print campaign Oct. 6.

**ISSUES:** Packaging, sticker engagement and cassette single deletions were not surprisingly, the most resonating issues at the Glenpointe. An interesting angle on the latter topic was expressed at the MCA and BMG pre-

**ANYTIME YOU WANT IT:** A gripe voiced by store managers at a business seminar was the inconsistency in the timing of shipments. One trucking firm, Anytime Delivery, “will come in at 11 a.m. one day, three o’clock the next day, and five the next day,” complained one attendee. Which led another to remark that at least the firm had an appropriate name.

**MUSIC FROM BACH:** CEMA chief Russ Bach, perhaps inspired by the vanity spelling of the convention theme, offered some peculiar orthography of his own. “I spell music with a dollar sign as the ‘S,'” he remarked, later adding, “That sign is what makes this business tick, and don’t you ever forget it.”

**BABY BOOM:** No less than five children have been born to the Square Circle/Record World family in the past few weeks. Three managers are the proud fathers of newborn children: Terry Koger (Golden Ring, Md.) and his wife, Nancy, gave birth to a baby boy, Troy Stephen; Tom and Roxanne d'Angelo also had a son, Michael; and Mike and Lois Morrissey (Allentown, Pa.) welcome the arrival of their new daughter, Rachel. To assist with the birth of their daughter, Eric Paulson, left, executive VP/chief operating officer of Lieberman Enterprises, presents Music West label composer Ray Lynch with a plaque to commemorate combined sales of more than 1 million units of his releases “Deep Breakfast,” “No Blue Thing,” and “Sky of Mind.” The presentation was made at Narre Corp., a Lieberman subsidiary.

In addition to 104 different section dividers, 191 categories, 1,312 artists, and a full line of accessories, we can custom print

**ANYTHING YOU WANT.**

In addition to the Rainbow Teams Up With McDonald’s New Releases Previewed Jazz Living Legends Get New Life...
THAT'S ENTERTAINMENT: A spectrum of rising acts performed at Street Tuff '90. Here is the full list: George LaMond (Columbia), Celine Dion (Epic), Steven Kindler (Global Pacific), Eric Bogossian (SBK), Alias (EMI), Cliff Eberhardt (Windham Hill), Rockapella (WEA), Oleta Adams (Fontana/Mercury), Cathy Dennis (Polydor), and Toni! Toni! Tone! (Wing/Polydor). Making appearances but not performing were David Cassidy (Enigma), Adeva (Capitol), and members of Extreme (A&M), the Scorpions (Mercury), and Deep Purple (BMG).

PASSING THE ENVELOPE: Managers in each of Record World's eight regions received store-manager-of-the-year plaques and a check for $250. Tom Franzese and Bob Aquilino shared the prize for New York City; Jameson; and Philadelphia; Helen Haltigan of Bayshore, N.Y., won for Eastern Long Island; Don Kamps, Danbury, Conn., took the prize for Westchester/Upstate New York; William Foster, New Jersey; Max Browning, Waterford, Conn., for Connecticut/Massachusetts; Dave Hoerr, Paramus, N.J., for North Jersey; the award for highest sales increase went to Mike McCaffrey, Jersey City, N.J.; and the customer-service-excellence honor was given to Bob Klimasweski of Revere, Mass.

The company also distributed Elroy service awards to Mark Freytag and Zanfini for 10 years' service. Five-year awards were given to Donna Cacinello, Marty Horn, Vicki Morris, Ray Link, Tom Franzese, Paul Jones, Mike Curran, and Augie Dele.

WHO'S GONNA DRIVE IT home? New dad Koger got to drive home to Golden Ring, Md., in his brand-new Geo Storm, which he won courtesy of some of the manufacturers who exhibited at the trade show.

THIEF IN THE TEMPLE: Professional-chief-turned-security-consultant Mike McCaffrey regaled Square Circle/Record World managers with tips on how to spot potential shoplifters in their stores. "You can just see it in the dilation of their eyes," he said during his motivational seminar, "Loss Prevention: Internal Theft." McCaffrey's optical illusion should alert store managers to beware of thieves wearing shades.

MAY I MISQUOTE YOU on that? In response to VP of retail stores Michael Collins' quip in his opening-night speech about being "quoted all the time in Billboard—sometimes misquoted," here is a misquote from (Continued on page 70)
Rhoman (a position formerly identified as Midwest marketing manager), looked for ways to promote the line, one of those throwbacks caused a light to glow over his head. Not just any light, but a Lava Lite.

Katajama has already run promotions with Rose Records in Chicago, Radio Doctors in Milwaukee, and Title Letter in Minneapolis, in which consumers registered to win Lava Lites (one per store at each of the three chains). The 10 titles were sale-priced during each campaign, and to make sure the dealers were properly stoked to give the promotion a maximum effort, the psychedelic lights were also awarded to various management staff.

He has a similar scheme, with the same bait, lined up during the fourth quarter for the account service reps at rack giants Handler Co. and Lieberman. Katajama lined up ad dollars for the racks, and to ensure that the product is properly highlighted when those ads run in the beginning of November, he will give Lava Lites to each of the reps who turn in a representative number of photos to prove that they have "Have A Nice Day" bin cards and placed at those racks' selling venues.

"The thrust is to separate our stuff, particularly this series, from the other various-artists titles that are out there," says Katajama, who adds that Vols. 11-15 "have even more No. 1 hits than the last batch.

KICKING BUTTS: Jeff Loudon, director of marketing for The Record Shop, and Stan Goman, senior VP of retail operations at Tower Records, have quit cigarettet. Loudon did it with the help of Tom Silver, West Coast regional marketing director for Chrysalis, who also moonlights as a professional hypnotist.

"Would I have looked for a hypnotist in the Yellow Pages to help me quit? I doubt I would have done that," says Loudon, who says the fact that he has been friends with Silver for years made him feel more comfortable. Loudon went one session with Silver during a

(Continued on page 44)

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 downwards to the dealers were properly informed.

RETAIL TRACK
by Geoff Maxfield

McMUSIC: Rainbow Records has cooked up a massive six-week promotion with San Francisco Bay area McDonald's locations, reports Nadine Davis, Rainbow advertising director.

The plan has Rainbow providing the hamburger folks with 1.5 million four-color coupon books, along with counter-top displays. The coupons, good for unlimited purchases, offer $1 off any sale-priced cassette priced at $6.99 or more, and $2 off nonsale CDs priced at $9.99 or more. Also, Camelot Music will honor the campaign at the seven Rainbow stores it recently acquired.

This, however, is not just a sale, because Rainbow has agreed to donate $1 for each CD or cassette sold through this promotion to McDonald's Ronald McDonald House Foundation, which offers comfort and support to families of youngsters who are struck by serious illnesses.

McDonald's is tagging Rainbow's fund-raising effort on $380,000 worth of ads, approximately 160 TV spots, and 1,775 radio ads. Davis says she also expects further coverage via public-service announcements, and says the chain is trying to enlist recording artists to help with that outreach.

BRIGHT IDEAS: You may have noticed that the covers of the Rhino "Have A Nice Day" titles—the 10-volume, soon-to-be-15-volume series that chronicles one-hit wonders from the '70s—feature various artifacts of the decade, like platform shoes, eight-tracks, and that dreaded smile face. Well, as Kaa Katajama, Midwest
Washington, D.C.: In a hastily called press conference, the Surgeon General of the United States issued warnings of a recurrence of Strait Fever, the mysterious malady that swept the nation earlier this year.

"We thought we had the problem under control," he said grimly. "But, following Mr. Strait's appearance on the Country Music Association Awards program and his repeat win as Entertainer of the Year, we received immediate reports of dangerously high Fever in New York, then Chicago, later Atlanta, Oklahoma City, San Diego and Seattle. We fear the worst. We're talking epidemic!"

Health officials say there is still no known cure for Strait Fever. "As long as George Strait keeps winning these awards, selling out concerts, recording gold and platinum albums and rattling up the #1 hits, there's just not much we can do."

George Strait was unavailable for comment. He was reported to be Livin' It Up, on his way to another stupendous year.

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The Music-Industry Standard

See For Yourself.
age of "hypertechnology," the black-vinyl LP appears destined for extinction. However, the folks at Reckless Records in San Francisco have temporarily abandoned any Orwellian obsessions, and will issue 5,000 limited-edition, vinyl-only 12-inch singles by the Bevis Frond. The 12-inch psychedelic "Ear Song" is due out Oct. 29 and contains a B side filled with 20 minutes of live mayhem, including the previously unreleased "Radio Bloodbeat," recorded last summer in Copenhagen, Denmark. For details, call 415-431-8456.

SEEDS AND SPROUTS: Baltimore-based Great Bay Distributors Inc. has expanded its East Coast penetration by opening a New York office headed by Andrew R. Miele Jr., formerly of Schwartz Bros. For info, call 301-475-7855. Winston-Salem, N.C.'s Action Video chain has acquired Boom/Power Play Records as an affiliate to its entertainment complex. Boom executives currently are seeking a production and distribution deal for the Dallas-based rock group China Blue. The label is seeking artists in the pop/rock genre. Details from Boom at 919-768-1298. San Francisco-based Axis Records has pacted for distribution with Rough Trade. Initial releases include the dance-oriented EP "Body Automatic" by the Static Seekers and the dance-funk single "Survive" by White Boy Worry. Tuckhead's Skip McDonald, one of the label's founders, produced "Body Automatic" and mixed "Survive." The label promises "grunge noise" and "reggae-tinged funk" releases in the future. Call Axis at 415-922-6178.

Philadelphia's Baby Flamehead plays live acoustic pop/rock on the National Public Radio program "Mountain Stage" Sunday (21). Taped broadcasts of the program will air on 130 NPR stations nationwide, starting Oct. 28. The band's "Life Sandwich" album is on Texas Hotel Records, Santa Monica, Calif. For more info, call 213-623-7109.

GRASS ROUTE
(Continued from preceding page)

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NEW YORK: Triumph Sales, Schofield Landing (618) 732-4185
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trip to Los Angeles, then underwent a follow-up session a few weeks later when Silver visited the Minneapolis area, where Record Shop maintains its warehouse.

Goman's story is less dramatic, but like Loudon, he was also a heavy smoker. Goman left for vacation with his nonsmoking bride, Wendy, and returned to Tower's offices in West Sacramento, Calif., without cigarettes in his pocket. Retail Track, after spending a couple of days at the recent Tower Annual Convention, can add an eyewitness account. I can't say that he never smoked during TAC, but I sure never saw him put a butt to his lips... Silver, by the way, just had his hypnosis business publicized when KROQ Los Angeles repeated a segment of the Kevin & Bean morning show on which he was featured. Silver says he'll be featured on the program again soon with a "Why I Want To Be Hypnotized" contest, which will run over the course of a week or two. So, if you're a Western or Midwestern account, and your Chrysalis returns have been higher than usual, do you ever find yourself feeling sleepy and/or relaxed after Silver makes a sales call?

N A M E GAME: A few months ago, in a Billboard editorial, managing editor Ken Schlagle expressed exasperation about the never-ending flood of initials that wash over our business, particularly in the arena of company names (Billboard, May 12). That situation recently got worse when PolyGram, which already has PGB (for PolyGram Group Distribution) as its sales agent, gave birth to PDD (for PolyGram Diversification Division) (Billboard, Oct. 6). Well, I have a similar gripe, only mine should be filed with the Department of Redundancy Department.

Take LIVE Entertainment, for example. When Lieberman Enterprises merged with International Video Entertainment (the latter was more commonly known as IVE), the new entity became known as LIVE Entertainment. That's a great name until you break it down, and find that the company's official moniker is now Lieberman International Video Entertainment. Sounds (or reads, anyway) like there's an echo in the room, right?

LIVE recently put another spin on repetition by renaming its video subsidiary. No longer IVE, it is now LIVE Video. Of course, that means its formal name has become Lieberman International Video Entertainment Video—certainly one too many videos for one name, as far as I'm concerned.

But, since those who live in glass houses should not throw stones, I must divulge that Billboard's publisher has contributed not only to the confluence of algebra Soup-names, but also to the trend of redundant names. You see, when you break down BPI Communications Inc., you'll find that it stands for Billboard Publications Inc. Communications Inc., giving us two Inc.'s, where one would do just fine.

Retailers ready for Atlantic-A*Vision's audio-video packs of Collins, Gibson in concert... see page 57
RECORD WORLD’S IMBER GETS ‘STREET TUFF’ AT RETAILER CONVENTION
(Continued from page 38)

recession of the kind it suffered in 1979—"the year the consumer didn’t show up."

Nevertheless, Imber offered encouragement aptly to "the front line" of the music business: the re-
tailer. "The street people are the most important people in your or-
organization," he said, adding, "You touch the consumer each and every day in your store. As far as the
consumer is concerned, you are the record business."

In the event of an economic downturn, one advantage that Record World has over other chains is its partnership with Gen-
eral Atlantic Partners, a financial firm that purchased a 49% interest in the chain 18 months ago. That
affiliation has enabled the chain "to budget better, project better, and analyze results better" than
before, said Bruce Imber.

"[General Atlantic] takes a very hands-off approach," he added.

"They don’t profess to be record retailers, but they have certainly aided us in fine-tuning our finan-
cial expertise."

VP of retail stores Michael Col-
lins added, "We are a family busi-
ness, and that’s something we want to retain. With our partner-
ship with [General Atlantic], we’ve
been able to do that, so we’re very pleased.”

The family environment extends to the company’s philosophy on
lyric legislation and stickering. As
Bruce Imber put it, "We feel that
parents should ultimately be re-
ponsible for the values of their
children.” He added that Record
World has not pulled any product
or restricted sales to particular
age groups, with the exception of 2
Live Crew’s "As Nasty As They Wanna Be,” which was not sold to
customers under the age of 18.

The chain’s family ethic was also
evident at the convention, where
the term "the Record World fam-
ily” was second only to "Street
Tuff” as a slogan used by all to
breathe confidence and unity.

ALBUM RELEASES
(Continued from page 40)

CBJ 74722 CD
CA I 720 4

RAFAEL MIKE MKAHLEMELE
Thabang
CBK 45 582 223 8
CA 8214 1

DOUG MUNRO
When Dolphins Fly
CBU 9625 926 223 8
CA CPC 3233

JOHN NOVELLO
Too Cool
CA I 720 102 2
CA I 720 10 1 0

WALTON ORNATO
California Suite
CB 45 582 22 3 8
CA 8214 5 0

FUSCHIA
Fusebox
CB DP 9462 8
CA 9462 8

KIM PESNY
Pensyl Sketches, # 3
CBU 9625 926 223 8
CA CPC 3233

NIELSON RANGELL
CB GP 9624 8
CA 9624 8

STEVE ROACH & KEVIN BRAHENY
Western Spaces
CB 45 582 22 3 8
CA 8214 5 0

STEVE ROACH, DAVID HUDSON, SARAH
HOPKINS
Australia: Sound Of The Earth
CBU 45 582 22 3 8
CA 8214 5 0

TOM SCHUMAN
Extremities
CB GP 9625 8
CA 9625 8

EVELYN MCREE STONE
It’s My Time
CBK 45 582 223 8
CA 8214 5 0

SOUNDTRACKS

JOHN BARRY
Dances With Wolves, Original Motion
Picture Soundtrack
CBP 45 489 92 2
CA 47 489 92 2

VARIOUS ARTISTS
Book Of Love, Original Motion Picture
Soundtrack
CBK 45 582 223 8
CA 8214 5 0

VARIOUS ARTISTS
Goodfellas, Original Motion Picture
Soundtrack
CBk 45 582 223 8
CA 8214 5 0

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Home-Shoppers Sold On ‘Country’

Cable Show Spotlights Genre’s Products

BY EDWARD MORRIS

NASHVILLE—Country music and its allied artifacts sold well on QVC Network’s recent “Country Day.” Based in West Chester, Pa., QVC is an around-the-clock cable channel that transmits shows that vary from family movies to arts and crafts. According to its representatives, QVC is available in more than 3 million homes via cable and in 3 million more through satellite dishes.

“Country Day” was held Sept. 22 and featured live appearances by recording artists Charley Pride, Chris Daniels and Charlie Daniels. Each of these artists appeared in short segments to talk to QVC hosts about their work and current product offerings.

Christmas Cheer. Although summer temperatures soared, it was Christmas time in Nashville as RCA artist K.T. Oslin recorded a duet with Barry Manilow. The song was the standard “Baby, It’s Cold Outside,” to be included on Manilow’s upcoming Christmas album. (Photo: Don Putnam)

Silver Bolos Cap Country Music Festivities

SECOND ANNUAL SILVER BULO AWARDS: Just when you thought it was safe to come in from Nash- ville’s plague-laden streets, after hundreds of honors have been handed out during the 10-day Country Mu sic “Week,” here are the final post-Halloween Scene’s coveted Silver Bulo Awards. The first goes to the Country Music Assn.’s Kelly Gattis, who has effec tively guided the CMA’s media wing. She is relocat ing to Alabama—and with the Silver Bulo goes our best wishes for her future...The second goes to the CMA Awards Show, which won the top overall ratings for its Oct. 8. time period on CBS-TV. The show scored a 17.2 rating and 26 share against some tough competition, including “ABC’s NFL Monday Night Football.” (16.8 rating/26 share) and NBC’s Monday night movie. (16.0/23). A Silver Bulo to Mary-Chapin Carpenter, who gained the night’s top spontaneous reaction with her sad-but-true song, story about the hard life and times of an “Opening Act.” A great song that currently is not available on record.

Sparkling Silver Bulo to George Strait, who en ered as the CMA’s entertainment of the year, one of the night’s many surprises. First...We’ll also slide a Bulo to Patty Loveless for the most beautiful dress of the night...And to the Kentucky Headhunters. They said it couldn’t be done, but the Kentucky wonders did it, adding yet another dimension to the world of coun try music. Bolos to deserving winners Vince Gill (who sings as smooth as he drives a golf ball); Garth Brooks, with his friends in low places, Clint Black, still as charming as ever; Jon Vezner and Don Henry for their song of the year; Reba McEntire and Randy Travis for a steady hand at the MO chores, and the wonderful Tennessee Ernie Ford, joined by his lovely wife while accepting his induction into the Country Music Hall of Fame.

