Erol’s To Be New Kid At Blockbuster

BY PAUL SWEETING and BILL HOLLAND

NEW YORK—Blockbuster Entertainment, the nation’s largest video retail chain, last week announced an agreement in principle to acquire 208-store Erol’s Inc., the third-biggest U.S. video web.

Under the agreement, Blockbuster will acquire Springfield, Va.-based Erol’s for a package of cash, stock, and debt assumption valued at $40 million. If completed, the deal would increase Blockbuster’s store count to roughly 1,700, not counting the new stores it may open in the meantime.

Neither Blockbuster nor Erol’s executives would comment on how the $40 million package breaks down.

Word of the agreement sent Blockbuster’s stock up three-eighths of a point to 22 3/4, Nov. 19.

Reaching a definitive agreement and closing the deal is expected to take several months because Blockbuster intends to spin off at least some of the Erol’s locations to its franchisees operating in Erol’s market areas. Erol’s currently has stores in the Washington, D.C., Philadelphia, Baltimore, Cleveland, Chicago, Richmond, Va., and Norfolk/Tidewater, Va., metropolitan areas. The largest cluster of stores, 108, is in the Washington area.

“Closing [of the deal] will probably come in mid-January,” says Erol’s vice chairman Peggy Chitai. “Blockbuster will need a number of months, of course; from what they say, quite some time. They need to make deals with the [franchisees] store by store, market by market. As far as when the Erol’s signs come down, I don’t know... Not overnight.”

According to other sources, preliminary plans call for Blockbuster to retain ownership of approximately 30 Erol’s locations. The rest will be sold to the various franchisees.

The purchase price of $40 million works out to approximately $190,000 per store, somewhat lower than what video stores have been selling for recently.

Blockbuster is believed to have paid between $225,000 and $250,000 per store for the Applause Video chain, its most recent acquisition.

According to the Video Store magazine Top 100 list of leading video chains, to be published in December, privately held Erol’s will post gross revenues of $150 million for 1990.

(Continued on page 78)

MCA Distrib Has New Name, Bigger Staff, More Plants

BY DAVE DIMARTINO

LOS ANGELES—MCA Distributing Co. has changed its name to Uni Distribution Co. and has expanded its audio distribution staff by 50%. At the same time, it has more than doubled its audiocassette manufacturing capabilities and opened two new distribution facilities.

News of these aggressive moves comes just a few weeks before the new year—when Geffen and DGC Records are set to officially join the Uni Distribution system—and directly on the heels of the MCA Music Entertainment Group’s new international licensing and distribution deal with BMG (Billboard, Nov. 24).

As of Jan. 1, 1991, labels distributed by the newly dubbed Uni will...

(Continued on page 81)

Grammy Whammy: Milli Vanilli Sings The Blues (Honest)

BY DEBORAH RUSSELL

LOS ANGELES—Rob Pilatus and Fabrice Morvan, known to the public as Milli Vanilli, returned their Grammy for best new artist of 1989 to the Recording Academy last Nov. 30 following the revelation that the duo did not sing a note on their multiplatinum Arista debut, “Girl, You Know It’s True.” NARAS stripped Milli Vanilli of the award based on falsification of the album credits. It was the first time in 25 years that the recording academy has rescinded an award. Meanwhile, the board of the Canadian Academy of Recording Arts and Sciences is...

(Continued on page 81)

look how long

The new album featuring the hit “Don’t Be A Fool” Produced by Carl McIntosh for Top Buzz Productions

 loose ends
DANCES WITH WOLVES

AN EXTRAORDINARY FILM BY KEVIN COSTNER
AN UNFORGETTABLE SOUNDTRACK BY JOHN BARRY

AFTER THREE GRAMMY AWARDS AND FOUR ACADEMY AWARDS
FOR HIS WORK ON SUCH FILMS AS OUT OF AFRICA AND MIDNIGHT COWBOY,
JOHN BARRY PRESENTS HIS LATEST MASTERPIECE,
THE ORIGINAL MOTION PICTURE SOUNDTRACK FOR DANCES WITH WOLVES
MUSIC AS PENETRATING AS THE ECHO OF A STILL NIGHT.
ON EPIC/ASSOCIATED CASSETTES AND COMPACT DISCS.
MCA Lobby Congress On Matsushita Deal: Hopes To Allay Concerns About Japanese Takeover

BY DON JEFFREY

NEW YORK—While an MCA Inc. merger with Japan’s Matsushita Electric Industrial Co. seemed to draw closer last week, influential political figures were lobbying members of Congress concerned about another foreign takeover of a U.S. entertainment company.