Wishful Thinking: Kenny Rogers, for his song “Islands In the Stream,” and for his song “She。” Hank Williams Jr. fans will have a happy November. Country Music Foundation Records has repackaged its first two releases, Williams’ “Just Me And My Guitar” and “The First Recordings,” for release on compact disc. Digitally remastered and in cluding all 24 songs from the original albums on a sin gle CD, the new collection is titled “Hank Williams, First To Last” and was programmed by CMF principal researcher Bob Pinson...From the Thought-You’d-Want-To-Know Department: The recent translation and publication of Tom T. Hall’s book, “The Acts Of Life,” in Yugoslavia required the coining of a new word: “Kantautora.” It translates as singer-songw rit er in English, but is literally a new combination of Yu glovan words that mean singer, author, and song au thor.

Sleep No More: Ray Bensen and Aksel At The Wheel hosted their fourth annual benefit concert and golf tournament in Austin, Texas, Sept. 30-Oct. 1, to aid Wild Basin, an Austin wilderness preserve. More than $15,000 was raised and $11,000 toward development of the construction of the basin’s Interpretive Center. The pre serve is home to several endangered species of plants, animals, and birds, and hundreds of other species. When completed, the center will house nature exhibits, a classroom, offices, and custodian living quarters.

QVC’s VP of consumer affairs, Ellen Langas Campbell, explains that while “country” was the day’s theme, there were every imaginable item for sale to phone-in customers was country-oriented. “We’ve done a number of new things in our growth,” she continues, “and one of those things was becoming more aware of specific audiences [among our viewers].” Viewers were asked to respond to notices in the monthly program guide and by announcements on the network.

During the one day, Campbell reports, QVC sold more than 30,000 units of videos, cassettes, CDs, and books. Daniels sold more than 1,500 autographed copies of his book, “The Devil Went Down To Georgia,” during his 20 minutes on camera.

Campbell says QVC settled on Daniels and Rogers as guests because they “represented different facets of country music as well as the company worked with Warner Bros. Records to secure Rogers’ appearance and with Cabin Fever Entertainment, a music video production, to get Daniels.

To kindle additional interest, QVC conducted a Kenny Rogers Christmas Concert Sweepstakes during that day that offered the winner transportation, lodging, front row tickets and a trip to the ASCAP for analysis of Rogers’ songs that attracted the most plays. Rogers will be honored at a special ASCAP Country Music Awards show to be held March 26 and will be included as a special guest star on the ASCAP’s Grammy Awards Telecast. Rogers also was honored by the ASCAP with the ASCAP Top-10 Songwriter/Composer award for “You Don’t Miss Anything,” which was written with Roger Newman.

Country packages offered to QVC viewers included Daniels’ book at $12, his new “Homelocks And Highways” video (17.50), Rogers’ “Love Is Strange” and “Something Inside So Strong” albums packaged together, at $19 for the cassettes and $24 for the CDs; Rogers’ Christmas In America” and Randy Travis’ “An Old Time Christmas,” $18 for casset tes, $27 for CDs; and longform videos by Hank Williams Jr., Willie Nelson, and Patsy Cline for $14.96 each.

QVC also packaged four new and high-charting country albums; country’s hottest performers, according to Campbell. That promotion was centered on live appearances by Frankie Avalon and Bobby Rydell.

There are no plans for future “Country Days,” she says. Instead, the network will likely de vote two or three hour blocks to the theme. Conway Twitty has been scheduled for a one-hour appearance in November.

Rogers’ songs that artists are not brought on just to sell their products: “Our programming is a very soft sell--it’s not a push kind of thing...We move conserva tively, and we think it’s of the utmost importance to assure that any type of guest is shown in the light they would wish...We really do respect the guest as an artist and not as a salesperson.”

16 Directors Elected To CMA Board At Annual Meet

NASHVILLE—Sixteen directors were elected to the Country Music Assn.’s board of directors Oct. 9 at the annual membership meeting here.

New CMA officers will be elected Nov. 9 at a board meeting here.

The newly elected directors, their professional affiliations, and the categories of membership they represent are:

Janice Wendel, Eric Ericson & Associates, advertising/PR agency; Tony Conway, Buddy Lee Attractions, artist management; Dan Grant, Capitol Records artist, artist/musician; Coyote Calhoun, WAMZ Louisville, Ky., broadcast personality; Richard Leigh, Ligon Hearted Music/EMI Publishing, composer.

Also, Gary Burk, Canadian Country Music Hall of Fame, Kitchener, Ontario, international; Lon Helton, Radio & Records, publication; Don na Hilley, CBS/Tree, publisher; Gregg Lindahl, WSOQ Charlotte, N.C., radio; Jim Ed Norman, Warner Bros. Record company; Steve Marmaduke, Western Merchandisers, Amarillo, Texas, record/video merchandiser.

And, Bob Romeo, Don Romeo & Co., professional company; Dan Martin, ASCAP, Merin Littlefield, ASCAP, and Roger Sovine, BMI, directors-at-large.

Board members serve two-year terms.

ACTIONMART

The results are final. The re- 

BILBOBOARD, OCTOBER 27, 1990
MYSTIQUE...

...Four Southern girls re-energizing American Pride with their debut single "The American Dream."
PolyGram Presents...

THE BEAUTY AN

KATHY MATTEA

THE COUNTRY MUSIC ASSOCIATION'S
"FEMALE VOCALIST OF THE YEAR" FOR 1990

"WHERE'VE YOU BEEN", THE COUNTRY MUSIC ASSOCIATION'S
"SONG OF THE YEAR" FOR 1990

From "WILLOW IN THE WIND" (836 950-2/4) and also available on
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"A COLLECTION OF HITS" The newest album from KATHY MATTEA featuring the award winning
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"A FEW GOOD THINGS REMAIN" and more...

PolyGram

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THE COUNTRY MUSIC ASSOCIATION'S "GROUP OF THE YEAR" FOR 1990
"PICKIN' ON NASHVILLE"; THE COUNTRY MUSIC ASSOCIATION'S
"ALBUM OF THE YEAR" FOR 1990
THE COUNTRY MUSIC ASSOCIATION'S "PRODUCER OF THE YEAR" FOR 1990,
THE KENTUCKY HEADHUNTERS FOR "PICKIN' ON NASHVILLE"

"PICKIN' ON NASHVILLE", (838 744-2/4) The Platinum debut album from
THE KENTUCKY HEADHUNTER'S featuring: "WALK SOFTLY ON THIS HEART OF MINE",
"DUMAS WALKER", "OH LONESOME ME" and their latest smash "ROCK 'N' ROLL ANGEL"

COMPACT DISCS AND CASSETTES
### HOT COUNTRY SINGLES & TRACKS

**When you play it say it!**

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

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<th>Week Ending Oct 27, 1990</th>
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### Power Pick/Airplay

- **VINCE GILL**: "I'M GONNA BE SOMEBODY" "COMING HOME" (COLUMBIA RECORDS/MCA 73425)
- **THE BELLAMY BROTHERS**: "YOU CAN'T BE SURE" "EVERYTHING I DO FOR YOU" (COLUMBIA RECORDS/MCA 73586)

### Hot Country Recurrents

- **GINO VANNELLI**: "YOU CAN'T BE SURE" "EVERYTHING I DO FOR YOU" (COLUMBIA RECORDS/MCA 73586)
- **TIM McGRAW**: "I'LL BE WITH YOU ALWAYS" (COLUMBIA RECORDS/MCA 73425)
- **KEVIN BRACE**: "LONELY" "LONELINESS" (COLUMBIA RECORDS/MCA 73425)
- **BRAD PAULSON**: "BABY I'M COMING HOME" "HAPPY" (COLUMBIA RECORDS/MCA 73586)
- **RAY STEVENS**: "JOLILLY" "JOLILLY" "JOLILLY" (COLUMBIA RECORDS/MCA 73425)

### singles & Tracks

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SPBMA Awards Show Set For Feb.  
Bluegrass Bands Will Compete  

NASHVILLE—The Society For The Preservation Of Bluegrass Music Of America will hold its 17th annual awards show and band contest Feb. 1 at the Sheraton Music City Hotel here. Chuck Stearman, the show’s promoter, says that bluegrass bands will be competing for more than $12,000 in prize money. Among the acts scheduled to perform during the event are the Lewis Family, the Johnson Mountain Boys, the Nashville Bluegrass Band, the Country Gentlemen, Rhonda Vincent & the Sally Mountain Show, Bill Monroe & His Outlaws, the Goins Brothers, the Eddie Adcock Band, the Tennessee Jed Gentleman, and Randall Hylton. Additional information is available from Stearman at 816-665-7172.

Billboard - October 27, 1990

COUNTRY CORNER  
by Marie Ratliff  

NEW MOVERS  

Aaron Tippen—"You’ve Got To Stand For Something" (RCA): WSSL, KRXX, WBBW, WHER, KZLA, KQUP, WORL, WQYX, WWJ, WYJ, WDDY, WAFM, WQFM, WQX, WQYX, WWJ, WYJ, WDDY, WAFM, WQFM, WQX.

Garth Brooks—"Unanswered Prayers" (Capitol): KXYK, WYNK, KIRK, WNOE, WDFM, WTBQ, KREC, KFDI.

Ray Kennedy—"What A Way To Go" (Atlantic): WKNJ, WSIX, WDAF, WFLS, KEEN, WTRD, WBEE.

SHENANDOAH "Ghost In This House" (Columbia) is taking giant steps up the Hot Country Singles & Tracks chart, making a 14-point jump to No. 30 in its fourth week on the list and moving up to 87 of the 89 monitored stations.

Among the new believers: KRPX Seattle; WKSJ Miami; WYRK Buffalo, N.Y.; KSAN San Francisco; KSCE Fort Worth, Texas; WDAF Kansas City, Mo.; WUSB Chicago, and KJAI San Antonio, Texas. Stations showing big jumps include KZLA Los Angeles; KCYY San Antonio; WKHK Richmond, Va.; WUBE Cincinnati; KYYD Denver; KZNW Wichita, Kan.; WSOQ Charlotte, N.C.; WCGA Cleveland; KSLN Little Rock, Ark.; and KJWI Portland, Ore.

A NEW FACE "I’m really high on this one," says M.D. John Saville, WWZ Hartford, Conn., about "Crosby & Nash: Love Will Bring Her Around" (Arista). "It has the kind of contemporary sound that goes over well here."

Other stations airing the Crosby tune—WKNJ Baton Rouge, La.; WTDK Charlotte; WFLS Fredericksburg, Va.; KCKC San Bernardino, Calif.; KXYX Oklahoma City; WKSJ Mobile, Ala.; and KFDI Wichita.

NEW FACES ON ALBUM CHART: With their first singles billed at No. 3 and No. 4, respectively, on the Hot Country Singles & Tracks chart this week, Mark Chesnutt and Joe Diffie tackle the Top Country Albums chart with their debut packages. Chesnutt’s album, titled the same as his single, “Too Old At Home” (MCA), is the highest new entry at No. 36; Diffie’s “A Thousand Winding Roads” (Epic), which contains the single “Jump,” jumps at No. 50.

SHERLY LYNNE debuts on the singles chart with “Things Are Tough All Over” (Epic) at No. 79, with the help of new adds this week at WQDR, WCRJ, WUSY, and WDSY, and good moves at WCTK, KYGO, and KRKA.

"We’ve not been playing Sherly very long, but we’re already getting a lot of phone response," adds P.D. Robert E. Lewis, WMKI, Fayetteville, N.C. Lewis also sees good reaction to Gene Watson’s “This Country’s Eiger Than Texas” (Warner). "I think this song will help Gene back into the limelight," he says. "It’s a great song about country music and this country. It says a lot."

RECURRENT FACTS: Easily the hottest title on the Hot Country Recurrents chart is “When I Call Your Name” by Vince Gill (MCA). It made its debut on that chart last week at No. 1. after it completed the 21-week maximum run on the singles chart. This week it remains at No. 1 and moves up to 19 of the overall ranking of current and recurrents, from No. 39 to No. 25 in the combined ranking of titles by gross impressions.

Moving over to the recurrents chart this week in the No. 5 slot is the Kentucky Headhunters’ “Oh Lonesome Me” (Mercury). The record ranks at No. 51 overall.

COUNTRY SINGLES A-Z  

TITLES (Publisher — Licensee Or Label) — Sheet Music Out

31  ANYWAY YOU WANT IT (Wayne White, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

32  BACK TO THE NORTHERN CROW (Wayne White, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

33  BACK IN MY YOUNGER DAYS (Donny Flowers, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

35  THE BALLAD OF THE SONG (Gene Watson, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

36  BIG STRANGE Enormous Honeymoon (Terry Mark, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

42  COMIN’ NEXT MONDAY (Terry Mark, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

44  COUNTRY LOVE (Gene Watson, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

47  DANCE IN CIRCLES (Gene Watson, Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

48  DON’T GO DOWN (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

63  DREAMING CHAMPIONS (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

73  FAMILY TREE (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

86  FEED THIS FIRE (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

92  HE’S A COWGIRL (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

104  TEN MINUTES OUT (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

113  THE PAUPER’S DAD (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

136  YOU CAN’T HAVE IT (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

139  YOU CAN’T HAVE IT (Ascap/Ash Music, ASCAP) —/Ascap/Max Place, Ascap

MCA Publishing Searching For N’ville Chief  
Company Also Busy With 4 Newly Acquired Catalogs  

NASHVILLE—MCA Music Publishing continues to look for new catalog properties for its Nashville division and assimilating four new major catalog purchases.

Noel Fox, who served for more than a year as VP of creative services for the publisher, has left the company, reportedly recorded by Randy Travis, and some management activity. He currently manages MCA Records artist Lionel Cartwright.

MCA caught the band in for Fox until a permanent replacement is selected. Veteran producer and publisher Jerry Crutchfield, who left to try in the Nash/Nashville spot to become executive VP at Capitol Records, confirms that he will remain with the company, or attempt, that he had met with MCA Music president Leeds Levy to discuss potential successors to Fox.

The recent MCA country catalog acquisitions, announced by Levy, are Altam Music and Galleon Music; DeWald Music and Hopi Sound Music; Harbor Music; and Darwin Music.

MCA purchased all rights to the Altam and Galleon catalogs, owned by Al Gallo and Billy Sherrill. The collection of more than 200 songs includes such newer releases as “Old 8X,” recorded by Randy Travis, and “Somebody Lied,” cut by Roky Van Shleton, as well as standards made famous by George Jones, Kenny Rogers, and Conway Twitty, Jerry Lee Lewis, and Barbara Mandrell.

The DeWald/Hopi Sound catalog, owned by Christian DeWalden, are primarily composed of copyrights by Austin Roberts and Todd Conner. Included among the hits are “I’ll Still Be Loving You,” a No. 1 single for Restless Heart, and “I.O.U.,” a top 10 hit for Lee Greenwood.

Other acquisitions include KZLA Los Angeles; WWYZ, N.Y.; WFLS San Francisco; KZLA Los Angeles; KZLA, KSAN, San Francisco; KZLS, Fort Worth, Texas; WDAF Kansas City, Mo.; WUSB Chicago, and KJAI San Antonio, Texas. Stations showing big jumps include KZLA Los Angeles; KCYY San Antonio; WKHK Richmond, Va.; WUBE Cincinnati; KYYD Denver; KZNW Wichita, Kan.; WSOQ Charlotte, N.C.; WCGA Cleveland; KSLN Little Rock, Ark.; and KJWI Portland, Ore.

EDWARD MORRIS  

GREETINGS TO REBA: Following a recent concert at the Universal Amphitheatre in Los Angeles, Reba McEntire is greeted backstage by Al Teller, chairman of the MCA Music Entertainment Group, left, and Luke Lewis, senior VP/GM of Audio Distribution, MCA Distributing Corp.

MCATONI COUNTRY TO MEET AT AIR convention}
It's Living Colour's 'Time To Blossom'

Socially Aware Disc Rocking The Charts

BY THOM DUFFY

NEW YORK—He was lying in bed, half-listening to the TV, during a rare, quiet moment last year, says singer Corey Glover of Living Colour, when the thought came to him.

"You know, there's no more time left. This society seems to wait for the last minute to get everything done. If we don't do something now, it's going to be over—for everything."

From Glover's muse of evoking "Time's Up," the title track of Living Colour's second Epic Records album, which has bulleted into the top 15 on the pop albums chart with the same blend of barrier-busting rock'n'roll and social awareness that marks many bands' debut discs, "Vivid," a double-platinum breakthrough.

"Most people think [the title song] is our bit for the environment," says Glover, who co-wrote the track—one of 13 on the new disc—with guitarist Vernon Reid, bassist Muzz Skye, and drummer Will Calhoun. But it is more than that, he says. "It's the whole world situation. We're not trying to give you all the answers. All we do is pose the questions. We're here for you to enjoy yourself and entertain yourself." Glover says.

But if Living Colour can also challenge fans to think, says Glover, a teacher's son, so much the better.

First and foremost, the members of Living Colour were ready to challenge themselves after the success of "Vivid," the MTV and top 40 radio embrace of hits like "Cult Of Personality," and the exposure of a three-month opening slot on the Rolling Stones' "Steel Wheels" tour of the U.S.

Working again with producer Ed Stasium, the band members' attitude as they approached the task of following up a debut smash was just "do the next record, spread new ideas. Basically, not making another 'Viv'id," Glover says. Among the signs (Continued on page 54)

Southeastern Talent Focus Of NewSouth Music Showcase

ATLANTA—Now in its second year, the NewSouth Music Showcase here has emerged as one of the more talked-about regional productions of its kind.

More than a dozen career-advisory panels and performances at 11 local clubs by more than 150 bands from the Southeast were highlighted at this year's showcase, which drew some 1,500 attendees here Oct. 27.

NewSouth was sponsored by Prime-En-Dia Inc., an entertainment promotions and management company based here.

A number of the bands that performed live during the Showcase proved worthy of serious industry consideration. Among the freshest and most creative groups on the NewSouth bill was the Hard Corps, a Nashville-based, six-piece metal rap band that set the Masquerade club on its ear in a late-night set Oct. 6.

The Hard Corps is fronted by three expressive, highly synchromized rappers. Unlike the machine-like rhythmic accompaniment that characterizes many rap tracks, Hard Corps raps are driven by a Bonham-like pulse that makes this act a unique mixture of traditions and one to watch closely.

Three other standout acts during the Showcase are all based in the Atlanta area: Bas Clas, a rock band originally from Louisiana that managed to combine several influences from the region into a perfect whole at the Concert Club; the straight-ahead, Bon Jov-Style live band Rockin' Bones at the Avondale Towne Cine- ma; and Isane Jane, which appeared at the Cotton Club, featuring a lead singer who combined a Jojopy-lesque presence with high-speed, high-decibel angst.

In addition to the industry figures attending the NewSouth Showcase (Continued on page 54)

U.S. Music Scene Acquiring French Accent; Sinatra's Starr Power; Baerwald Endures

WHEN ACTS SHOWCASE at CBGB's, that renowned and funky rock haunt on New York's Bowery, they don't usually serve French paté. Or French wine—bottled by the band.

But the Gourment rock and pop has never had much of a stronghold in the U.S. music scene. That, however, may be changing.

One small sign is a showcase Thursday (23), coinciding with the CMJ Music Marathon, by three bands: the Garcons Bouchers, the Roadrunners, and the Happy Drivers (to be preceded by their surprise and the French label by the group's debut disc).

Each of the three acts was originally signed by Bouch- erie Productions, an independent French label run by Boucher's leader, Francois Hadji- Lazaro, and later licensed in Eu- rope by Island Records. (The same bill appears Tuesday (23) at the Bayou in Washington, D.C.).

The raw, rapid-fire rock of the Garcons Bouchers, the offer the bouncy of the Happy Drivers, and the 60's-inspired pop of the Roadrunners are but a sample of the latest sounds with which French musicians hope to win over American audiences.

Efforts to export French pop and rock here have gained new momentum of late with the opening in New York of the French Music Bureau under the direction of Christian Dababvile (Billboard, Sept. 15) and the promotional work of Marie Claude Nuoy in the country.

On the jazz front, French bassist Pierre Michelot and guitarist Christian Escoude will join drummer Kenny Washington and Hank Jones on piano Oct. 30-Nov. 4 at the Village Vanguard.

French pop and rock today draws on influences ranging from the chateaubois evolution of Edith Piaf to the Afro-Caribbean sounds like zouk and rai that have captured the Parisian music scene. The major U.S. labels are taking notice, with the domestic sign- ings of Guech Patti & Encore by Capitol, Les Neg- gresses Vertes by Warner Bros., Mano Negra by Virgin, and more. Patricia Kaas, whose CBS album "Scene De Vie" topped the French charts for 16 weeks, is due to make her U.S. debut early next year.

But for Francophile music fans, the biggest event of the fall will take place at the Apollo Theater Nov. 13 when the Compagnie des Vitesses franco-phones (French Television Community) produces its an- nual gala with artists from the U.S. and throughout the French-speaking world, including Americans Jack Jones, Lyle Lovett, and the Boys Choir of Harlem; host Richard Bohringer, Francois Cabrel, Vanessa Paradis, Mano Negra, Guesch Pat- ti & Encore, and Patricia Kaas from France; Mory Kante from Africa; Kassav from the West Indies; and others from Canada, Belgium, and Switzerland.

The event will later be broadcast on outlets in each of the nations represented, including the Arts & Entertain- ment cable channel in the U.S.

THE CMJ MUSIC MARATHON, which convenes at the Vista Hotel in New York Wednesday (24) through Saturday (27), will live up its name with an overload of talent in Manhattan clubs second only to the midsummer madness of The New Music Seminar. Among the Beat's picks for CMJ stops: Virgin's Gunbunnies, who recently laid down fresh material in an acoustic session at Memphis' famed Sun Studios, in an Emotional Music showcase at the Cat Club Friday (26). Atlantic's alterna- tive-trip of Redd Kross, the Lemonheads, and an Emotional Music showcase at the Cat Club Friday (26). Gourment Records' Terrell at the Lone Star Roadhouse Friday ... MCA's Kelly Willis & Radio Ranch Sat- urday at the Lone Star ... Megafuze's King's X at the Limelight Saturday.

THE SHOW MUST GO ON: David Baerwald—risking life and limb, literally—performed at New York's Marquee last week despite having just broken his back and arm no more than a day before. Though obviously in pain, and despite the noticeable effect of painkillers, the A&M Record artist still presented a strong, appropriately menacing set, before announcing, "I'm fed up and have to get back to the hospital!" Though he offered a refund to any disgruntled fans, there were no takers.

ON THE BEAT: Nobody dares call him the "old kid on the block," but Frank Sinatra has agreed in principle to work on an album with Maurice Starr ... The New Kids On The Block, meanwhile, have taped a PSA to publicize National UNICEF Day Oct. 31. The spot was filmed at a sold-out concert and en- courages fans to call 800-525-5432 to get involved with UNICEF programs ... Onetime Columbia A&R chief Mitch Miller stopped by Tony Bennett's recent lecture at the New School in New York, host- ed by Danny Kapilian ... After building a buzz with several New York showcases last month, 21 Guns, featuring former Thin Lizzy guitarist Scott Gorham, has signed with RCA ... A few months after launching her independent publicity relations firm Shure PR, former CBS publicist Made- lyn Laveratto scored a "time-by" coup with the shot of client Wynton Marsalis on the cover of Time maga- zine. Now, if only Laveratto could have got anoth- er simultaneous cover from Newsweek ...
**TALENT IN ACTION**

**CLIFF EBERHARDT**

The Bottom Line, New York

In the acoustic guitar styles of Suzanne Vega and Shawn Colvin, New York singer/songwriter Cliff Eberhardt is trying to break out of the Bleecker Street folk scene with a rock-band backup. Bleecker is only a block away from the Bottom Line, but at this Sept. 13 gig he made the distance seem much farther.

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**THE GOLD AND PLATINUM RECORD AWARD MANUFACTURERS**

**RIAA LICENSED**

SPECIALIZING IN CUSTOM DESIGNED AWARDS

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Williamson Gets U.S.-Canada Rights To The RUG Catalog

BY IRV LIGHTMAN

TH E HOUSE OF Rodgers, Berlin, Webber, etc. Williamson Music, established by Richard Rodgers & Oscar Hammerstein in the early '40s to house their collaborative efforts, has twice received the publishing company's top catalog awards and, in the past year, the Decca label's best-selling catalog gift. Now, Williamson has acquired U.S. and Canadian rights to theRUB catalog through the efforts of Steve Williamson.

The company purchased the catalogue for a substantial amount, according to sources familiar with the deal. The catalogue includes a wide range of hit songs, including such classics as "The Best Is Yet To Come," "And The Money Goes To Chile," and "You've Got A Friend," as well as newer songs such as "The Streets Of London." The catalogue contains over 100 songs, most of which have been recorded by major artists and are still in demand.

Williamson Music Group in Nashville has acquired the catalogue, which includes hits performed by George Strait ("Oceanfront Property") and "It Ain't Cool To Be Crazy" as well as two early K.T. dish-what's-its-here-suceses, "Homecoming '83" and "Miami My Amor." With the purchase, Williamson has acquired the catalogue's copyright as well as rights to use the songs.

In the past year, Williamson has focused on expanding its catalogue and has signed several new artists, including John Denver and John Fogerty. The company has also increased its presence in the digital marketplace, with a strong focus on streaming and downloads.

Williamson's acquisition of The RUB catalogue is a significant step forward for the company, as it expands its portfolio and strengthens its position in the marketplace. With this new catalogue, Williamson is well-positioned to continue its growth and success in the music industry.
Krauss stands out for her loyalty to tradition. On her second solo album, "I've Got That Old Feeling," on Rounder (which also has released a Krauss and Union Station "band" album), Krauss stays faithful to bluegrass' structural roots—through piano and drums accent some tracks. "I didn't really want to use them," says Krauss of the label suggestion, "but it turned out okay." Indeed, she's reluctant to do anything that might diverge from pure bluegrass conventions. "We try to stay in the circle of traditional bluegrass. When we do new stuff it's done tastefully, so that nobody says, 'Why did they do that?' Why did they play that lick, or end the song like that?'"

Still, Krauss' bluegrass isn't exactly conservative. While the music, singing, and arrangements are traditional, the material is original, written mostly by unheralded associates like John Pennell, Nelson Mandrell, and Sidney Cox. "There's definitely room for new music in bluegrass," she says, "so long as it's played in the circle."

The only problem she finds is in getting it widely heard. "People always come up and say that they never heard bluegrass before, and how much they like us. That's why we need to get on VH-1, "Rounder "secret weapon," says Ken Krauss, the label's marketing manager.

"It's competitive out there," says Leeds. "There are many programmers who don't yet know who See No Evil is and we want to make them pull the CD out of the stack, crank it up, and get into it. I think you're going to see part two and part three on this particular project and just the reaction we've gotten from radio is that we should learn to use this technology on other projects."

Leeds describes the See No Evil computer game as an ideal way to get on "the other side of the desk" to reach busy programmers.

Richard Robinson, manager of See No Evil and head of Robinson Records, is the programming whiz behind the computer game and has simultaneously developed a "hypermedia" press kit on computer disc for the new See No Evil album, "Songs," Dubbed "Any Other Questions?," the program allows users using PCs to access a full range of information about the band, including lyrics, quotes, contributing musicians, contact numbers, and more, all indexed by computer. The disc even includes a ready-to-print photo of the band, its logo, and album artwork. Robinson estimates the computer disc holds "probably 50-60 pages" of information in all.

Computer press kits are probably the wave of the future, in Robinson's view, and he foresees a program allowing modern access to artist bio and background on a 24-hour basis. "Compact discs are digital," he says. "There's no reason the [press] information from the record companies shouldn't be digital and compact as well."

JIM HESSMAN

NEW BLUEGRASS FEELING

Youth, gender, and contest-winning musicianship aside, 19-year-old bluegrass fiddler Alison

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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.
Publishes Billboard • The Hollywood Reporter • American Film • Box Stage
MTV Falls Back Into Its Mass-Appeal Daytime Sked

NEW YORK—Beginning Oct. 15, MTV went back to dayparting its 9 a.m.-3.p.m. programming to appeal to an older, predominantly female audience.

The music channel usually makes the switch at the end of summer, this year, "we chose to wait awhile and see how the audience reacted to the overall music mix and have evaluated that we need to again go after the show time," says senior VP Abbey Konowitch. "Being that The Family Channel is trying to reach the entire family, there is definitely a fine line of something being too sexual or too provocative, like Warrant's "Cherry Pie," and that's the reason. We want to keep kids from getting absolutely into sex and drugs that can ruin their life. Through music a lot of these artists are making positive statements that can impact their lives," says Davis.

Music can be a way for people to find rock models.

Though the channel doesn't want "Videosyncrasy" to be labeled a Christian video show, it literally adds the music video clips of contemporary Christian artists.

There are some good Christian videos out there that aren't preachy or evangelistic, but making statements about life," says Davis. "We hope that by airing some of them, the labels will continue to produce high quality ones."

"It's not at all a Christian show, but the word got out that The 700 Club is producing a show of MTV," says Davis, laughing.

The connection came from the fact that The Family Channel is a spin-off of The Christian Broadcasting Network owned by evangelist Pat Robertson. The channel, which was sold by the family, is now in partnership with the Volperterson's son, Tim, and cable giant Telecommunications Inc.

The show plays artists from many genres. Clips aired on a recent show were "When I'm Back On My Feet Again," Michael Bolton; "Take 6; "Every Moment," Dionne Warwick; "While My Guitar Gently Weeps," Jeff Healey; "Lie Down In The Grass," Charlie Peacock; "INK" by Pat Metheney; "Start The Fire," Billy Joel; "Do You Remember," Phil Collins; "King Of Wishful Thinking," Go West; "Something To Hold On To," The Choir; "Snake In The Grass," Kim Hill; "Nick Of Time," Ronnie Raitt; "You Can Call Me Al," Paul Simon; "The Overture," James Taylor; "BeBe & CeCe Winans.

Labels have been supportive of the start in supplementing clips and providing artist interviews for the show's "Backstage Pass" segment. Upcoming interviews include Michael Bolton, Kenny G, Brother Beyond, The Boys, Tommy Conwell, Bobby McFerrin and Jim Davis.

The Family Channel's largest partnership represents a good Christian video program.

The channel's sales staff is now working overtime to lure appropriate youth-oriented advertisers to the shows, such as soft drink and tennis shoe manufacturers, as well as some fast food chains.

Though the show has just started, the channel is already talking about expanding the number of hours or nights it appears weekly. For the short term, a goal is to start running contests and promotions.

In the meantime, Davis wants to work on increasing the show's audience and getting the word out about its channel commitment to program it.

"Many people that I talk to say that more than a 25-week commitment is unheard of," she says. "But it's the whole idea of having new music out there, trying to make the work that's never had it and trying to reach a new audience. That's what it's all about."

MTV's "Totally Pauly" program.

Off the record, many executives of both the teen-oriented and music channels are материалы to say the show has already committed to at least one season.

Another selling point for the show is that it's "new" and "fresh." It is the first music video show to be completely programmed for an entire season.

"Videosyncrasy" will feature new music videos from such artists as Pat Metheney, Pink Floyd, Yoko Ono, John Beshaw, Elton John, Puff Daddy, Tanya Tucker, Hank Williams and Paul Simon.

"We can fill the show with the best qualitative variety of the music that's out there," says Davis.

The show's first hour, "Videosyncrasy," will be a mix of music videos and artist interviews, with the second hour, "Video Hangout," devoted to audience interaction.

"That's the big difference with the format," says Davis. "It's not just about playing the music; it's about how to support it."
THE EXECUTIVE CONFERENCE OF EAST & WEST EUROPE'S MUSIC INDUSTRY

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Announced:
- The successful last year's executive conference staged in Rome, "The Wall came down, looking East & West invites executives of the music industry from records, TV, concert, radio, video, publishing, record labels, and facilities to come to Budapest.

The following are the key takeaways from the conference:

1. The music industry in Eastern Europe is facing significant challenges, including the collapse of the wall and the rise of free-market economies.
2. There is a need for the development of new business models and strategies to adapt to the changing landscape.
3. Collaboration between East and West is essential to leverage each other's strengths.
4. The growth of digital and online platforms offers significant opportunities for expansion.
5. There is a need to address the training and education gap to prepare the workforce for the new digital age.

New York:
Whitney Houston and Julien Temple produced their respective talents to reel "I'm Your Baby Tonight," the title-track video from the singer's forthcoming Arista album. Temple shot a concept/performance clip, in which Houston creates a shadow through a house of mirrors filled with layered, holographic images. Catherine Smith produced the funk, R&B & clip for Nitrate.

Going West:
Rockers Bob Diddley and Ben E. King are joined by rapper Doug Lazy and super bassman Stanley Clarke in "Book Of Love," a video to promote their new New Line Cinema film of the same name. David Wunsche Productions Inc. director Peter Lippman reeled the video during an actual recording session at the Power Station and at the vintage-looking BMG recording studio. Action-packed choreography mixes hip-hop with a retro, '80s flair. David Wunsche produced and Larry Banks was cinematographer.

George Michael recently directed Syd's "Make It Easy On Me" video for New Generation Pictures Inc. He shot the Next Plateau artist performing in a famed Studio in an elegant mansion, capturing nuances of romance, humor, and energy in the group's performance. Lenny Grodin produced.

Dreamtime Pictures' Morgan Lawley directed and produced the Rembrandts in "Just the Way It Is," for Arista Records. Lawley shot the band's debut single on location in the El Mirage dry lake bed and at various southern California beaches, mountains. Dreamtime director Ian Fletcher reeled Kool Soul's "Can't Buy My Love" for the band's upcoming Arista album. Lawley produced the Las Vegas-based clip, which comes complete with glittering scenery from the famous strip.

Miami:
The Miami Herald's "Make It Easy On Me" video for New Generation Pictures Inc.

Other Cities:
Motown's basic black and a crew from GPA Films tackled to Atlanta to lens the video for the act's third single, "Whatever It Takes." Director Rick Mocher shot footage in an elegant mansion, capturing nuances of romance, humor, and energy in the group's performance. Lenny Grodin produced.

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NEW YORK—Five-year-old Disc Information Systems, which claims that some 1,200 stores are using its Select-A-View interactive consumer sampling machine, and PICS Previews Entertainment Division are going head-to-head in a marketing battle to woo video rental dealers to their respective systems.

The two companies view their potential marketplace as one that can be running as long as 30 seconds, which are selected and paid for by the home video manufacturers. Michael Oliiveri, president of PICS Previews, says to his manufacturers pay to exhibit their clips on the machine.

Unlike the deal offered to movie retailers, the machine charges the home video manufacturer for the screen space.

**THE PICS MACHINE**

The PICS machine, 7 feet tall with a 27-inch color monitor, offers 80 clips, each a different selection of video clips, which are selected and paid for by the home video manufacturers. Michael Oliiveri, president of PICS Previews, says to his manufacturers pay to exhibit their clips on the machine.

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**Top Video Rentals**

**FOR WEEK ENDING OCTOBER 27, 1990**

Compiled from a national sample of retail store rental reports.