Oscillations in MCA’s stock price mirrored fluctuating rumors about the merger talks. Recently, MCA shares were trading near the yearly high of almost $70. Then reports from Japan saying Matsushita executives were not meeting in New York with MCA, with Matsushita executives saying it had been expected, caused the stock to fall $3 a share amid heavy trading. But, early last week, as new reports said negotiations between the companies were indeed taking place, the stock took off again to nearly $80.

Meanwhile, attention was turning to Washington, D.C., where MCA lobbyists were trying to counter concerns that the deal would be seen as a pro-Japanese move, since last year when Japan’s Sony Corp. bought Columbia Pictures Entertainment Inc. for about $5 billion in cash and assumption of debt. The year before that, Sony acquired CBS Records for $2 billion.

MCA said the deal will go through, five of the six major record companies would have foreign parents. The other foreign owners are Thorn-EMI PLC, Philips N.V., Bertelsmann AG, and Sony. The only major recorded-music complex remaining U.S. owned would be Time Warner Inc.’s music group.

Government objections to the Matsushita deal could be softened by the political contacts of MCA chairman Lew Wasserman and of influential board members Robert Strauss and Howard Baker, both of whom held high positions in previous U.S. administrations. And, one of the lobbyists hired by MCA is Jody Powell, formerly a top aide to Jimmy Carter.

Many politicians and media executives have expressed opposition to laws and regulations that seem to favor acquisitions of entertainment companies by foreign entities over U.S. corporations. The syndication example, prohibits television networks from owning a share in the shows they broadcast. That prevents companies like CBS Inc., General Electric Inc., and Capital Cities/ABC Inc., owners of the three major networks, from making a bid for MCA, which provides TV programming. Although some observers predicted that the MCA-Matsushita merger would be wrapped up by Thanksgiving, at that time it appeared that a difference on price was still holding up the deal. Sources close to the companies have said MCA is seeking $8 billion to $8.7 billion, or $7.3 billion-$8.3 billion. Matisushita is said to be offering $7.5 billion, which would amount to a $6.9 billion price tag.

Most Wall Street analysts, however, are confident that the deal will go through, despite the volatility in the stock.

Besides, another issue that may be delaying the merger is control of MCA. Wasserman and President Sidney Sheinberg are said to be unwilling to give up the reins. Some sources say that Michael Ovitz, who is the head of the most powerful talent agency in Hollywood and is representing Matisushita in the merger talks, may be seeking a stronger role in a new Japanese-owned MCA.

MCA’s music group recently formed a joint venture with Victor Co. of Japan Ltd., which is 51%-owned by Matsushita.

(Continued on page 78)
RIAA Digs In For Labeling Battles
Group Prepares For Expected Next Wave

BY BILL HOLLAND

WASHINGTON, D.C.—The Record- ing Industry Assn. of America, during the full of recesses in state legisla- tures, has been quietly laying the groundwork to battle what it expects to be another spate of state-mandat- ed labeling bills in 1991.

The RIAA is gearing up because legislators in Louisiana vowed to re- introduce labeling bills, and industry sources indicate there is a strong probability that record-labeling legis- lation or new sound-recording amendments to existing obscenity laws will be reintroduced in Pennsyl- vania, New Jersey, Florida, Missouri, and Arizona.

About a number of lawmakers in other states have said they will once again sponsor labeling bills this year if they are not satisfied with volun- tary industry efforts.

The results of recent elections did not alter the labeling-bill forecasts, says RIAA.

Legislators now familiar to the in- dustry for their crusades for mandat- ed decency may come to the fore again, RIAA warns, as well as “new faces” who have not overlooked the publicity that embracing the labeling issue brings.