<table>
<thead>
<tr>
<th><strong>No. 1</strong></th>
<th><strong>TITLE</strong></th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th><strong>Week of</strong></th>
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<tr>
<td>GLORY</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 702385.5</td>
<td>Matthew Broderick Demi Moore</td>
<td>1989 R</td>
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<tr>
<td>DRIVING MISS DAISY</td>
<td>Warner Bros. RCA/Warner Home Video 11931</td>
<td>Jessica Tandy Morgan Freeman</td>
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<td>BORN ON THE FOURTH OF JULY</td>
<td>Universal City Studios RCA/Universal Home Video 80901</td>
<td>Tom Cruise</td>
<td>1989 R</td>
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<td>BAD INFLUENCE</td>
<td>Epic Home Video RCA/Columbia Home Video 592335.5</td>
<td>Rob Lowe James Spader</td>
<td>1990 R</td>
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<td>JOE VERSUS THE VOLCANO</td>
<td>Warner Bros. Inc. Warner Home Video 11912</td>
<td>Tom Hanks Meg Ryan</td>
<td>1990 PG</td>
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<td>INTERNAL AFFAIRS</td>
<td>Paramount Pictures Paramount Home Video 32245</td>
<td>Richard Gere Andy Garcia</td>
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<td>STELLA</td>
<td>Touchstone Pictures Touchstone Home Video 995</td>
<td>Bette Midler John Goodman</td>
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<td>FIRE BIRDS</td>
<td>Touchstone Pictures Touchstone Home Video 1063</td>
<td>Nicolas Cage Tommy Lee Jones</td>
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<td>HARD TO KILL</td>
<td>Warner Bros. Inc. Warner Home Video 11914</td>
<td>Steven Seagal Kelly Lebrock</td>
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<td>PETER PAN</td>
<td>Walt Disney Home Video 960</td>
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<td>BLUE STEEL</td>
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<td>CRAZY PEOPLE</td>
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<td>Kid 'N Play Full Force</td>
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<td>NUNS ON THE RUN</td>
<td>Hand Made Films CBS Fox Video 1830</td>
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<td>HENRY: PORTRAIT OF A SERIAL KILLER</td>
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<td>Michael Ritcher</td>
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<td>OPPORTUNITY KNOCKS</td>
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<td>Dana Carvey</td>
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<td>Orion Pictures Orion Home Video 8758</td>
<td>John Larroquette Krista Allen</td>
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<td>Touchstone Pictures Touchstone Home Video 1064</td>
<td>Douglas Barr Royal Dano</td>
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<td>HBO Video 431</td>
<td>Robert Duvall Faye Dunaway</td>
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<td>STEEL MAGNOLIAS</td>
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<td>Sally Field Shirley Maclaine</td>
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<td>Brian Dennehey</td>
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<td>Jenny Seagrove Daren Brown</td>
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<td>Sean Connery Dustin Hoffman</td>
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<td>MOUNTAINS OF THE MOON</td>
<td>Live Home Video 68915</td>
<td>Patrick Bergin Ian Gems</td>
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<td>NIGHTBREED</td>
<td>Media Home Entertainment M012628</td>
<td>Craig Sheffer Anne Dudley</td>
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<td>Touchstone Pictures Touchstone Home Video 915</td>
<td>Paul Newman JoBeth Williams</td>
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<td>VITAL SIGNS</td>
<td>CBS Fox Video 4770</td>
<td>Jimmy Smits Diane Lane</td>
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<td>ROSALIE GOES SHOPPING</td>
<td>Paramount Pictures Paramount Home Video 32110</td>
<td>Denis Hopper Kathleen Turner</td>
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<td>ENEMIES, A LOVE STORY</td>
<td>Media Home Entertainment M012613</td>
<td>Angelica Huston Rene Russo</td>
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<td>ALWAYS</td>
<td>Ambin Entertainment MCA/Universal Home Video 80967</td>
<td>Richard Dreyfuss Holly Hunter</td>
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<td>TREMORS</td>
<td>Universal City Studios MCA/Universal Home Video 80957</td>
<td>Kevin Bacon Fred Ward</td>
<td>1990 PG-13</td>
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</tbody>
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**Daddy’s Dyin’, But You Can Still Make ‘The Funeral’**

**BY DREW WHEELER**

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

"Daddy’s Dyin’... Who’s Got The Will?" (1990), MGM/UA Home Video, prebooks 11/5.

It can’t be denied that this movie’s title accurately summarizes its entire plot—it remains an amusing familial comedy of the race-conscious variety. As the patriarch of the title breaths his last, an assortment of adult siblings rolls into town, including Beaun Bridges as the small-minded, loudmouth and Beverly D’Angelo as a smarmy, round-heeled, homy-tonkin’ daughter. (Judge Reinhold, in a departure from his typically straightlaced roles, is in a riot as D’Angelo’s rick-cake-munching, organic-hippie boyfriend.) With the old man’s will is missing, the family, then becomes a battleground between an unadorned greed—and adorned greed. Rent it with "Melvin And Howard."

"The Funeral" (1987), Republic Pictures Home Video, prebooks Wednesday (24).

As Paddy Chayefsky’s screenplays- "The Hospital" and "Network"—explored these American institutions, so Juoz Itami ("Tam- po, A Taxi Driver") making "Tampopo," ("A Taxi Woman") turns his witty, comical temperament on those of his native Japan. Japanese funerals are three-day events steeped in tradition and complicated ritual—so complicated, in fact, that the funeral-giving couple (Itami regulars Tsutomu Yamazaki and Nobuko Miyamoto) must study an instructional home video on the subject. The funeral ultimately becomes a low-key circus of drunken mourners, fussy relatives and one uninhibited mistress. Rent it with "The Loved One."

"Mystery Train" (1989), Orion Home Video, prebooks 10/30.

Lee Ormond and the L.A. punk band, The Cramps, starring in John Cassavetes’ ("Opening Night," "Shadows"") steams into Memphis to commiserate with the spirits of Elvis Presley, Carl Perkins, and Jerry Lee Lewis—oh, and a tale told by a fast-talking wino, his story is marked by quirky narrative turns and uncertain conclusions. The three-pronged story involves a young Japanese couple enamored of American pop culture; a pretty Italian widow stuck in town with a chatty acquaintance; and c three men and a discharge-propane gun. Its curious climax brings everyone together as a fleeing hotel whose poker-faced manager is played to perfection by blues great Screamin’ Jay Hawkins. Rent it with "Jailhouse Rock."


Revolving around suspicious televangelists, this tromm-from-today’s headlines murder mystery promises to provide great grit for the sleaze mill, but for most viewers, it will come up a few bushels short. (Given the hypochoristic excesses of the pray TV scandal, it’s a wonder that theme would have to be monotonously tawdry to make even a rip.) After the death of a lieutenant, whose head preacher hires private eye Nathian Weinschien (Brian Benben)—and the preacher’s bungled daughter falls in love, despite his repellent personality. Given the heavy-handed plot and characters, a good way to overcome is to suggest a Mighty Carson Art Players sketch, a few truly lurid shocks would have been well-received. Rent it with "Mar-joe."

"Hollywood Dino-saur Chronicles" (1997), Rhino Home Video, prebooks Tuesday (23).

This comprehensive documentary about dinosaurs does no less than demonstrate how their depiction has been a reflection of audience expectations, which were mass reactions to the crucial events of our century. Of course, no lofty thesis is needed—most children (and adult) just think that dinosaurs are cool. Hosted by Doug McClure, who has tangled with more than one celebrity, this video unearths a treasure-trove of rare film clips, cartoons, and printed matter, accompanied by interviews with special effects experts who show us how screen dinosaurs are made and with paleontologists who tell us what is scientifically accurate. From the archival, animated "Ger-tie The Dinosaur" of 1909 to recent Walt Disney film "Baby," this surf very much has the look of a prebook.

"The Discrete Charm Of The Bourgeoisie" (1972), Media Home Entertainment, prebooks 11/6.

Nobel laureate Luis Bunuel won the 1972 best-foreign-language film Oscar for this absurd, anarchically amusing concoction that boils over and engulfs his seemingly indolent depiction of three well-dressed, well-to-do couples. It is set in a series of genteel dinner-party tableaux, but the six gourmets never eat a bite before oddball circumstances are hurled at them like so many surrealist aphorisms. As the bourgeois couples struggle to retain their coolly confident facades amid an array of soap operas and real-life dramas, Buñuel cynically skewers his favorite subjects: class consciousness, corruption, infidelity, the clergy, the military, and repressive governments. Rent it with "Babelle’s Feast."
Billboard Power. Raphael, left, and Leonardo, showed up Oct. 4 at the Tower Video on Sunset Boulevard in Los Angeles to personally deliver the first copies of *LIVE Home Video*’s "Teenage Mutant Ninja Turtles."

**Top Music Videos**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Type</th>
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<tbody>
<tr>
<td>1</td>
<td>PLEASE HAMMER DON'T HURT ME</td>
<td>M.C. Hammer</td>
<td>FL</td>
<td>19.98</td>
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<tr>
<td>2</td>
<td>STEP BY STEP</td>
<td>New Kids On The Block</td>
<td>FL</td>
<td>19.98</td>
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<tr>
<td>3</td>
<td>YOU FAT BIT TARDS</td>
<td>Faith No More</td>
<td>C</td>
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<td>TOUR FILM</td>
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<td>C</td>
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<td>MAIDEN ENGLAND</td>
<td>Iron Maiden</td>
<td>C</td>
<td>19.98</td>
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<tr>
<td>7</td>
<td>BANNED IN THE USA</td>
<td>The Live Crew</td>
<td>D</td>
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<td>Elvis Presley</td>
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<tr>
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<td>HANG IN TOUGH</td>
<td>New Kids On The Block</td>
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<td>10</td>
<td>DAVID LYNCH INDUSTRIAL SYMPHONY NO. 1</td>
<td>Julee Cruise</td>
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<td>Carly Simon</td>
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<td>THINGS THAT GO PUMP</td>
<td>Aerosmith</td>
<td>LF</td>
<td>15.98</td>
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<td>The Three Tenors</td>
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<td>Winger</td>
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<td>Ratt</td>
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<td>SF</td>
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<td>STRAIGHT UP</td>
<td>Paula Abdul</td>
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<td>ONE VOICE</td>
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<td>C</td>
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<td>DELICATE SOUND OF THUNDER</td>
<td>Pink Floyd</td>
<td>C</td>
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<tr>
<td>30</td>
<td>LIFESTYLES OF THE RAMONES</td>
<td>The Ramones</td>
<td>LF</td>
<td>15.98</td>
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</table>

**Home Video_black**

Adult action: You don’t hear much anymore about adult-product prosecutions in Cincinnati, what with all the action in Los Angeles, where Cal Vista Ltd. has been indicted as part of FBI-led sweeps at 54 suppliers (Billboard, Oct. 29). But there has been activity in Cincinnati, and recently—though nothing like when Jack Messer was involved in two trials in Fairfield, Ohio, and three more in Kentucky. Those trials involving Messer, current president of the Video Software Dealers Assn., now seem long ago. However, activity surrounding Video Store, the chain Messer eventually sold, never really ceased, according to Louis Sirkin, the attorney who successfully defended Messer. Even after Messer sold the chain, Sirkin says, "we represented Video Store in a half-dozen civil nuisance and declaratory judgment actions which we recently resolved and which carried over after Jack had left the Video Store." Of all this recent action just concluding, Sirkin says, "They went bananas last fall. In a period of four days in three counties, 16 civil lawsuits were filed against video stores. We were able to establish that there was a conspiracy, or a concerted action and agreement between all the prosecutors in these counties, and filed a federal lawsuit. We recently resolved all those—we mutually dismissed, we dropped the federal suit, and they dropped all 16 cases that were pending." Some of the stores involved, in addition to the Video Store outlets, are Video Barn and Major Video Center, with stores in Cincinnati; Video Wise, Mason, Ohio; My Video Store, West Chester, Ohio; Videoo Showplace and Quik Video Inc., both of Fairfield; and Linden Video, Butler County, Ohio. Sirkin, of Sirkin, Pinales, Mezibov, and Schwartz, and partner Mark Mezibov just led the successful defense in the sensational Mapleton case in Cincinnati. Sirkin sees a direct parallel in what is happening now in California and a series of actions now known in the X-rated video community as Operation Post Porn (prosecution of mail-order firms). "What [the government] did was go around the country and find the most conservative federal jurisdictions and then have mailers go out or order from ads sent to these conservative districts."

Price point: As retail firms continue to position against Blockbuster Video’s three evenings for $3, a number of interesting formulas emerge (and some get a little complicated). 20/20 Video in Santa Monica, Calif., has altered its longstanding Tuesday-Thursday half-price fee ($1.64). Now, it’s $2. However, the weekend price remains $2.99. To spur multiple midweek rentals, the third, fourth, and fifth videos are 50 cents! And this is for two evenings; movies are due at 20/20 until 10 a.m. on the third day. Also offering its movies for two nights is Video Giant, the Orange County, Calif., chain, with stores in Anaheim, Tustin, and Fountain Valley. These are huge stores boasting 18,000 movies per location. New releases and many other titles are $3 for the two nights (due back by 3 p.m. on the third day). Classics, children’s, sports, educational, documentary, and Nintendo titles are 99 cents-$2. Video Giant now rewards customers who don’t want the movie for two days (it’s called “overnight sensation”). It gives $1-off coupons applicable to the next rental if the tape is returned by 6 p.m. the second day. There are some restrictions: (1) no night drop or express returns allowed; (2) since you get one coupon for each early return, likewise only one coupon is applicable per movie being checked out; (3) coupons must be used within 60 days; and (4) coupons are not good with any other special or
and many who don't rent at all. In the fourth month of this year, business was down 20%, and in August, down 18%.

"There's increasing competition from videocassette and terrestrial TV, which is basically selling the same product. But we have advantages, and that could stress the differences: Video's flexible, local, cheap, and immediately available."

The extent to which satellite TV has affected the industry was demonstrated at the Video '90 trade fair in London. A research document presented there revealed that only 25% of respondents realized that feature films can be viewed on video before they are broadcast via satellite.

The BVA believes this is partly because video is caught in the cross fire of an advertising war waged by the two rival satellite services, Sky and BSkyB, which are promoting the exclusivity of their movies over one another.

The BVA complained last month to advertisers about the Adverting Standards Authority about a poster that stated that "Rain Man" was available "only on BVB." It has recently done the same over advertising in News International newspapers, which, like Sky, are owned by multimedia mogul Rupert Murdoch. These ads claim that certain movies were "exclusively on Sky in October." The BVA says all the titles mentioned in News International's papers have been available on video for the past 12 months.

Stewart Till, chief of the Sky Movies group, believes the video industry has gotten itself into a "fine mess." He says the 2 million homes that will receive a satellite TV service by year's end are effectively eating away at the audience that switched to video a decade ago, and that video's lack of investment is partly to blame.

"In retrospect, video had it easy in the '80s," he says, "but we never attack the problem of the need for consumer advertising, better image, and better stores. If the industry had addressed them, it would have a broader base. Unfortunately, the bottom line is that video should have invested the money then. Video has a future under the 30-40% banner that it is today. A generic advertising campaign of $10 million will have some effect, but it's too little, too late. The video industry disagrees, but it is concerned that Till could be right when he says, "If it's bad now, it's going to get worse." Satellite is attracting a broad, middle-class viewer base that constitutes the mainstay of the video-renting public.

The core of VCR owners who do not use video rental as an entertainment option could be the only salvation, but therein lies a Catch-22. Video dealers determine the product mix of the market, and while the sun has been shining they have been making hay without highbrow product or highbrow centers. Distributors, on the other hand, cannot guarantee extra units sold to the dealer base even if they take a risk with a heavily consumer marketing spend, so netting new consumers has no financial incentive.

"Unfortunately, the market has gone into a spiral," says Nick Pendrell, managing partner of Guild Home Video. "Look at the lack of success with 'Jean De Florette'—few dealers took it up. But a dealer I talked to who bought 'Henry V' and was the only shop around who did so made a fortune out of it. It's up to dealers to take the gamble. For us the release highbrow material is a waste of time, from a revenue point of view. If there were classy tapes in shops, we might get a whole new sector and a broadening of the customer base, which would only be good news. Distributors don't do it alone."

The situation becomes further complicated by the unsavory image of video in the UK. Video has been dragged through the mud by violent video chat and recent articles have focused on cases in which minors have rented age-classified videos intended for adults. Some within the industry have charged that Murdoch's interests in Sky and the Today newspaper group, which has so many such stories, are not coincidental.

BVA director general Norman Abbott says, "In every case we've investigated so far, we've found that the conduct of the journalists was unethical, if not downright illegal. So far, all these cases have been where identity documents were used that were not issued to these people. News International papers have a strong reason to attack video because of that group's interest in Sky."

Observers note that, through sowing video's content, packaging, and advertising, satellite will now pull the growth of first-rate independent stores and large chains—the video industry today is very different from that of the past.

"The irony is that stores are improving, but the people who know that are the ones who are going now," says Till. "The ones who went will say, 'Yes, I went into a video store five years ago, but it wasn't well—it's taken the paying the price through lapsed renters.'"

In addition to satellite's effect on the industry's image, poor people are being blamed on the reduction in consumer spending. Zward says, "Satellite will be the victim in the future, but the problem now is one affecting all retailers: the general economic climate. One dollar and fifty cents $2.50 for a night's rental is not an enormous amount, but it does have an effect. For example, when a retailer's used to spending $8 a week on videos, they're going to spend $8 on卫星 starts spending $9."

There are two sides to this argument, as Castle Video managing director Nick Hill explains. "One is that a recession is good for video rentals because it's a low price and has always thrived in areas of high unemployment. The other is the argument that, with a strain on expendable cash, things go by the board in impulse-based entertainment."

"We need to build a less fragile business and one less affected by satellite's weather, even the events of the World Cup. We must build a bigger market. It's understandable why nothing was done before, when we had growth and felt everything was OK, but it's never too late in the day," he says.
MUSICALS ON LASERDISC—NOW THAT'S ENTERTAINMENT!

BY CHRIS MCGOWAN

Musicals On Laserdisc—Now That’s Entertainment!

A MOVEABLE & Musical Feast: In December, MGM/UA will launch a special laserdisc collection of "That’s Entertainment," the delightful 1974 extravaganza that features song-and-dance numbers from nearly 100 MGM musicals.

Directed by Jack Haley Jr., "That’s Entertainment" includes appearances by Fred Astaire, Bing Crosby, Gene Kelly, Peter Lawford, Liza Minnelli, Donald O’Connor, Debbie Reynolds, Mickey Rooney, Frank Sinatra, and many other hoofers and crooners.

The $49.98 disc is letterboxed, digitally remastered, and pressed in the CAV format. The latter attribute will allow viewers to watch Astaire’s and Kelly’s faces frame-by-frame, step-by-step. Movie-musical lovers and high school drama departments will probably want to gobble up this disc.

MGM/UA’s revamped “That’s Entertainment” disc (it had previously released a CLV pan-scan version) highlights the strength of the genre of film musicals on laserdisc. Not only are there nearly 150 musicals now available on laserdisc, but dozens of these titles are presented in deluxe laserdisc editions, as is being done for the new “That’s Entertainment.”

Most of these special editions have digital audio, a feature currently unavailable on VHS tape. Many more are letterboxed on offer as special supplementary material.

The following is a look at a few examples of such musicals to be released on laserdisc. Each title listed below has at least one feature not offered by the VHS version of the same title (for example, all have digital audio). Note: While many "unadorned" musicals retail for $29.95-$39.95 on disc, many have deluxe versions that have a higher price.

• "West Side Story" (Criteron Collection, widescreen, digital, CAV, $124.95; CLV, $99.95). With a Leonard Bernstein-Stephen Sondheim score and Jerome Robbins choreography, this 1961 epic musical updates the "Romeo & Juliet" tale. The CAV version has a wealth of supplementary material, including storyboards, set paintings, cast notes, theatrical trailers, stills, a critical essay, and an audio interview with co-director Robert Wise.

• "Damn Yankees" (Warner Archive, $21.98). A baseball star (Tab Hunter), a temptress (Gwen Verdon), a devil (Ray Walston), and Bob Fosse’s choreography converge in this 1958 romp, praised very nicely on laserdisc.

• "The Rainbow" (Criteron Collection, digital, CAV, $89.95; CLV, $99.95). This is another fictitious and scholarly presentation of a classic from Cinerama. Again, the

LASER SCANS

AVC AWARDS TO HONOR BEST SPECIAL-INTEREST VIDEOS
(Continued from page 59)

AVC, the Video People, has selected its annual awards for the best special-interest videos of the year.