In its state-by-state report, the trade group documents not only past legislative history and committee member votes as well as the viewpoints, positions, staff, and phone numbers of chairpersons and key legislators on committees, among other items. Each entry also includes a full file of state newspaper articles and edito- rial columns pro and con on the issue.

The trade group is updating post- election party majority shifts, if any, and committee membership changes.

It breaks down states into four tiers: those where lawmakers are expected to reintroduce bills; those that introduced bills last year and have said they will look at the is- sue again this year; those that have not yet introduced bills but whose legislators say they might; and those whose lawmakers have been quiet on the issue.

“The industry was taken off-guard when the issue just kept growing last year,” says Michael Cover, RIAA di-

(Continued on page 71)

Trade Groups File Piracy Complaint Against Thailand

WASHINGTON, D.C.—With an es- timated $90 million in annual sales now being lost to rampant piracy in Thailand, the Recording Industry Assn. of America and the Motion Picture Export Assn. of America filed a Section 301 trade complaint against the government of Thailand Nov. 15.

The filing could result in retaliatory action, as well as “new faces” who have not overlooked the publicity that embracing the labeling issue brings.

The complaint, issued through the International Intellectual Prop- erty Alliance, is expected to be ac- cepted and acted on by U.S. Trade Representative Carla Hills. That will then trigger a USTR investiga-

Bills is empowered to begin retali- atory trade restrictions against

Thailand if the investigation by the USTR fails to change Thai policy af- ter a one-year period.

Inmates had hoped the leverage of recent pressure on Thailand would have precipitated a response before the filing.

“Thailand has copyright protec- tion laws on the books,” says RIAA president Jay Berman. “They just haven’t enforced them. We were somewhat hopeful that we’d finally see some response before it came down to this.”

However, until the period of fed- eral government investigation ends, the affected industries must endure the results of even more months of Thai goods lining up and waiting to be sold.

(Continued on page 71)

Berry Sees Racism In Search Of His Home
Rocker Faces Trial On Drug, Child Abuse Charges

BY PHYLLIS STARK

NEW YORK—Rock ‘n’ roll legend Chuck Berry has filed a complaint against Missouri prosecutor who led a search of his home during the summer in which approximately two grams of marijuana and more than $13,000 in cash were seized. Follow- ing the search, Berry was charged with one count of felony possession of marijuana and three felony counts of child abuse. The latter charges stemmed from the discovery of three videotapes of women, allegedly mi-

ciners, using the restroom in a restaur-

Bills was found guilty Oct. 3 of peddling obscenity for selling a copy of 2 Live Crew’s “As Nasty As They Wanna Be” to an undercover Broward County deputy.

Convinced for the misdemeanor count carries a possible $1,000 fine and a year in jail. Freeman is ex-

tected to be sentenced within the next two weeks.

Looking rejected but sounding defiant, Freeman emerged from the county courtroom declaring he was not concerned about the sentencing. “I still say that 90% of the Ameri-

can people are behind me,” he said.

Defense attorney Bruce Rogow said he was “disappointed, but not surprised” by the latest decision handed out by Broward County Judge Paul Backman. Rogow said he planned to file an appeal, adding he “was confident of the outcome.”

Rogow added that Freeman should be tried anew because Back-

man told jurors to disregard testi-

mony from Freeman’s expert wit- nesses.

“That went to the heart of our case,” Rogow said, “because our case was solely expert testimony. The judge respects the jury’s ver-

dict—as well he should—except in this case, telling the jury in the end

(Continued on page 71)

Gold “Water.” Atco executives present recording group Bad Company with a gold plaque for the group’s current album, “Holy Water.” Shown in front row, from left, are Todd Krier of the marketing dept., Ken Backman, national album director, Arto; Rick Tooton, director of promotion, ESP Management; and Steve Snedeker, national video and new music director, Atco. Shown in back row, from left, are Ted Grein, executive VP/administration and operation; Atco; Joey Ryan, former national promotion manager, Atco; Harry Palmer, executive VP/GM, Atco; Derek Shulman, president, Arto; Phil Carson, manager, Bad Company; Simon Kirke, Bad Company; Craig Lambert, VP of promotion, Atco; Brian Howe, Bad Company, Jim Coffman, director of marketing, Atco; Barbara Skydell, executive VP, Premier Talent Agency, and Jim Koplik, president, Metropolitan Entertainment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records names Diane Gentile national director of video/national rock promotion in New York; Jordan Katz associate regional- marketing director East Coast in New York; Alan Butler senior direc- tor of national promotion and artist development in Nashville, Mike Dun- gan national director of marketing and sales in Nashville, Russell Sicklick director of packaging liner copy and credits in New York, Dan Shapiro manager of production, and Ramona Simmons manager of office services in Nashville. They were, respectively, associate director of rock promotion; regional marketing director East Coast; director of national country pro- motion; Midwest regional marketing director, and manager of liner credits and copy for the company. Renert was account executive at Shorewood Packaging, and Simmons was executive assistant for the company.

Atlantic Records in New York names Stan Silk senior director of produc- tion and Michael Resnick senior director of business administration. They were, respectively, director of production, and director of royalties for the company.

Mary Hamilton is named director of creative services for RCA Records in Nashville. She was art director for the company.

Barbara Warnock is named director of print media for CBS Records in New York. She was assistant to the director of print media at the label.

Dana Keil is named associate director, national secondary promotion, for Columbia Records in New York. She was promotion manager, secondary markets, for the company.

PolyGram names Lynne Lubash manager of publicity in New York, Marty Maidenberg manager of publicity in New York, and Susan Deneau publicist in Los Angeles. Lubash and Maidenberg were publicists for the company, and Deneau was director of publicity for Columbia Records.

Chameleon Music Group in Hawthorne, Calif., names Angela Lang manag- er of media and artist relations and Dave Resnik manager of A&R. They were, respectively, media coordinator for the label, and musician/producer.

PUBLISHING. Stanley H. Schneider is named VP of legal and business affairs for BMI Music Publishing. He was senior counsel in charge of legal and busi- ness affairs for the company.

Jody Gerson is named VP/GM of West Coast creative operations for EMI Music Publishing in Los Angeles. She was VP of creative operations for the company.

ASCAP in Chicago names Debra Cain director of member relations/Mid- west and George Sarikos senior membership representative. They were, re-

pectively, associate director of member relations for the society, and enter-
tainment attorney.

RELATED FIELDS. Tom Hunter is named VP of international programming for MTV Music Television in New York. He was VP of music programming for the company.

Jeb Brien is named VP of production for CBS Video Music Enterprises in New York. He was an independent director of music video.

Terese George is named coordinator of public information for the Country Music Assn. She continues as editor of CMA’s monthly magazine, Close Up, in addition to her new duties.
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.

Because as explosive and exciting as the 60s were, the 
70s had plenty of great Pop music and "Hot" chart 
to,too.

Like ongoing chart successes by superstars and 
supergroups such as Neil Diamond, Elton Presley, Stevie 
Wonder and Tha 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 
music with Donna Summer, The Bee Gees and the 
disco craze... combined with a varied mix... consis-
tently charted major artists - Chicago, Billy Joel, Fleet-
wood Mac, Linda Ronstadt and The Eagles, just to men-
tion 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 mellows, easy-listening sounds of 
Barry Manilow, Helen Reddy and The Carpenters... and 
heavy Soul infusions by James Brown, Aretha Franklin 
and Marvin Gaye.

THE CHART ENTHUSIAST'S DREAM BOOK

Remember, unlike other Record Research books, Bill-
board Hot 100 Charts - The Seventies is not a compila-
tion or condensation of chart data and statistics.

This is a complete collection of 520 actual, mint-
condition "Hot 100" charts in their entirety, repro-
duced 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 70's 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 profes-
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U.K. Gov’t Questions CD Pricing
But Agency Denies Probe Of Profiteering

BY JEFF CLARK-MEADS

LONDON—The U.K. government’s Office of Fair Trading has asked six record companies here for an explanation of compact disc prices.

However, newspaper reports of an investigation into profiteering are being played down by both government officials and record companies.

A Sunday newspaper here reported that the OFT was taking the long running public row about CD costs a stage further by probing into allegations of excessive margins.

However, a spokesman for the OFT says this is definitely not the case. He says all that has been done is that the record companies have been asked to supply a breakdown of CD costs and profits.