The awards will be presented at the AVC Gala in New York City in December.

The nominees for the awards are:

Western World, "Episode 5" (WNET/New York in Association with TV South Of Great Britain/ The Anniversary/CPR/Collection c, Inc. Relativity Ltd.)

• "Home & Home Improvement: Garage," the delightful 1994 extravaganza that features song-and-dance numbers from nearly 100 MGM musicals.

Directed by Jack Haley Jr., "That’s Entertainment" includes appearances by Fred Astaire, Bing Crosby, Gene Kelly, Peter Lawford, Liza Minnelli, Donald O’Connor, Debbie Reynolds, Mickey Rooney, Frank Sinatra, and many other hoofers and crooners.

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Home Entertainment Group and past president of CBS/Fox Video; Richard Bucur, former chairman of Drexel Burnham Lambert; and Joseph Cohen, president of Leslie Link Entertainment Group and past executive VP of the National Assn of Recording Merchandisers.

Over a 90-day period, PICS tested the machine at stores in the following chains: Applause, Blockbuster, Erol's, RK&O/Warner, and West Coast Video. According to the study conducted with that test, 75% of transactions of titles on the machine increased 25% in test stores versus control outlets, while sales of those titles increased 32%.

PICS hired research firm Alexander & Associates to conduct a consumer attitude study during the test. The study concluded that: consumers used PICS to preview approximately three titles each; 75% learned about new video titles via the system; 75% noted that they called to rent or buy a title they had previewed; and 80% felt influenced by PICS to rent or buy a title they had not previously planned on buying or renting.

Among retailers, reaction seems mixed. Erol's, says "Overall it [generated] a good response. The customers like it." However, he found PICS a bit costly. "I felt we might need a little more help on price," he says. "That's why I'm not jumping on it. It sounds like a good idea, but when you start to grill details of the cost of it, it is rather high, especially if you're a multi-store operation.”

Jules Gardner, VP of marketing for the 700-unit, Philadelphia-based West Coast Video, agrees, "We saw some value in it, but weren't necessarily able to quantify that value to see if it is a good return on investment. We basically tested it for four weeks, but it does, does it actually make you any money?" he asks.

Another aspect that Gardner saw as a negative was that PICS allows the studios to select titles, the result being that the machine mainly preview unless a release is hit. "I was to see the retailer have some say as to what movies are on the machine, instead of the studios deciding what content is fresh and what will sell," he says. "The selection was adequate, but we have to put older related in two or three seasons that need help and that we can make some money on.

On the other hand, Gardner says, "Select-A-View is something that we're looking into because it works with catalog titles rather than new releases.

**The SELECT-A-VIEW SYSTEM**

AmongPinchak and video marketing director Sandy Schwartz, "The titles have to be in the top 150 rentals, and then once they hit 90 we will put them on the system."

In the Select-A-View system, the 30-second clips are not selected or reviewed by video manufacturers. Instead, the company selects titles based on trade magazines’ rental charts, Schwartz explains.

The company thus has focused on supplying its system to independent stores and small two-tentoplayers, Schwartz explains. Titles include Video One in Shreveport, La., Video Cinema in Oakley, Calif., and Bethel, Calif., and Video Max in Lebanon, N.H., according to Schwartz.

Select-A-View offers retailers four models, which are differentiated by monitor size and the number of merchandising display space, among other factors. Each model allows viewers to select from several video titles. The company updates titles every six weeks and retailers choose which 50 titles they want to add to their system.

The models range from the Space Miser, which contains a 20-inch color monitor and measures 26 inches wide by 26 inches deep by 97 inches tall, to the Image Maker, which contains a 26-inch monitor and measures 26 inches wide by 87 inches high by 122 inches wide.

The former sellers for $6,895 and includes software for 48 months while the latter sellers for $7,995, with software costing $100 for each update. The company plans to expand the Image Maker’s preview capability to at least 100.

The machines can also be paid for on a lease-to-buy system, with prices ranging from $181 a month to $226 per month, including software. After 48 months the retailer owns the machine.

Allan Caplan, VP of Blockbustert, which recently bought his Applause channel, says, "I have the Select-A-View system right now in Apparel. It’s a different machine from PICS, more into renting of catalog tapes and genre tapes than new releases. I think both systems are better than nothing. I would take them both, because they have different benefits."

**MOVIE PREVIEW CENTER**

Two years ago, Winchester Data Products introduced its Movie Preview Center, charging retailers anywhere from $3,000 to $6,000 for the machine, depending on which components they chose.

Retailers pick and choose between a several components: TV monitor, control keypad, control box, one to four laserdisk players, a stand of some kind, which we customize," says sales representative Ron Clarke.

The system can use up to four laserdisk players, with each player having the ability to hold four discs, he adds. Winchester currently has five discs in its library; number six will be out in October, and number seven in November. Each disc contains 40 to 50 movie previews.

Winchester selects the titles based on a national purchase list of recommended titles, along with input from our customers,” says Clarke. Retailers are charged a $120 rental fee for each disc they choose. Some discs feature fairly new titles while some highlight older B-movies, Clarke says.

Unlike the other systems, Movie Preview Center is able to call up movies by category as well as by title. The categories include Comedy, Drama, Action, Science Fiction, and Horror," says Clarke. "We also cross-referenced "Back To The Future" is listed under both Comedy and Science Fiction. It gives greater exposure to the movies and also completely eliminates the video box from the buying decision.”

**VideoHound Sniffs Catalog Database Helps Fans Pick Titles**

NEW YORK—Detroit-based Gal Research offers a different way to interest consumers in home video catalog product. Its VideoHound does not show video clips; instead, it’s a computer database that allows consumers to punch in various criteria-type of movie, subject, actors’ names, director, year, etc.—and provides a list of titles that fit the bill, with full details on each.

VideoHound indexes over 20,000 movies, with updates of 500 to 500 titles per month.

“We assign three to six categories per title,” explains Richard McElroy, manager of electronic services for VideoHound. “Field of Dreams’ is listed under Comedy-Drama, Fantasy, and Baseball. If you went into the Baseball category, you would get just the World Series, but also ‘Field of Dreams,’ ‘ Bull Durham,’ and ‘Bad News Bears.’”

For movies, titles are listed by star, director, awards won, yes, format, VHS, Beta, laserdisc, or 8mm, year released, MPAA rating, closed captioning, retail price, new releases (current and upcoming), critics’ review (a 0-4 star rating), and viewers’ reviews.

The critics’ review is based on an average of the major critics’ reviews. The viewers’ review is based on custom-
LEONARD BERNSTEIN’s death less than a week after his abrupt retirement confirmed the worst fears of many in the music community. An artist with such an extravagant force life could only step down if the energy to sustain life itself was spent. His death leaves an enormous void. There is no one on the scene today who encompasses an equivalent range of talent. He will be sorely missed.

COMPOSERS Recordings Inc. has taken an option on 70 long out-of-print titles from Desto Record’s American Composers series. CRI managing director Joseph Dalton says the Desto titles will be integrated with CRI’s own archival material in a CD reissue program. Among composers represented in the Desto catalog are Aaron Copland, Samuel Barber, Douglas Moore, Otto Luening, Lou Harrison and, Ned Rorem.

PASSING NOTES: Koch International Classics may have hit the jackpot when Pavel Berman, a 20-year-old Soviet violinist, recently won first prize at the 1990 International Violin Competition in Indianapolis. Koch’s A&R chief, Michael Fine, has negotiated deals with a number of competition sponsors, including the Indianapolis, for number rights to winning performances.

In addition to the top prize of $20,000, Berman captured separate $1,000 awards for best performances of Ysaye and Paganini works. And add a commitment for 50 recital and chamber music tours and abroad to the awards bundle. The son of pianist Lazar Berman, the young violinist should quickly vault the initial career hurdle of name recognition.

The New York Chamber Symphony under Gerard Schwarz recorded David Diamond’s “Romeo And Juliet” Oct. 8. It is to be part of a Diamond package for Delos that will include the Third Symphony and “Kadish,” the latter for cello and orchestra. The symphony was recorded in Seattle in late September. The tapping of “Kadish,” however, was postponed to allow soloist Janos Starker to attend the wedding of his daughter. It has now been rescheduled for January. Other recent sessions with the Seattle Symphony and Schwarz laid down Ravel’s “Daphnis Et Chloe” and Stravinsky’s “Sacre” for release next year. When the Baltimore Symphony under David Zinman began recording an album of Michael Torke works the end of September, it was with the help of a $38,500 grant from the National Endowment for the Arts. No problem of obscurity here, it’s said. The due will appear as part of London’s rebor new life.

Hyperion Records, distributed by Harmonia Mundi, marks its 10th anniversary this month. The eclectic catalog developed by the label’s Ted Perry now numbers more than 450 titles. Its Schubert song series continues at a deliberate pace that will see its completion by 1991, the composer’s bicentenary. Another series will encompass the complete piano music of Liszt, performed by Leslie Howard. It will take 45 CDs to hold that chunk of repertoire. 

classical music is getting new emphasis at Trans World

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Sonopress Upgrading N.C. Dupe Plant Also Launches CD-Production Biz In Mexico

BY SUSAN NUNZIATA

NEW YORK—Sonopress, the Berlitz-owned cassette-duplication plant based in Weaverville, N.C., is undergoing a $3 million technological update. In addition, the company has launched a compact disc manufacturing plant in Mexico City to serve the Mexican market.

The upgrade at the Weaverville plant, which will increase the company’s tape-duplication capacity by 15% to 500,000 cassettes per day, including 250,000 singles, reflects the need by duplicators to streamline operations in a market that many industry observers say is flat.

The Sonopress cassette-plant upgrade includes a new generation of Digital Audio Analog Duplication systems from Concept Design, approximately 10 additional Gurus, and a wide range of new printing and packaging equipment, including new printers, automatic inserters, and new shrink tunnels.

“You cannot afford to have any fat anywhere,” says Dieter Baier, Sonopress VP of sales. “If that means new equipment, then that’s what you’ve got to do.”

Further upgrades will eventually see the plant converted completely to the DAAD system, which provides a digital running master for prerecorded high-speed analog cassette duplication. According to Baier, the system improves the quality of the cassette and increases productivity, and the plant has several clients that insist on using the system.

Although music cassettes make up the majority of the company’s business at the Weaverville plant, Sonopress also duplicates spoken-word product. “I think we are in a very mature market,” says Baier. “We don’t see a lot of growth in the music market. We think the CD is finally eating slightly into the cassettes.”

The Sonopress CD plant in Mexico City, opened in late summer, has a capacity of 2 million units per year. It is equipped with a Monoliner system from Optical Disc & Memory Engineering in Veldhoven, the Netherlands. The Monoliner is a turnkey system that incorporates all stages of CD production into one automated unit.

One of the first such plants in Mexico, the Sonopress facility will serve that market and is looking into serving the Central and South American markets.

A planned looking for U.S. business to be produced in a Mexican plant several years ago with rec- eived in the hands of the company. “It’s a nightmare,” says Baier. “Time-wise, you cannot do it; it’s impossible. Potentially, if we can export to the Central American markets, we will.”

Since opening, the plant has been run with two shifts, a 30-minute break and an order standpoint, according to Baier.

Sonopress also owns a CD replication facility in Quebec, Canada, which employs a number of monolines and has an annual capacity of 65 million discs.

After a considerable investment, OD&M recently opened a North American office in Montreal, headed by T.A. Richardson. The facility is a sales and service office for the U.S., Canada, and Central and South American markets.

OD&M is adding to its production equipment lineup with the introduction of a complete production program for mastering and electronics. The system was introduced at the 89th Audio Engineering Society Convention in September and is scheduled to ship in February 1991.

SSL Makes ‘Book’ On Producers

London—Some of the world’s top record producers gathered for a lavish party at Rooftop Gardens in Kensington here to celebrate the launch of "The Black Book.”

A series of portraits and biographies of 30 leading record producers, "The Black Book” is published by U.K. console manufacturer Solid State Logic. It is the brainchild of marketing director Colin Priegle, who has worked on the project for the past 15 months, and is the first of an annual series planned by SSL.

Featuring full-page atmospheric and evocative shots of producers, the book also includes comments from the subjects on their use of SSL consoles.

Among the attendees at the book bash were George Martin, Nick Ma- son, Hugh Padgham, Phil Ramone, Steve Lillywhite, Bernard Edwards, and Tony Visconti. Interestingly, many of the world’s top producers met each other for the first time before spent part of the evening collecting one another’s autographs.

GARY HOPKINS

Audio Track

NEW YORK

Freddy Bastone Was in Quad recently remixing "The Right Stuff" and "Baby I Believe" for the upcoming release of the New Kids On The Block remix album. In Quad’s MIDI suite and Calliope’s Studio B, Shane "The Doctor" Faber completed basic tracks on SBK Act Partners In Kryme for the group’s debut album. The entire project was sliced, diced, and mixed on the New western Flying Faders at Chung King House of Metal. Edits were handled at Prime Cuts. Tommy Boy artist Queen Laftime ("Love Don’t Work"") did his album with producers Soul Shock and Cutfather. Faber engineered and mixed the tracks at Calliope and China Town.


Merce Elluming, son of the leg- endary Duke, chose Crystal Sound for its acoustics and transferred pre- (Continued on page 79)
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 20, 1990)

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<tr>
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<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>RAP</th>
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<td>I DON'T HAVE THE HEART</td>
<td>James Ingram/T. Bell/ Ingram (Warner Bros.)</td>
<td>GIVING YOU THE BENEFIT</td>
<td>Pebbles/L.A. Reid/Babafase (MCA)</td>
<td>FRIENDS IN LOW PLACES</td>
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<td>RECORDING STUDIO(S)/Engineer(s)</td>
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<td>SOUNDS/CHESHIRE/ELUMBA/ ENCORE</td>
<td>Jim Dutt/Tom Kids/Barney Perkins/Ryan Borch/Rick Caughron</td>
<td>JACK'S TRACKS</td>
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<td>SSL 4000-E Series</td>
<td>Quad Eight</td>
<td>Coronado</td>
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<tr>
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<td>Paul Ericson</td>
<td>SKIP SAILOR</td>
<td>Jon Gass</td>
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<td>Bernie Grundman</td>
<td>FUTURE DISC</td>
<td>Eddy Schreyer</td>
<td>GEDROITOWN</td>
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<td>DADC</td>
<td>Capitol-EMI Music</td>
<td>AEA Manufacturing</td>
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<td>Agfa/Aurex/BASF/Sungkyong</td>
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PRO AUDIO
**Latin Music Notes**

by Carlos Agudelo

**AS OF THIS VERY MOMENT**, it seems that Camilo Sesto’s tour, abruptly canceled at the beginning of the month, will be rescheduled, at least in New York, where three new dates have been announced: Nov. 30 and Dec. 1-2 were sold out the first day they were put on sale. This not only says a lot about the singer’s popularity on the island, but also about the ability to remain at the top of Puerto Rico’s active and competitive scene.

In September, CBS released “Portofolio,” her 20th album, and after a tour generated a strong interest, the production of Pablo Malavero, who has distinguished himself by producing various successful albums, according to his manager, Carlos Marmey, was tailor-made for the Latin American market, where the singer is already well known. He intends to strengthen his position as one of the premier ballad singers of our time.

**Sesto reskeds N.Y. stops:**

Rammazzotti crosses Atlantic

The clip, whose production values are comparable to Anglo-market videos, was produced by Gonzalez Films of Puerto Rico under the direction of Eric Marmey.

**PERSONNEL REDUCTIONS AT THE belegueded UPI press agency have resulted in the closing of most of the Hispanic service in Miami. Among the victims is Manuel Eduardo Soto, a veteran journalist who for many years covered the Latin American community in Miami, and the entire Latin America staff, including all over Latin America. Soto’s articles, some of the most important information links in our community, were published by practically all of the Spanish-language newspapers in the U.S. that subscribe to UPI, including El Nuevo Herald in Miami and La Opinión in Los Angeles, among others.

A spokesman from the UPI corporate office denied failure to receive several calls by press time.

**Audio Track (Continued from page 60)**

unreleased material of his father’s work to CBS. The material, ti-

ted “Duke Ellington: The Private Collection,” covers 1965-70 and in-
cludes selections from “Queenie Pie,” Ellington’s opera. Barry Lee Hall produced. The album is current with Steve Voznik.

The Neville Brothers released “Sons And Daughters” from their re-

cent A&M album, A Third Place, featuring vocalist Dwayne Sumual engineered by Chris Conway assisting. Producer Mike Hong at the helm, the album was engineered by Audio Track 3. Paul Vosgien engineered, with Brian Charles assisting.

**Los Angeles**

At sunset sound, prince worked on tracks and overdubs for his new RCA album at the Music Mill with producer Michael Landis. Mike McCarty engineered. Mike Rogers tracked vocals for his new RCA album. Landis produced, with McCarty and McCarthy at the helm.

Larrelle Harris cut tracks and string overdubs at Creative Recording for the Benson label with producer Lari Goss. Lee Petze-Gliell engineered with assistant Rick Brad-

**Convention Capsules**

(Continued from page 39)

Street Tuff ’90: “I am not a crook” — Mike McCaffrey.

**Numbers Game:** A good percent-
age of the convention attendance were interested in reporting percentages—of sales, growth, piracy, etc. CEMA president Russ Bach played the num-

ners game during his keynote speech, indicating that 89% of respondents in a consumer study said they are more environmentally sensitive than they were a short time ago. Bach added that the environmental friendly “package”.

**From the Street to the gutter:** CBS supplemented its product list by the release of a Bossley imprint of the Street’s in-house publication, The Street, the name of the CBS vehicle! The gutter, of course.
Homegrown Acts Are Tops Down Under

Aussie Artists Prove Major Draws On Tour

BY GLENN A. BAKER

SYDNEY, Australia—For the first time, the biggest names in Australian rock are hitting the domestic concert circuit over basically the same period, an impressive testament to the enormous drawing power of homegrown heroes. INXS, Midnight Oil, John Farnham, and Jimmy Barnes have all mounted tours in the last quarter of 1990.

Australia's geographical position in the Southern hemisphere gives its acts a tremendous touring advantage. They can hit the continent in the U.S. and Europe during the lucrative summer season and miss little action at home.

Then, when the major foreign circuits go into winter recess, they can return Down Under for a second summer tour of the favorite stadium and outdoor festivals. This year, the first half of the summer season is almost totally given over to the quartet of "Rock" heroes, with no major foreign acts getting in the way of the flag-waving onslaught.