“The word ‘investigation’ is too strong,” he states. “High prices as such is not something we can do anything about. We become concerned only if somebody is keeping prices high by artificial means.”

The fact that we have written to several record companies suggests that we don’t think a cartel is being operated.

“We are not singling out compact discs as a special case. Yesterday we were looking at electric shavers, which appear in all the shops for about the same price.”

For its part, the British Phonographic Industry is becoming exasperated by the continuing public debate over CDs. It is still smarting from an attack by the Consumers’ Association, the body that alerted the OFT—and is unhappy about what it terms “a rash of comparisons to Houston.”

(Continued on page 80)

Stein, Warner Bros. Reach Agreement On New Contract

BY THOM DUFFY

NEW YORK—Warner Bros. Records has negotiated a new contract with Sire Records founder and president Seymour Stein after filing—and then withdrawing—a federal suit claiming Stein threatened to jump to an unnamed rival label.

Sire’s discovery of artists such as Madonna, the suit filed in U.S. District Court in New York states “possesses unique and extraordinary talents in discovering new performing artists and new musical trends in the record industry. His defection would cause irreparable injury to Warner.”

The Sire roster also includes the B-52’s, the Cult, Depeche Mode, Iggy, Parliament, the Replacements, and Talking Heads.

The suit was not served on Stein and was immediately withdrawn because a new pact was reached by Warner Bros. and Stein, according to the new agreement, the outcome and from everything

I know from my personal conversations with Seymour, it pleased him to be associated with the outcome and from everything I know from my personal conversations with Seymour, his new arrangement with Madonna as the female soloist with the most No. 1 hits in pop history. And Houston’s album of the same name was No. 22 to No. 5 in its second week on the Top Pop Albums chart. It followed his four previous albums of 1990: New Kids On The Block’s “Step By Step” was No. 1 after two weeks; Madonna’s “I’m Breathless” was No. 3 and George Michael’s “Listen Without Prejudice Vol. 1” also was No. 5.

“I’m Your Baby Tonight” is, amazingly, the first No. 1 pop hit for ace writer/producers L.A. Reid & Babyface, who have amassed 17 No. 1 hits on the Hot R&B Singles chart since June 1987. The smash reaches No. 1 by dislodging the latest single by Mariah Carey, who exploded this year amid a raft of comparisons to Houston.

The good news on Houston’s album and single couldn’t come at a better time for Arista Records. It marks a welcome attention away from the Milli Vanilli fracas—the music industry’s answer to the Alaska oil spill.

TWO COUNTRY albums are listed in the top 20 on the pop charts for the first time in more than seven years. Garth Brooks’ “No Fences” dips from No. 16 to No. 17, while Clint Black’s “Put Yourself In My Shoes” veers from No. 48 to No. 18 in its second week. It’s the first time that two country artists have appeared in the top 20 since April 1985, when Alabama scored with “The Closer You Get . . .” and Kenny Rogers weighed in with “We’ve Got Tonight.”

Black’s album has already surpassed the No. 31 peak of his previous release, “Killin’ Time.” It’s the first country album to reach the top 20 on the pop chart in just two weeks since the Dolly Parton/Linda Ronstadt/Enyvloyn Hull collaboration, “Trio,” in 1987.

FAST FACTS: Madonna’s “The Immaculate Collection” is the top new entry on the pop album charts at No. 32. It’s the first greatest-hits set by the artist who has dominated and defined pop radio in the seven years since the burst to stardom with “Holiday.”


Phil Collins’ “Serious Hits . . . Live!” vaults from No. 49 to No. 23 in its second week. . . . Another hot live album, Paul McCartney’s “Tripping The Live Fantastic,” leaps from No. 52 to No. 26. The set is

Houston’s ‘Baby’ Bounces To The Top;
Country Discs Climb The Pop Ladder

WHITNEY HOUSTON lands her eighth No. 1 single on the Hot 100 with “I’m Your Baby Tonight,” which has been a rollicking success throughout the country music charts.

The good news on Houston’s album and single couldn’t come at a better time for Arista Records. It marks a welcome attention away from the Milli Vanilli fracas—the music industry’s answer to the Alaska oil spill.

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Paul Simon To Hit The Road

World Tour Will Review His Career

NEW YORK—Paul Simon’s world tour, slated to begin in January, will offer a retrospective of his career as well as promote his hit Warner Bros. album, “The Rhythm Of The Saints.”

The tour will be promoted by the BCL Group and produced by the Radoff/Zysblatt Organization, the team behind the record-breaking Rolling Stones’ world tour.

“This tour will include material from the Simon & Garfunkel days all the way up to The Rhythm Of The Saints,” Simon says. He announced the tour Nov. 15, 20 years to the page 80}

by Paul Grein

1. . . Fellow teen hotshots New Kids On The Block have four albums on this week’s chart more than any other act. In second place with three: Mannheim Steamroller.

2. . . Debbie Gibson’s third album, “Anything Is Possible,” opens at No. 87.

3. . . “Electric Youth,” logged five weeks at No. 7.

4. . . “Because It’s Christmas” bows at No. 113. It’s the first Christmas album by the artist, whose “It’s Just Another New Year’s Eve” was one of the few holiday standards to emerge in the 70s.

5. U.S. singles chart. It followed his four previous albums of 1990: New Kids On The Block’s “Step By Step” was No. 1 after two weeks; Madonna’s “I’m Breathless” was No. 3 and George Michael’s “Listen Without Prejudice Vol. 1” also was No. 5.

6. “I’m Your Baby Tonight” is, amazingly, the first No. 1 pop hit for ace writer/producers L.A. Reid & Babyface, who have amassed 17 No. 1 hits on the Hot R&B Singles chart since June 1987. The smash reaches No. 1 by dislodging the latest single by Mariah Carey, who exploded this year amid a raft of comparisons to Houston.

7. The good news on Houston’s album and single couldn’t come at a better time for Arista Records. It marks a welcome attention away from the Milli Vanilli fracas—the music industry’s answer to the Alaska oil spill.

8. TOWN two country albums are listed in the top 20 on the pop charts for the first time in more than seven years. Garth Brookes’ “No Fences” dips from No. 16 to No. 17, while Clint Black’s “Put Yourself In My Shoes” veers from No. 48 to No. 18 in its second week. It’s the first time that two country artists have appeared in the top 20 since April 1985, when Alabama scored with “The Closer You Get . . .” and Kenny Rogers weighed in with “We’ve Got Tonight.”

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The Vaughan Brothers
"Family Style"
Retail Absorbs Rising Tide Of Country Hits

■ BY DEBBIE HOLLEY and EDWARD MORRIS

NASHVILLE—There are more than twice as many frontline country albums on the market in the second half of this year as there were in the same period last year. But there’s no more equal to much? Label leaders consider the question academic, since the product is out there and has to be dealt with, but some of them also contend that the high quality of the product, and the opportunity to expose it to the public, as well as to broaden the market for country records.

While country radio programmers say they have strong interest as about as far as they can go (see story, page 1), retailers aren’t yet sounding the alarm. If a title is a hit, they say, there’s always bin space for it.

According to a Billboard survey, the major country labels will have released 79 frontline albums between July 1 and Dec. 31 of this year. During the same period in 1989, the total was 38 albums.

Capitol—Records—which absorbed the Universal roster and also formed an alliance with SBK Productions—will account for most of the increase, rolling out 24 albums in the second half of the year. Other new titles have come from the three country majors: Arista, Curb, and Atlantic.

Supporting the notion that the market is congenial to more country titles is the fact that it is the period when the likes of Garth Brooks, Clint Black, and the Kentucky Headhunters all went platinum-plus on their first albums. And first-timers Alan Jackson, Travis Tritt, and Lorrie Morgan are well past gold. Some observers contend that these acts are attracting younger buyers who would normally steer clear of country releases.

Billboard’s current Top Country Albums chart seems to confirm that retail is open to a lot of new product. Besides the megaselling stars listed above, the chart lists high-ranking entries by K. Chesney (No. 15) and Joe Diffie (No. 30), both of whom have just come off their first singles; Texas Tornadoes (No. 34), who have had virtually no singles success; and developing artists Doug Stone (No. 29) and Carlene Carter (No. 27).