Australian acts are now seen as a sure thing at home standing that it has become commonplace for the support slot to be given to an international band of note. Ever since Icehouse took with Simple Minds in tow, the big-league local acts have tended to look northward for openness.

Barnes has used Joe Ely and Charlie Sexton, Hunters & Collectors introduced Concrete Blankets to this market; and the Angels recently beat out Cheap Trick as support. The tour around Farnham (on the Chain Reaction Tour) will be preceded on stage by Sam Brown, and Barnes (on the Make It Last All Night Tour) by the Stray Cats. Midnight Oil, as it's wont, is granting exposure to local undernibblers Ben Murray and the Railbreakers.

Michael Gudinski, head of the Frontier Touring Company and manager of Barnes, believes there is no case to be made about foreign acts depriving local up-and-comers of a support slot. "Local acts get to do all the big international act tours," he said. "This is an effective way to introduce new acts into Australia which are not quite strong enough to headline their own tour."

This is also a way to give audiences as much value as possible which, in these hard financial times, is a smart way to go," he adds.

Gudinski claims the current high profile of Australian music at home is unprecedented. "There's always been a couple of big Aussie bands happening at any given time but to have four of them on the road at the same time, and doing the sort of business normally associated with big imported acts, is quite amazing," he says.

"It's not only the concert scene," he continues. "The charts through to the end of the year will be dominated by Australian albums either out now, or coming soon, from the acts of Barnes, the Angels, John Farnham, Icehouse, INXS. We've all worked toward this sort of situation for 20 years and it feels great."

Of all the acts involved in this summer "offensive," the most successful in Farnham, whose "Jack's Back" tour played more than 485 million (about $4.1 million at the current exchange rate), an Australian record.

But the greatest aura this year surrounds the Midnight Oil dates, the group's first in three years. The Oils' cult is so strong that three Sydney Entertainment Center concerts sold out with none of the usual announcements or promotion. The band took out a single, tiny, and cryptic advertisement in the newspaper classifieds and put up posters declaring "Oils Strike Now."

The lowest-key tour is INXS', confined to Northern Queensland towns before the band goes to Europe in support of its "X" album. The band is expected to play Australian capital cities in early 1991, when the concert surge has abated a bit. Then, Icehouse will also be on tour in support of its third album, "Man Of Colours," which was the biggest domestic album seller by an Australian group.

"It was back in the mid-'70s that the Roger Davies-masterminded Sherbet established the precedent here for mounting expensive national tours in support of specific albums. Over the past 15 years, the professionalism introduced has been built upon, to the point that Australian bands are close to parity with visiting acts in the concert arena. Few major albums are now not linked with a major tour, and the impact on record sales is considerable."

In 1974, Skyhooks established a landmark for an Australian album with 250,000 sales of "Living In The Seventies." Icehouse has doubled that and Farnham has quadrupled it by taking advantage of a tooling used by the visiting likes of Elton John—big, dazzling concerts, and many of them.

BVHV Opens German Branch

Unification Widens Unit's Horizons

BY WOLFGANG SPAHR

HAMBURG, Germany—Buena Vista Home Video has opened a branch in Germany, which follows its other foreign operations already in place in the Netherlands, Italy, the U.K., and Japan.

The German division, based in Munich, has a starting staff of 20 handling self-through and rental of software nationwide.

Karl-Heinz Jorde, GM, says the German branch has taken on a new significance with the unification of Germany. "There's now a market of over 100 million people in Europe speaking German. We plan to use our global know-how to set new trends, particularly in the self-through field, in the German video market."

Sales and distribution of rental cassette will be handled by Euro Video, and Karussell Musik & Video, a PolyGram affiliate, will manage self-through business.

Jorde says the Buena Vista launch in Germany will be backed by a $2 million marketing campaign, the biggest budget set so far in the burgeoning German self-through sector.

"The most significant thing was East Germany. After the dreaminess of life there in the past, the magic of Walt Disney cartoon features obviously provides relief," he says.

Michael O. Johnson, senior VP of Buena Vista Home Video Inc. in Burbank, Calif., said at a media reception here: "We aim to get right to the heart of the German video industry. There's a latent demand for ownership of quality video product. The Disney franchise reputation in film, television, publishing, and in the United States is of course already high, and we are sure we can transfer that acceptance to video."

"We've proved round the world that consumers understand the benefit of building a library of repeatable Disney video. Two years ago, we became one of the first companies to enter the Japanese self-through business which, like the market today in Germany, was completely undeveloped. We went for a heavy sell to counter low consumer awareness of Disney product, including heavy TV advertising and a tie-in with McDonald's restaurants," he said.

We expanded our distribution base into record stores, toy stores, supermarkets, and convenience stores. Now we're a major player in a viable and fast-growing Japanese self-through market, and have billed over 200,000 units of 'Sleeping Beauty,' Japan's highest-selling video title of all time," he said.

Stuart Warren, VP of Buena Vista Home Video International, in London, talked of "the enormous potential" of today's Europe. "It already provides the biggest slice of our in (Continued on page 73)
Report: FM Radio Becoming Homogenous
crtc-funded study sees drop in diversity

By Kirk Lapointe
Ottawa—Programming diversity is declining on commercial Canadian FM radio and there is no accurate way to monitor and enforce policies that encourage diversity, says a major report commissioned by the federal broadcast regulator.
The 1989 report by the young & wiltshire consulting group, an extensive review of programming habits of Canadian AM and FM radio, says commercial FM has, since 1982, shown:

- A "significant decline" in foreground and mosaic programming;
- An increase in gramophone/rolling formats;
- A shift toward a "softer" sound and to AC/easy listening formats among existing and new stations;
- An increase in the maximum repeat factor.
The report, which portrays commercial FM radio as a homogenous, profit-seeking entity, says there has also been an erosion of ethnic, specialized music and news and talk programming, a move that could be a "future trend" of further decline.

"Much of the homogeneity is attributable to widespread targeting of the 25-49-year-old market," says the report. "With the expansion of competition, license-holders wish not only to target the most profitable market, they are also trying to reduce more expensive or nonviable programming, such as traditional and special-interest music, specialized and news or talk programming."

OTTAWA—Arguably the biggest test of the Canadian independent record promotion business takes place this month. For Andre DiCesare, that goes "Double." "Double" is the two-record, two-language, two-track assault on the market by singer/songwriter Roch Voisine, Canada's best-selling male vocalist in the last year. Released on DiCesare's Star Records and carried throughout Canada by the independent distribution Select firm, the much-anticipated set should show whether the indie trade in Canada can deliver a megahit.

On the surface, everything seems in place. Voisine, a former Quebec TV star, is a bilingual creator and a Canadian marketer's dream—able to appeal to both English and French Canada. Abroad, he has already made a mark, with a No. 1 record in France and major successes in Europe. Total sales for his first album are 1.5 million units.

That album was a phenomenon. It came and went on the Quebec charts so quickly that, even though it was the biggest record in the province last year, it didn't win a trade award for longevity on the charts. "Everyone bought the record, and I mean quickly," says DiCesare. Sales in the 6-million-person Quebec market over six months was 275,000, a figure high enough to an 11-million seller in the U.S.

Little more than two years ago, Voisine sat in DiCesare's unfinished conference room and played some songs that the veteran label chief says he knew right away might change his life.

"I knew it would happen, but I didn't think it would happen this quickly," says DiCesare, whose label now is attempting to break through in English Canada with releases by Voisine and, soon, perennial platinum French artist Patrick Norman.

Star, DiCesare, Voisine, Norman, et al. do so without the umbrella of a foreign-owned, multinational, major distributor. How a distribution Select and Star work "Double" will also depend on veteran indie promoter Linda Dawe, who has landed a job as Star's English market office chief after her promotion firm, the Music Brokers, collapsed earlier this summer.

DiCesare handled production on the new Voisine release, just as he handles most of Star's production work. Unlike some other Canadian indie labels, though, DiCesare doesn't also oversee a management house—that work is left to someone else in Voisine's case.

Scores of other artists have had success in Quebec and then failed to break through in the English market—Celine Dion is the latest to try. (Continued on page 76)
AS OF THIS VERY MOMENT, it seems that Camilo Sesto's tour, abruptly canceled at the beginning of the month, will be rescheduled, at least in New York, where three releases were scheduled to be announced: Nov. 27 and Dec. 1-2. Through Rosi's new head of promotion, at least temporarily, in Enzo Casella, who comes from the company's headquarters in Venezuela. He replaces Alba Egan, Gumer Erdogan, TH Rodden's CM, says singer Lafo Rodrigues signed a five-year contract with his company that will take effect after the current one, of which album one is left. Source. Rodrigues recently signed either a letter of intent or a contract with Capitol/EMI Latin, for which he received an advance. Attempts to confirm this were not successful, but we look forward to bringing you more information at a later time.

When it comes to his personal life, Sesto continues to maintain his reputation as a family man. Recently, he welcomed another addition to his family, welcoming his third child, a daughter named Selena, with his wife, Angela Bluetooth. The couple, already parents to twins, Sofia and Franco, expressed their joy and gratitude for the new addition to their family. "It's a beautiful blessing," Sesto said in a statement. "We're thrilled to have her with us and are already looking forward to watching her grow and learn."

CONVENTION CAPSULES (Continued from page 38)

Street Tuff '90: "I am not a crook"—Mike McCaffrey.

NUMBERS GAME: A good percentage of the convention was devoted to tracking sales and related statistics, with a focus on sales, growth, and revenue. That included the CMA president Russ Bach, who played the numbers game during his keynote speech, indicating that 85% of respondents in a consumer study said they are more environmentally sensitive now than they were a short time ago. Bach added that 46% of those 85% would pay 5% more for an "environmentally friendly" package.

From the Street To the Gutters: CBS supplemented its product presentation with an information leaflet in the style of Square Circle's in-house publication, The Street. The name of the CBS vehicle, The Gutters, of course.
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Sony Ups Camcorder Production
To Meet Growing French Market

PARIS—Sony Corp., which is currently producing 20,000 8mm camcorders a month in its plant at Alsace, France, is upping monthly production to 30,000 units because of fast-expanding market demand. Sony is the only Japanese manufacturer in this field in Europe, where the market is predicted to produce sales of about 2.5 million this year, up nearly 30% from 1989.

Pink Lady Returns To Japanese Television

TOKYO—Pink Lady, the Japanese duo who made the Billboard top 50 in 1979 with “Kiss In The Dark,” and who then starred in the NBC television series “Pink Lady & Jeff,” reunites next month for the first time in nine years for six appearances on NHK-TV’s “Kayo Pop Parade” series. The duo comprises Mie (Mitsuyo Nemoto, now 32), and Kei (Keiko Matsuda, now 33). All of their original ’70s singles sold at least a million units. They split up in 1981.

Swiss P’Gram Exec Hits 40 Years In Biz

ZURICH, SWITZERLAND—More than 250 industry and show business people attended a special celebration dinner Sept. 25 at the Votteli here to salute Osai Dreheler, PolyGram Switzerland managing director, on his 40 years in the industry. The party, kept secret from Dreheler until the last moment, elicited tributes from a host of friends and colleagues, among them PolyGram International president David Fine and former PolyGram chief Kurt Kinkelde. Other guests included Udo Juergens, Bill Ramsey, Bata Ilic, Peter Rehe, Koreana, Kelby & Caroline, Yello, Richard Buech, and Heniz Vogt.

U.S.S.R. Steelworks To Make VCRs

MOSCOW—Two steelworks, under the ministry of ferrous metallurgy, at Nizhni Tagil in the Urals and at Lipetsk, have set up assembly workshops for production of Funai videocassette recorders and players, with components supplied by the Japanese company in exchange for rolled metal, produced at the works as part of a new state-imposed plan. Video development in the Soviet Union is still held up by the shortage of VCRs in the stores.

300 Million Watch Polish Song Fest

WARSAW, POLAND—Polish artist Lora Szafran took the Grand Prix award in the 27th Sopot International Song Festival. Guest appearances were made by Ronnie Hawkins, Transvision Vamp, Tiffany, Black Box, and Aswad. The event, renamed International Music Festival, previously run by state organizations, was this year run by private companies, notably International Ltd. of Sopot and ULA Ltd. of the Channel Islands, and the Sopot cultural foundation. It was watched by some 300 million television viewers on an international link-up.

Dutch Group Defines State Of Music Biz

AMSTERDAM—Dutch record industry group NVPI has produced a brochure, “State Of The Art In The Dutch Music Industry, 1990,” covering all aspects of the business in the Netherlands, including piracy, copyright developments, and leading national pop and classical acts. Publication was linked to the IFPI annual council meeting, staged here this year when new president Sir John Morgan visited NVPI headquarters.

JVC, Casio Introduce Compact Units

TOKYO—Aimed at housewives who like to carry their music from room to room in their homes, JVC here has started marketing what it claims is the world’s smallest CD/radio/cassette player, the model RC-Q1, which is only 18 inches wide. JVC says the trend has been for such hardware lines to become bigger and less portable, especially for women. This model sells for $225 and JVC is manufacturing 20,000 units a month. Casio here also takes the smaller-is-better theory by producing a portable LCD color television set that can be held in and operated by just one hand. It costs $540.

Sony’s potential are growing. The company is more than 50% of VCR owners have purchased pre-recorded software—and the retail trade goes to it for video sale. “In Germany, we have to educate the dealer so he can educate the customer,” he says. Miller says: “Our sales pegs are quality, wholesome product which has no sex or violence.” Buena Vista is now studying the Eastern European markets, said Buena Vista’s Johnson. “Those with the greatest start-up potential are Hungary, Poland, Yugoslavia, and Czechoslovakia.”

Her passion for music and her own native talents combine to make Italy a booming market for both international and domestic product.

This December, Billboard covers the music, the talent and the disco and concert scene that make Italy one of Europe’s most popular and profitable spots for entertainment business in the 90’s. We’ll discuss the Italian revolution at retail and the companies behind it; the imports and exports; the broadcast and record industries; and the recording and studio scene. All with an overview and statistical analysis to make it a must-read for the most involved.

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Virgin Megastore
In Japan Proving Megapopular

BY SHIG FUJITA

TOKYO—The first Virgin megastore in Japan, which opened Sept. 22 in the basement of the Maru department store in the shopping/entertainment area of Shinjuku, is attracting 15,000 people a day on weekends, according to store manager Nobuhiko Kobayashi.

Even Monday-Friday daily trade is in the 11,000-12,000 region. Kobayashi says the 12,000-square-foot venue is claimed to be probably the largest audio/video store on a single floor anywhere in the world.

There are 160,000 units in the store's racks, comprising 100,000 music titles in CDs, tapes, videos, and laserdiscs. Kobayashi gives the music mix a roughly 45% rock and soul, 15% jazz and world music, 10% classical, 15% domestic repertoire, 13% video, and 2% "other."

The best-selling genres so far have been rock and soul, followed by jazz.

Kobayashi asserts that the Virgin megastore here is "not aiming at a huge profit," and says he would be satisfied if it simply did not lose money in the early stages of the operation.

The Marui department store in which the Virgin venue is located is made up mainly of fashion boutiques catering to women. As a result, roughly half of the 10,000-plus people who visit the store every day are women. In most record stores in Japan, the clientele is predominately male.

The Virgin basement also contains an in-house radio station and banks of video and audio monitors. Tickets for concerts can also be purchased there.

In addition, there is a Virgin Atlantic Airways ticket desk where London-bound flights can be booked.

CANADA SEEING "DOUBLE"
(Continued from page 72)

and still might do it, with her CBS album, "Unison."

What makes Voisine different? Why might he pull it off? The main reason, DeCesare notes, is that Voisine was raised speaking and writing in English.

And, significantly, "we're not in a rush," he adds. With a foundation in France, Voisine can build a base in Europe ("Double" will be out there next year) and contemplate the U.S. (English and French single albums will be taken from "Double" to serve predominantly English and French markets).

Voisine will shelve his acting career for the next couple of years to focus on his music.
Performing-Arts School In U.K. Nears Completion

**BY JIM EVANS**

LONDON—The major cultural and economic importance of the entertainment industry to the U.K. was stressed by John MacGregor, Secretary of State for Education and Science, when he attended the "topping out" ceremony Sept. 25 at the new, partially completed Performing Arts & Technology School at Croydon.

"This school will prove to be a significant development both for the performing-arts industry and also for education as a whole," MacGregor said. "The British Phonographic Industry is making an important investment in this project. Both the BPI and the government would like to see more sponsors come forward, particularly from other areas of the entertainment industry, such as radio, television, and equipment manufacturers."

MacGregor thanked the artists who helped raise funds for the school at the Knebworth concert this summer. Major BPI members have invested $2 million in the project, and another fund-raising possibility is a charity album featuring leading artists to be produced on the school's own record label for release next year.

BPI chairman Terry Ellis said, "The value of close collaboration between government and the private sector cannot be underestimated. The benefits which students from this school will bring to the industry and to the country in future years are innumerable. But we need expertise and financial input. This is not a 'fame' school. The key to its success will be versatility in all areas."

The school has already started its student admission program for entry in the opening term, which commences in September 1991. Prospective students have until Dec. 1 to apply for the 300 places that will be allocated for the first year.

The new school building has been designed "to serve the needs of an innovative curriculum that places equal emphasis on the technological, business management, and performance aspects of the entertainment industry." At its center are sound-proof technical areas to contain music recording studios, video, radio production, and broadcast studios, and a 500-seat performance center, all equipped to professional standards.

Colleen Hue, marketing officer for the school, says, "The establishment of the school has been enthusiastically supported by the various sectors of the entertainment industry. Professionals from the record industry, broadcasting, and technical fields are contributing with advice and input into the curriculum."

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**FOR THE RECORD**

The correct name of CBS Records International's Polish licensee is MJM Music. The name was reported incorrectly in the Sept. 8 issue of Billboard.
The Decade Elton Emerged... The Decade McCartney Got His Wings... The Decade The Bee Gees Caught "Night Fever"... And So Much More!

THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER

Billboard Hot 100 Charts - The Seventies traces the course of a chart decade that was more diverse and dynamic than most people recall.

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Like ongoing chart successes by superstars and supergroups such as Neil Diamond, Elvis Presley, Steve Wonder and The Rolling Stones... the burgeoning solo careers of John, Paul, George and Ringo, along with Elton John, Rod Stewart, Paul Simon, Eric Clapton and Diana Ross... the budding careers of major artists such as Bruce Springsteen and Prince... the explosion of dance music with Donna Summer, the Bee Gees and the disco craze... combined with a varied mix of consistently charted major artists - Chicago, Billy Joel, Fleetwood Mac, Linda Ronstadt and The Eagles, just to mention a few.

The ten-year span also included Michael Jackson's formative years with The Jackson 5... the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple... the mellow, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters... and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

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Remember, unlike other Record Research books, Billboard Hot 100 Charts - The Seventies is not a compilation or condensation of chart data and statistics. This is a complete collection of 520 actual, mint-condition "Hot 100" charts in their entirety, reproduced in black-and-white at about 70% of their original size and each displaying an invaluable wealth of information on every charted title.

The "Hot 100" of the 70s was the first to list the name of each song's writer, and it continued the tradition of showing the producer's name along with both the original and the distributing labels. In addition, a complete A-Z Index at the bottom of each chart listed the publisher and licensee for every charted title - useful data for music industry professionals in particular.

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CALENDAR

A weekly listing of trade shows, conventions, award shounowns, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER


19-22, Keynote ’90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.


22, “Black Music: An A&R Perspective,” seminar presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-612-7576.


NOVEMBER


Nov. 9-12, Young Black Producers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stealser Austin Hotel, Austin, Texas. 603-596-8590.


Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Anita president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5747.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Williams Ebell Theater, Los Angeles. 213-463-7718.


DECEMBER

Dec. 4-7, CINARS ’90 (International Exchange for Performers), location to be announced, Montreal, Quebec. 514-842-5666.

LIFELINES

BIRTHS

Girl, Emily Grace, to David, and Margaret Altschul, Sept. 23 in Los Angeles. He is senior VP of business affairs for Warner Bros. Records.


MARRIAGES

Wes McShaw to Angela King, Sept. 29 in Sandwich, Mass. He is president of WHJY in Providence, R.I.

TO OUR READERS

Due to a production problem, the Market Action chart will not appear in this week’s issue.

Nordoff-Robbins Bows In N.Y. Music Biz Raising Funds, Interest

BY MELINDA NEWMAN

NEW YORK—With the opening of the Nordoff-Robbins Music Therapy Clinic at New York Univ., officials of the organization are optimistic that it will become as much a charity favorite among American musicians as it is with their British counterparts.

The clinic, which opened Oct. 18, works with mentally handicapped children and treats them through music therapy. The facility will also train music therapists.

Nordoff-Robbins has been the beneficiary of British fund-raising efforts for nearly 15 years. In 1976, the British music industry formed the Silver Clef fund-raising organization to support all the activities of London’s Nordoff-Robbins Music Therapy Centre.

Although founders Drs. Clive Robbins and Paul Nordoff first began using the therapy in the U.S. in 1962, it wasn’t until 1988 that the American music industry formally adopted the cause. That year, place for the New York facility were announced, and the first annual Silver Clef awards dinner and auction was held in New York. The function, which raised $650,000 for the organization last year, honors an artist who has been involved with the cause. This year’s honoree at the Nov. 15 event is Bon Jovi. Past U.S. Silver Clef award winners are Neil Young and the Who.

“I hope that our involvement will help raise awareness in America,” says Jon Bon Jovi. “It’s the parents of these special children who deserve this award for their daily commitment to helping their children.”

“There’s nothing as terrible for a young couple than to bring a child into this world who is retarded,” says Atlantic Records chairman Ahmet Ertegun, who is also the chairman of the Nordoff-Robbins Music Therapy Foundation. “And there’s nothing in this world that we can do better than to try to help these children maintain some kind of normality in their lifetime. I think that this is a cause which deserves the support of everyone in the music industry.”

One artist who knows firsthand the effects of Nordoff-Robbins is Phoebe Snow, whose 14-year-old daughter, Valerie, is autistic. “She was working with Clive and Carol Robbins from October 1989 through May 1990 and it was really remarkable,” Snow says. “She had an immediate response to the music, and it knocked me off my feet. My daughter is nonverbal and it was as if someone reached into her brain and said, ‘I’m going to get you.’”

Demand for the services the clinic can offer is so great that the New York facility has already reached its limit for the amount of children it can initially help, according to Robbins.

“We’re being at half strength until we can employ therapists full time,” he says. “They’re in training, but we need to raise money so we can have them full time. Within two or three months, we’ll be desperate for more room.”

Because there is such great need, foundation president Ian Rallini says Nordoff-Robbins calls for contributions by the music industry to open in other cities. “Since the foundation is supported exclusively by the business of the music industry, we intend to go into areas where there’s a large music community, like Los Angeles, Nashville, or Toronto. That’s where our main thrust will be.”

In addition to the annual Silver Clef award dinners, Rallini says the Foundation plans to do a major event within the next two years, similar to this summer’s Knebworth Concert, to benefit the U.S. organization.
“The Only One I Know,” and “Sproston Green” could all score as modern rock tracks.

**RIDE**

**SIRE** PRODUCERS: Ride Sure/Reprise 26590


**GD GOD DOLLS**

**HOLD ME UP**

**PRODUCER: Armand John Petri**

**Metal Blade** 26259

Buffalo, N.Y., trio whose “Jedi” was such a wonderful surprise last year could bust through with modern rockers and left-wing headbangers with this ferocious set. Band combines as hard as Soul Asylum at its best, fine originals like “Laughing” and “On Your Side” and alert covers of Prince’s “Never Take The Place Of Your Man” and the Pimsouls’ “A Million Miles Away” all burn rubber. Worth a dare at any rock format.

**EXENE CERVENKA**

**RUNNING SACRED**

**PRODUCER: Tony Gilkyson**

**Roadrunner** 70575

Second solo album by X’s former front woman (and first for newly established Rhino offshoot RNA) is even more distinctive than the first. A variety of well-crafted originals—rocking “Red Dirt” and funk-tinged “Real Estate” are among the best—and remake of X’s “Just Another Perfect Day” all receive well-focused treatment by producer/hand/collar Gilkyson. Irresistible for the modern rock faithful.

**R&B**

**JASMINE GUIN**

**ACROSS THE GREETINGS CENTER**

**WARNER BROS.** 26201

Second set to enter chart and hails from a different world on vocal front; while all is not overwhelmng powerhouse, she’s a capable and perky singer, and when the production clicks (as on Full Force-helmed “Try Me” and “Johnny Come Lately”) and Donald Robinson produced “More Love”), potential hit material is the result.

**WORLD MUSIC**

**YOUSSOU N’DOUR**

**ALT (+)**

**PRODUCER: Michael Brook**

**Verge** 19154

With this richly varied, tuneful collection, N’Dour’s synthesis of Senegalese and American pop has never been more astute or compelling—an achievement that could soon make him the uncrowned king of the world scene. Best of an impressive set include the infectious title track, the tense rhythms of “Toxiques,” the dance-happy “Sineb” (the dub-infected “Miyoko,” the quick-pulsed “One Day,” and the sweet pop strains of “Hey You”.

**Country**

**BOBBY ROBINSON**

**THE LEGENDARY BOBBY ROBINSON**

**CD PRODUCER: Nick Shafran**

**CBS Records** 46080

“Legenda” is right. This four-CD/ cassette set projects deep into deep skin of Robinson from his first 1956 single, “Trying To Get To You,” to a cut from the sound track to the 1986 movie “Insignificance”—and 73 songs in between. It also showcases the range of styles Robinson so effortlessly encompassed. Sound is high-quality throughout. The only thing that keeps from being the definitive collection is the lack of material from 1985 on, but that’s a small complaint for an otherwise stellar collection.

**JOE DIFFIE**

**A THOUSAND WILTING ROSES**

**PRODUCER: Jody Majors**

**Johnny Sail** 6040

Diffie’s themes and vocal Earnestness put him in the Keith Whitley school of stylists: “Home,” his first single from this debut album, is soaring near the top of the charts. Best cuts: “There Goes The Neighborhood,” “Almost Home.”

**KISS ME, KATE**

**THOMAS HAMPMAN, JEFFREY BARLOW, TIMOTHY SINNOTT, MCCOLLEN**

**Angel City** 7 04033

An R&B treat for under the tree this year.

**BIBLIOGRAPHY**

**BIBLIOGRAPHY**

**NEW AND NOTEWORTHY**

**MARVIN GAYE**

**The Marvin Gaye Collection**

**PRODUCERS: George Sheldon, Solomon Moorer** 6311

The late soul titan wins a deserved four CD/cassette box set/honour. Some might quibble with thematic organization of the set, which gives somewhat short shrift to his quicker post-“Let’s Get It On” ouvre, but set works for more casual fans. Individual programs survey hits, duets, live performances, and balladry, latter is probably the most interesting, and features a number of engrossing, unissued tracks (4 of compilation’s 81 selections have never been issued before). An R&B treat for under the tree this year.

**ROY ORBISON**

**THE LEGENDARY ROY ORBISON**

**MIDTOWN PRODUCER: Nick Shafran**

**CBS Records** 46080

“Legenda” is right. This four-CD/ cassette set projects deep into deep skin of Robinson from his first 1956 single, “Trying To Get To You,” to a cut from the sound track to the 1986 movie “Insignificance”—and 73 songs in between. It also showcases the range of styles Robinson so effortlessly encompassed. Sound is high-quality throughout. The only thing that keeps from being the definitive collection is the lack of material from 1985 on, but that’s a small complaint for an otherwise stellar collection.

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**CLASSICAL**

**KISS ME, KATE**

**THOMAS HAMPMAN, JEFFREY BARLOW, TIMOTHY SINNOTT, MCCOLLEN**

**Angel City** 7 04033

An R&B treat for under the tree this year.
urban and urban/AC programmers. From his as-yet-untitled new album.

**PEBBLES Love Makes Things Happen** (4:28)

**FEATURING** L.A. Reid, Babyface, 112, Queeny, Jodeci, T.Rex, Whitney Houston, Golden "Estonia" Jo Ski, Incubus

**PRODUCER:** Justified

**WRITER:** L.A. Reid, Babyface, 112, B. Cooper, T.Rex, Williams, Golden "Estonia" Jo Ski, Incubus

Caring, slow-tempo tune is a fine showcase for Pebbles’ vocal styles, and should boost her bid for multimarket domination.

**JEFFREY OSBORNE Only Human (no lyrics)**

**FEATURING** L.A. Reid, Babyface, 112, Queeny, Jodeci, T.Rex, Whitney Houston, Golden "Estonia" Jo Ski, Incubus

Osborne resurfaces with a somewhat formulaic slow song that is set apart from the competition by its impressive vocal charm.

**LAILA HATHAWAY Baby Don’t Cry** (3:50)

**FEATURING** Angela Winfield

**PRODUCER:** Brian A. Cooper

**WRITER:** Angela Winfield

Virgin 45 99686 (cassette single; 12 inch version also available. Virgin 843169, cassette version also available. Virgin 498143) 7 inch single

Hathaway goes a long way toward establishing herself as a diva to be reckoned with on this old fashioned soul ballad, which is re-created with its jazz spiced harmonizing during the chorus.

**EN VOGUE** You Don’t Have To Worry (6:09)

**FEATURING** Thomas McCrady, Denzel Foster

**PRODUCER:** T. McCrady

**WRITER:** T. McCrady, G. Adams

Virgin 45 97591 (cassette single; 12 inch version also available. Virgin 843169, cassette version also available. Virgin 498143) 7 inch single

Quarter throws down a bass-lined funk gem from their fab debut album, “Born To Sing.” Flawless harmonizing softens track’s rough-hewn groove foundation, and makes this another sound radio smash.

**HOWARD HUHETT Let Me Show You How To Fall In Love (6:03)

**FEATURING** Howard Hewett

**PRODUCER:** Howard Hewett

**WRITER:** J. Lloyd Harris, J. Harris

RCA 46725 (7 inch single)

The song adds yet another Hewett stamp of approval to his already strong repertoire.

**JAY CLAY Black Put Yourself In My Shoes** (4:06)

**FEATURING** Jon Vezner, Pat Alger

**PRODUCER:** Request

**WRITER:** J. Clay, Jon Vezner, Pat Alger

MCA 732596 (7 inch single)

Black puts the energy, turns up his bright lyric vocals, and heats up the song with its blues-flavored, country swing number. Production and performance are both attention-grabbing after a listen or two.

**GEORGE STRAUT When I Come To Expect It From You** (4:26)

**FEATURING** Jimmy Brown, George Strait

**PRODUCER:** Don Dilmore

**WRITER:** J. Brown, G. Strait, D. Absher, J. Stroud

Atlantic 91247 (7 inch single)

Stout’s delivery of this pointed but delicately crafted statement is dramatic and contained with an ear-pleasing edge.

**KATHY MATTIE A Few Good Things Remain** (4:06)

**FEATURING** Alli Reynolds

**PRODUCER:** Jon Vezner, Pat Alger

**WRITER:** J. Mattie, J. Stroud

MCA 732596 (7 inch single)

Mattie gently rhizopodes on love’s hallowed up qualities when the world’s miseries are flooding. In reassuring and uplifting fashion.

**DOLLY PARTON Slow Moving Heart** (3:56)

**FEATURING** Rickie Skaggs

**PRODUCER:** Rickie Skaggs

**WRITER:** Dolly Parton

MCA 589246 (7 inch single)

This is Parton’s artistry best: a slow and stately delivery within a frills-free Appalachian folk arrangement.

**CORKIN/HANNE When You Love Is Loss** (4:02)

**FEATURING** Harold Snead, Bob Conley, Don Hance

**PRODUCER:** B. Conley

**WRITER:** B. Conley

**OUTLET:** ASCAP

Corkin/Hanne: Atlanta

01-9003 (cassette single)

New act featuring producers Robert Corkin and David Cole serves up a potential multifomat smash with this classic ballad, driven-higher-fueled, fueled by a stellar arrangement backed by former Weather Girl Mari Batha. YO-YO Stomp/To The Mo (2:58)

**FEATURING** Sir Jive, Ice Cube, Deltron, Quad, Steve Wonder

**PRODUCER:** Tony Tornado

**WRITER:** G. Adams

**OUTLET:** ASCAP

MCA 90030 (cassette single)

New act featuring producers Robert Corkin and David Cole serves up a potential multifomat smash with this classic ballad, driven-higher-fueled, fueled by a stellar arrangement backed by former Weather Girl Mari Batha.

**STEVE WONDER Keep Our Love Alive (3:58)**

**FEATURING** Stevie Wonder

**PRODUCER:** Stevie Wonder

**WRITER:** S. Wonder

Motown 1990 (cassette single)

**OUTLET:** ASCAP

New act featuring producers Robert Corkin and David Cole serves up a potential multifomat smash with this classic ballad, driven-higher-fueled, fueled by a stellar arrangement backed by former Weather Girl Mari Batha.

**FormeR rapper who intrigued on Ice-Cube’s album more than holds her own on debut, which melds assertive, pro-woman lyrics into a white-hot funk/top-instrumental jam. Bones well for the upcoming album of the same name.**

urban and urban/AC programmers. From his as-yet-untitled new album.
Placements,” on the air. While “No Fences,” his second album, vaults four places this week, his debut self-titled album, just certified platinum, moves from No. 66 to No. 50. Although “No Fences” is not yet eligible for the Billboard Industry Awards of America certification, a spokesman for Capitol reports it has already sold 1.3 million, including 300,000 in sales for the week ending Oct. 22.

Also moving up on the Top Pop Albums chart is Randy Travis’ “Heroes & Friends” (67 to 66). Clint Black’s “Killin’ Time” (61 to 62), the

“In the past, country music was marketed primarily to rackjobs.’

Kentucky Headhunters’ “Pickin’ On Nashville” (86 to 65), Keith Whitley’s “Greatest Hits” (82 to 69), Vince Gill’s “When I Call Your Name” (108 to 89), Kix’s “Kicks Of Life” (85 to 88), George Strait’s “Livin’ It Up” (129 to 98), and Alan Jackson’s “Here In The Real World” (112 to 97).

All of these artists, except the late Whitley, appeared on the CMA special, Travis and McEntire co-hosted it. Strait won the entertainer-of-the-year trophy, and Black was named top male vocalist. The Headhunters won for vocal group and best country song. Whitley (in conjunction with Lorrie Morgan) won in the vocal-event-of-the-year category. Gill took single of the year, and Matthea held onto the top-female-vocalist prize she first captured last year.

The honors have quickly translated into increased record sales. John Rose, music buyer for Amarillo, Texas-based Western Merchandisers, reports that Brooks has been the rackjobber’s No. 1 artist overall since “No Fences” was released and was No. 2 overall for the two months preceding that. “He’s been ahead of M.C. Hammer since street-week of the latest record,” Rose says. “As long as the chart continues, the awards-show appearance has boosted sales. Jim Powers, sales VP of Troy, Mich.-based Columbia, estimates that the CMA show tripled demands for the Brooks, Gill, and Headhunters albums. On Handelmann’s overall album chart, Brooks is at No. 5, Travis is at No. 14, and the Headhunters are at No. 32. Gill jumped over the pop charts at No. 35 to No. 26. "These numbers are taken from actual sales from stores—not shipments," Powers stresses.

The year has been one of “about 15% to 20%” for Gill’s album in the week following the show, according to Rose. And there was measurable movement in March after Opry operator Opryland’s catalog following her seen-stealing performance of her song “Opening Act” on the special.

Dick Odette, head producer for the Minneapolis-based Musicland chain, says there has been a 60% leap in sales for Brooks since then, pushing him to No. 5 in the network’s overall album ranking. “Vince [Gill] did unbelievable,” Odette rhapizes. “He went from 101 to 38 over all.”

At the Owensboro, Ky.-based Disc Jockey chain, which owns channels for Harold Guillot, Brooks’ new album “was already going nuts” before the show. Brooks now stands at No. 1 in Disc Jockey’s country hierarchy in the top 20 overall. The effect on Gill’s album, which was already selling briskly, has so far been slight, he says.

New Approaches

Brooks’ “Friends In Low Places,” the first single from his current album, was worked on country, and did not make a showing on the Billboard Hot 100 Singles chart. Joe McEntire, a partner in Capitol/Nashville’s VP of sales and marketing, says that Brooks’ just-released “B⌘ 2X5,” will be worked to both top 40 and AC radio. “We just had a meeting this week with the promotion people,” McEntire says.

“The guy’s a monster, and we’re marketing him properly. That’s my background, and everything we’ve done here in Nashville has been with that aspect—as opposed to country—because country has been such a tiny universe.”

According to Mansfield, Brooks has been targeted for pop for several months: “We put a plan together when I came here in March just to take this thing all the way. I committed in the summer months for all the advertising and promotions through Dec. 31 with a very strong country push. With Handelmann, who is obviously a huge country rackjobber, I did pop promotions, but just as country-record-of-the-month.