Jim Powers, VP of sales for Hand- leman, Troy, Mich., speculates that country labels may have pounced on the softness in the pop-music market to unleash new titles. “There’s no problem [at retail],” he says. “As long as they’re meaningful releases. Sometimes they break artists who aren’t ready for us yet...if it’s good for me, I buy it.”

He says he wasn’t aware that there was a substantial increase in country offerings.

The reaction is the same at Wax- man, who represents 130 Disc Jockey stores. “We’re certainly not feeling any crunch,” reports head buyer Harold Guilfoil. “I think the biggest problem we’re finding is de- ciding if every new title that comes out is a title that needs to be brought in right away.”

‘Whatever the demand is, that’s what we’ll make the room for.’

But, he says, he can recall few country titles lately that have sold below expectations. Those that he says, were “passed around to [our] better country stores.”

Disc Jockey bin space is not limited by musical category, he says. “If [a release] warrants it, we’ll try to make it cooperate and have a chance to be product-sensitive. We want to be as in- volved in the labels’ works as they are.”

John Rose, music buyer for West- ern Merchandisers, Amarillo, Texas, also finds nothing to complain about. He says the remarkable sales success of Brooks and other country artists has broadened the market. “And as in most marketplaces, whatever the demand is, that’s what we’ll make room for.”

“Retail has absorbed all of this [in- creased flow of product],” contends Joe Mansfield, Capitol/Nashville’s VP of marketing and sales, “and we’ve done very well. Just look at the charts as the pop charts as well as country.” He says that Brooks’ second album, “No Fences,” for ex- ample, is outselling all but four other discs on the Capitol Country pipe- line, and he notes that “CEMA re- cently had eight of the top 10 [al- bums] on the Billboard pop charts.

A word of caution

RCA, which has five albums out in the second half, will continue to be cautious in releasing product, accord- ing to label chief Jack Weston. Each album, he explains, is usually mined for five singles, a practice that there normally is a gap of a year and a half between albums for an RCA act.

“I don’t think the strategy of put- ting more product out and thinking that you’re going to get more [sales] out the door is what that works,” Weston observes. “I think there is a finite number of spaces on the floor for product to be placed in a finite number of spaces in the stores.” Still, he adds, “I think this is a hit-driven business.” And, he main- tains, “There is an increasing pressure to stop the hits from getting through.”

“Do we have too many records out there?” Warner Bro. Nicks Hol- land asks rhetorically. “No, I don’t think we do. What it really boils down to in the long run is ‘May be the best record won’t be mine.’ I’m more worried about my stuff and less about what somebody else is doing.”

He agrees that it would be ideal for a label to schedule its releases—(Continued on page 81)

Country Label 16th Avenue Shuts Down

NASHVILLE—After 3 1/2 years of operation, 16th Avenue Records has closed its doors. At the time of its launch in 1990, 16th Avenue consisted of Charley Pride, Can- yon, John Conlee, Dianne Davis, Donnie Kees, and Randy Van- Warmer.

Jerry Bradley, who served as 16th Avenue’s president, will con- tinue to serve as GM of the success- ful Opryland Music Group, of which the label was a division. Opryland Music’s publishing arm consumers the venerable Acuff- Rose catalogs and currently numbers MCA artist Skip Ewing and RCA artist Aaron Tippin among its writers.

Seven people lost their jobs in the closing, including B.J. McEl- weary, the label’s marketing and sales director; Johnny Mitchell, regional promotions manager; Bart Al- mard, promotions coordinator; Dawn Garberon, McElwee’s secretary; and regional rep.

A press release announcing the record company’s demise blamed a lack of “the sustained radio suc- cess essential to building and sup- porting a label” for the label’s recent closing. CEMA recently consummated a distribu- tion deal with Curb. Prior to that, its product had been distributed by CEMA. Although it continued to release singles and music vid- eos, 16th Avenue did not place any albums on the market in 1990.

EDWARD MORRIS

‘Tis The Season For Newer Acts, Dance Artists

■ BY LARRY FICK

NEW YORK—After a three-month deluge of releases from platinum-level artists, major labels are ending 1990 by issuing titles that emphasize new and de- veloping acts—with a few great- ers looking to tone it down for the last-minute holiday retail action.