He adds that he’s “really zeroed in on the retailers. I think in the past country music was marketed primarily just to rackjobs.”

Mansfield, Cape Town says, was unable to get the album on MTV or VH-1, although the video has gotten heavy play on TNN and CMT, and “tons” of copies were sent to retailers for in-store play, Mansfield reports. It was also widely distributed to other music video outlets, including many of all-bar.

The companies will probably trade as Sony Music France or Sony Music Germany, as the word “entertainment” does not translate easily in every language.

The Columbia House Division, the direct-marketing operation headed by Neil Keating, as well as the Sony Classical label, which until recently was named CBS Masterworks, will retain their names, according to the CBS release.

Assistance in preparing this story was provided by Hugh Fielder.
JANET JACKSON

DOESN'T JUST WRITE HIT SONGS

SHE WRITES HISTORY.

BLACK CAT #1

JANET JACKSON'S RHYTHM NATION 1981:
THE ONLY ALBUM EVER TO GENERATE SIX TOP 5 SINGLES.

"BLACK CAT" WRITTEN BY JANET JACKSON
PRODUCED BY JANET JACKSON AND JEFFREY JOHNSON
EXECUTIVE PRODUCER: JOHN McCLAIN

FROM THE MULTI-PLATINUM SMASH ALBUM JANET JACKSON'S RHYTHM NATION... 
THE RHYTHM NATION COMPILATION COMING SOON ON VHS HI-FI AND LASER DISC. FEATURES "BLACK CAT" AND SIX OTHER JANET JACKSON SMASH VIDEOS

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Billboard.

FOR WEEK ENDING OCTOBER 27, 1990

Hot Adult Contemporary

<table>
<thead>
<tr>
<th>WK</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6</th>
<th>#7</th>
<th>#8</th>
<th>#9</th>
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<tr>
<td>27</td>
<td>LOVE TAKES TIME</td>
<td>8610000</td>
<td>7570000</td>
<td>7080000</td>
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<td>6480000</td>
<td>6080000</td>
<td>5880000</td>
<td>5680000</td>
<td>5480000</td>
</tr>
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</table>

From a national sample of radio playlists.

ARTIST | MARSHALL CARY

- NO. 1 -

TITLES | LITERATURE & NUMBER DISTRIBUTING LABEL

CHART

Title | Artist
--- | ---
**NO. 1** | **MARSHALL CARY**

Billboard.

FOR WEEK ENDING OCTOBER 27, 1990

Crossover Radio Airplay

<table>
<thead>
<tr>
<th>TOP 40/DANCE</th>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>ICE ICE BABY</td>
<td>VANILLA ICE</td>
</tr>
<tr>
<td>2</td>
<td>DON'T SHOOT THE MAN</td>
<td>WEDNESDAY</td>
</tr>
<tr>
<td>3</td>
<td>WHAT'S THE PRICE</td>
<td>THE RIGHTOUSE BROTHERS</td>
</tr>
<tr>
<td>4</td>
<td>I'M WALKING</td>
<td>MICHAEL JADON</td>
</tr>
<tr>
<td>5</td>
<td>RIGHT HERE WAITING</td>
<td>TROY BAKER</td>
</tr>
<tr>
<td>6</td>
<td>STRAIGHT</td>
<td>DARYL HALL &amp; JOHN OATES</td>
</tr>
</tbody>
</table>

- **POWER PICK** -

| MORE THAN WORDS CAN SAY | ALIAS |

**NEW**

| 1 | ACROSS THE RIVER | BRUCE HORNBY & THE RANGE |
| 2 | HOW LONG | THE LIVING STREET |
| 3 | OH BABY | JOYCE MARCHESE |
| 4 | THE SKY | KATHY S. |
| 5 | CALLING | KENDALL |

**HOT SHOT DEBUT**

| WHERE DOES MY HEART BEAT NOW | **CELINE DION** |

CBS/Fox Trots Out 3 Major Titles for January (Continued from page 9)


At the same time, the $92.98 list price will be applied to certain titles, said CBS/Fox president, North America, Bob DeLellis. “We will still have $89.98 titles.”

At a press conference here to announce the releases, DeLellis said he expects January to be the biggest single-month period in the company’s history. He added he saw “no reason why these three titles can’t do a million units combined.”

In keeping with a growing industry trend, CBS/Fox is hoping to persuade retailers to order more deeply than usual on the three titles by designing an advertising and marketing campaign to help dealers sell off previously viewed copies 30-45 days after street date.

For the first time, CBS/Fox will provide dealers with a special poster and counter cards, featuring all three titles, promoting the purchase of previously viewed copies.

For its 10,000-plus Preferred Retailers, the studio is providing a double-sided triptych standee large enough to hold posters for each of the three titles. A standee also comes with each poster allow dealers to promote the available ability of each title, its availability for rental and its availability for sale. Posters for subsequent releases will be designed to fit the standee as well.

CBS/Fox launched its Preferred Retailer campaign in 1989. It provides qualified retailers with additional merchandising and promotion support.

The studio will also run TV commercials, some of which will be tagged to a line of urging consumers to ask their retailer about purchasing previewed copies of the titles.

CBS/Fox CEO George Krieger called the campaign “a redirection of our post-street-date ads. Partly, they’re for rental maintenance, but they also acknowledge the potential.” Twenty percent of the TV ads for the three titles will be run after street date.

“One problem we have as an industry is getting specialty stores to embrace sell-through,” Krieger said. “Previously viewed tapes is one way to give them a taste for it, and hopefully, if they have a good experience, we can build on that.”

DeLellis estimated that 10% of the 1 million units he hopes to ship of the three titles could be attributed to the studio’s previously-viewed-tape program.

DeLellis said he did not expect the push to help dealers sell off previously viewed copies of the three titles “to have any negative effect on the titles’ eventual release at sell-through prices.”

Both the original “Die Hard” and “Die Hard II” will go on moratorium immediately after the Jan. 31 street date for the sequel.

In a separate announcement at the same press conference, CBS/Fox unveiled a six-minute feature that will appear at the beginning of “The Rocky Horror Picture Show.” The additional footage features scenes of audience participation at theatrical showings of the movie and includes a promotion for the national “Rocky Horror” pop club.

A two-minute, specially created music video for the song “Time Warp” will appear at the end of the tape.

“Rocky Horror” will be released Nov. 8 at $59.98.

“The entire concept behind the cassette release was to make it an event, just like the theatrical showings,” DeLellis said. “The additional material will make the cassette more of a collector’s item.”

The additional material was culled from footage compiled over the years by film’s producer, Lou Adler. CBS/Fox also announced special anti-piracy efforts being implemented for “Rocky Horror.” The cassettes will sport “lipstick-red” doors and tape hubs and a color label. A laser-impressed insignia will also be placed on the cassette door.

The tapes will also carry the Macross anti-piracy signal.
Leonard Bernstein Dies at 72
(Continued from page 1)
poser, pianist, and educator, Bernstein used his personal magnetism to inspire musicians and audiences alike. He was also known for his off-the-cuff, unpolished public speaking, and his knack for capturing the mood of his listeners. Bernstein's music reflected his deep-rooted belief in the power of music to connect people and to inspire change.

The New York Philharmonic's music director from 1958 to 1991, Bernstein was a pivotal figure in the world of classical music. He was known for his intense energy on the podium, his ability to lead orchestras to new heights, and his passion for education. He was a champion of contemporary music, commissioning works from composers like John Cage, Philip Glass, and Steve Reich.

Bernstein's influence extended beyond the concert hall. He was a tireless advocate for music education and was a prolific author, with his book "The Joy of Music" becoming a bestseller. He was also a vocal supporter of civil rights and peace, and his musical works often reflected his political beliefs.

Among the nearly 100 Bernstein recordings in the current DG catalog are a number of his own compositions as well as works by Mahler, Beethoven, Haydn, Mozart, Tchaikovsky, and others. Many of his DG recordings were made with the Vienna Philharmonic and Deutsche Grammophon, whom he considered his home and the world's foremost copland interpreter.

Three new DG discs are scheduled for November release: Tchaikovsky's "Romantic and Suite" Symphony Nos. 2 and 3, and Shostakovich's Symphony No. 5. Also on the agenda are two new recordings with the New York Philharmonic, including a performance of Beethoven's "Emperor Concerto" with Daniel Barenboim and a recording of Mahler's Symphony No. 8 "Symphony of a Thousand." These and other projects will continue Bernstein's legacy of bringing the world of classical music to a wider audience.

Jazz Great Art Blakey Dead at 71
(Continued from page 6)
public. He was himself a messenger of the highest human ideologies, of love, and of joy, and he brought an ascetic ideal to the portrait of America to the world."

Years before he mastered the art of discovering new talent, Blakey, then a mind at the end of the street, apprenticed with Mary Lou Williams, Fletcher Henderson, and Billy Eckstine. He only got into the red-hot band in the mid-'40s that he became associated with the movers of modern jazz—Cubber Gordon, Fats Navarro, Dizzy Gillespie, Miles Davis, and others.

After that group disbanded, a mere three years after its inception, Blakey led a 17-piece aggregation that he dubbed the "Jazz Messengers," the first of many units boasting that name. Soon thereafter, he spent time in Africa, where he learned several West African drumming techniques and evolved his own stylistic trademarks.

Performer Max Roach, who first heard the group in 1944, later said, "When I first heard the York's famed 52nd Street, feels he was a true innovator. He was undoubtedly one of the most original drummers of all time, as profound and original as Thelonious Monk. He heralded a new day for the instrument. So many of his touches became a signature. Even the way he played quarter notes. His was an unmistakable sound."

On June 2 and 3, 1945, as "le was instantly recognizable. His press rolls were just one of the things you expected from him. But really, he was one of the guys who invented the jazz style of idiomatic. For that, we're all indebted."

In the mid-'50s, Blakey launched a recording deal with the Blue Note label, that not only stands as his lasting legacy but that documents the development of hard-bop as a definable subgenre. "The Jazz Messengers At The Cafe Bohemia" and "A Night At Birdland" were among those brilliant first efforts. Later in the day, the group, featuring Morgan, Timmons, and Shorter (arguably his best band ever) existed almost as an unheard-upon high standards for swinging acoustic interplay. "A Night In Tunisia" and "The Big Beat" capture that group's height of the peak of its powers. Subsequent editions of "Birdland" and "Blue Note" suffered no loss of recording acumen, as shown by "Buhaina's" "A Night In Tunisia," and "Blue Bird," with Hubbard replacing Morgan.

In later years Blakey recorded for various labels, including Riverside. Albums like "Uptown" and "Koys" have been reissued as part of Punjab's JOC series. More recently, still, his albums "On The Year" and "In Time" are prized, featuring the modern-day front line of Marsalis and Watson. Blakey is survived by four daughters and four sons.

Boston Man Claims to Own Stake in New Kids
(Continued from page 10)
moré time to formulate an appropriate response to the characterland should not be construed as any
concession to the claims.

"There was never any written or oral agreement with Fort or Martoro-
no," Flakay says.

Furst and Martorano were in
volved in business partners in several
land deals in 1987. According to published
reports, Martorano has been linked to
organized crime by law enforcement
officials and served jail time after be-
ing convicted as an accessory to a
murder in 1966. In 1978, he was con-
victed for loan-sharking and for his
role in a loansharking and gambling
scheme.

Starr says he met Martorano "once or twice" after he met Furst, but has no recollection of them. He has admitted giving New Kids concert tickets and tour jackets to Furst, who was frequently seen at the group's concerts, and adds, "I always gave tickets to anybody that asked and I gave tour jackets to every radio station in the country.

Court records show that Starr, Furst, and Martorano's son, James A. Green, formed two production/com- management corporations—Furst-Starr Management Inc. and Furst-Starr Productions—shortly after Oc-
tober 1989 when the partnership was allegedly dissolved. No business records have not indicate the companies had any dealings with New Kids. According to "Green" group's tumors, but because Maurice didn't want Martor-
ino's name to appear on the incorpora-
tion papers."

Pagni also says the New Kids part-
ership issue did not surface sooner
because "as recently as November of
1989, Maurice kept telling [Furst] that the partnership was all but over. He said that the money hadn't been paid yet. Shortly after that, Maurice told [Furst], "We don't have a partnership" with the New Kids."

Maurice ran a recording, produced by his company, "The Work," and was involved in a number of lawsuits regarding his share of the group's profits. He claimed he was not a partner in the group and that he had no lien on the group's assets.

Pagni also says the New Kids partnership was never a legitimate business arrangement, and that the group's profits were not divided equally among the partners. He claims that Furst and Martorano controlled the group's financial affairs and that they were not transparent with the other partners.

Pagni also claims that Furst and Martorano were involved in a number of illegal activities, including fraud and racketeering, and that they used the New Kids as a cover for their criminal enterprises.

In a civil lawsuit filed in September 1991, Maurice claimed he was owed $400,000 in unpaid royalties and $300,000 in profits. Pagni said that the New Kids had paid $500,000 to Maurice in 1990 and that the group had no further financial obligations to him.

Pagni also claims that Furst and Martorano were involved in a number of illegal activities, including fraud and racketeering, and that they used the New Kids as a cover for their criminal enterprises.

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>LABEL &amp; DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<td>THE RAZORS EDGE</td>
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<td>HEART &amp; COTTLE, 91.820 (9.98)</td>
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<td>ATOMIC BOOM</td>
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<td>LITTLE DON'T HURT 'EM</td>
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<td>GEORGE MICHAEL</td>
<td>LISTEN WITHOUT PREJUDICE VOL. 1</td>
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<td>MARIAN CARR</td>
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<td>I'LL GIVE MY ALL TO YOU</td>
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<td>JOHNNY GILL</td>
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<td>HEROES &amp; FRIENDS</td>
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<td>WHISPER SANSAMILE, 9.98 (9.98)</td>
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<td>WORLD CLiQUE</td>
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<td>MIDNIGHT STROLL</td>
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<td>SHAKE YOUR MAKER</td>
<td>61</td>
<td>WHISPER SANSAMILE, 9.98 (9.98)</td>
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</table>
Joe Sample follows last year's best-selling Spellbound ("U-Turn," "Seven Years Of Good Luck," "Leading Me Back To You") with a bold new album. From gorgeous ballads to fingerpoppin' funk, Joe delivers a message that can touch us all.

featuring "I'll Love You"
and "Strike Two"

Available On Warner Bros. Cassettes, Compact Discs and Records

Produced by Tommy LiPuma.
Management: Patrick Rains & Associates
when video dealers buy a minimum of 12 tapes of "Tracy," they will get a "sell-off" kit, enabling them to offer the rebate program. When consumers mail in a rebate coupon, cash register receipt and proof of purchase (the old rental "Dick Tracy" cassette packaging), Touchstone will mail them a $3 check and a fresh "Dick Tracy" box. Dealers can start selling off used copies any time after the street date. When the title hits the rental marketplace, Mechanic says, the studio will support it with a substantial campaign, including 3D counter cards, 3D stands, shelf talkers, five-and-a-half-foot banners, and co-op advertising.

The sell-through campaign will kick in early in 1991 when rentals begin to taper off. The studio will generate new support materials, including a national print advertising campaign, counter units with $3 rebate pads, shelf talkers with rebate pads, sell-off banners, consumer sign-up sheets for pre-purchase of previously viewed cassettes, and six months of co-op ad support including the Academy Awards period. "Tracy," he adds, is not expected to be repressed as a catalog sell-through title until the fall of 1991.

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Cinema: While "Larry" is on trial, the Hollywood studio industry will be under scrutiny. (Continued)

"We're not going to let this go to the curb," says a law firm source. "We will take it all the way to the Supreme Court." (Continued)

**MCA up in arm**

Cinema is not the only company that is willing to consider a jewelry-box solution. Luke Lewis, senior VP/GM of audio distribution for MCA, says industry rumors that MCA favors dispensing with the outer package. He says, "It's one of the possibilities if we don't come up with an alternative package. But there are no plans in reference to specifically doing that.

Meanwhile, MCA Records has released a new album in the U.S. by children's artist Raffi without a CD longbox, in compliance with the terms of his contract with the label. The company, which recently signed Raffi, is also reclassifying the artist's catalog product sans longbox.

According to NARM, 89% of its member retailers favor some alternative to the CD longbox. "You can't just trash a jewelry box into the American record retail business overnight," says Russ Solomon, president of Tower Records in Sacramento, Calif., which is planning expansions into the global market.

"Raffi show me how I'm going to give the kids the options on the packaging," he argues. "If we give up on that, we should consider the option of jewelry-box-only.

As to the question of offering a re-
Chile Amnesty Concert Embraces 'Hope'

BY THOM DUFFY

NEW YORK—Santiago, Chile, the site of political torture and executions in the 1970s, was filled with music Oct. 12 and 13 as an all-star bill staged two benefit concerts for Amnesty International, the human rights organization.

The concerts, dubbed "From Chile: An Embrace of Hope," were headlined Oct. 12 by New Kids On The Block and Oct. 13 by Sting and Peter Gabriel. Also performed were Lou Reed, Browne, Ruben Blades, Wynton Marsalis, Sinead O'Connor, the Chilean and Argentinean ensembles Los Títeres, and Fernando Saunders and Luz Casal.

While Sting, Gabriel and O'Connor have been frequently heard on behalf of Amnesty International or other social causes, the political concert was a first for the New Kids. One observer at the event conceded there was skepticism about the involvement of the young pop stars, "but they won a lot of new respect among the other artists after their performance."

More important, according to Al executive director John G. Healey, the group's fervently received performance allowed Amnesty International to draw in new, younger audience to its human rights message.

Healey says the concerts at the National Stadium in Santiago resulted from the Chilean government's decision to civilian rule after 17 years under General Augusto Pinochet. Chilean President Patricio Aylwin, who took office in March, has taken some steps to address the nation's long history of human rights violations during military rule.

Efforts to bring Amnesty International's worldwide tour to Chile in 1988 were thwarted at that time by the military government. At the Oct. 13 performance, Sting closed the show with his song "They Dance Alone (Gueca Solo)," written for the more than 700 Chilean political prisoners who "disappeared" under that military rule. Mothers of those prisoners, whose dance of grief is described in the song, surrounded Sting on stage and remained, standing silently, as the musicians concluded and left the spotlight.

The concerts, which drew more than 40,000 fans each night at an average ticket price of $21, were broadcast by Spanish television, which broadcast the event live. There are no plans for a U.S. re-broadcast, audio or video release.

According to Healey, the awareness created by the shows caused a revolution in the membership of the Chilean chapter of Amnesty International, which, with 2,000 members, was already the largest in the Third World.
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—PROFESSOR “TINY” HAMPTON

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