Atlantic is betting heavily on “Power Of Ten,” the second al- bum by David Foster. Most noted for his work as the producer and songwriter of pop/AC hits for artists including Chicago and Barbra Streisand, Foster has en- listed the vocal aid of Bryan Ad- ams, Loverboy’s Mike Reno, and Natalie Cole for this set, due Dec. 5. Cole is featured on the set’s first single, “Grown-Up Christ- mas List,” which will be serviced to radio Wednesday (26).

Miami-based pop/freestyle act Wild Boyz returns Dec. 4 on Epic, after a two-year absence, with “Journey Home.” The group’s last self-titled effort spawned three Top 10 hits and the Hot 100 smash “Baby I Love Your Way/Freebird.” Now fronted by singer Erin Michaels, the group is playing early radio inroads with an R&B ballad rendition of the 10cc nugget “I’m Not In Love.”

On the greatest-hits front, compilations are coming from Geffen’s Peter Gabriel, “Shaking The Tree” (16 Golden Greats) (Dec. 4); Warner/Slash act the Blasters, “The Blasters Collection” (Dec 11); and Epic’s the Ro- manics, “What I Like About You” (Dec. 4).

Madonna fans will be treated to “The Royal Tour” a special-edi- tion package being issued Dec. 4. It includes the recently issued “Immaculate Collection” and her forthcoming video compilation.

In a season filled with boxed retrospectives, this month’s entry is “Christmas With Bing” by Bing Crosby, released Dec. 4 on Mercury. The set spans the entire career of the legendary country artist. (Continued on page 81)

Mass Merchants Stocking All-Star Christmas ‘Gift’

■ BY TRUDI MILLER

NEW YORK—An all-star Christ- mas benefit album is bypassing record retailers and is instead being sold via mass merchants.

The album, titled “The Christ- mas Album—A Gift Of Love,” fea- tures such artists as Dione War- rick, Barry Manilow, Kenny Rogers, Mick Fleetwood, and Belinda Carlisle performing Christmas standards. It was released Nov. 20 by Children’s Records, a division of the San Diego Children’s Hospi- tal Foundation. Proceeds will go to children’s hospitals across the country—says Children’s Hospital media relations coordinator Mark Morrelli.

In the San Diego area, the album is being carried by 7-Eleven stores, a flower shop chain called Nurs- eryland. Dean’s Photo, PostalAn- swers, the Planned Parenthood store, and participating Star Sys- tem Inc. member banks—but no music retailers, says Morrelli.

“It’s not our intention to com- pete with other product,” says Morrelli. “If you walk into a 7-Elev- en, you see the red and green dis- play for the album—it just blurs at you from the counter. If it was in a record shop, it would be lost among a lot of very good records. I think it’s a very good strategy in marketing the album in a nontraditional way.”

But, although the album is not being targeted at music retailers, such retailers are not barred from car- rying it; each participating hos- pital has been sent a shipment of the album and is marketing it individ- ually. But as in San Diego, the hos- pitals all seem to be going the mass-merchant route. “I don’t know of any music retailer that’s carrying it, and we haven’t gotten any inquiries from music retail- ers.”

The album retails for $12.95 on CD and $8.95 on cassette; it is not available on vinyl, says Morrelli. The album can be bought by calling 800-678-9225.

Along with in-store displays, Morrelli is promoting the album via radio. (Continued on page 78)

Publisher Says Winwood Song Really A ‘Roadrunner’ Ripoff

■ BY CHRIS MORRIS

LOS ANGELES—Stone Agate Mu- sic, a division of Bobette Music Co., has filed a lawsuit charging that Steve Winwood’s 1968 hit, “Roll With It,” infringes on the copyright of “I’m A Roadrunner,” a 1965 hit afforded wide exposure by Junior Walker & the All Stars.

The suit, filed Nov. 19, names Win- wood as solo artist and “Roll With It”; co-writer Will Jennings; publishers F.S. Music Limited, Willin’ David Music, and Blue Sky Roder Songs; publishing administrator Warner-Tamerlane Publishing Corp; and

High Achiever. Handlerman Co. chairman David Handlerman receives B’nai B’raith’s highest honor, the Lifetime Achievement Award in Human Relations, at a recent ceremony at New York’s Marriott Marquis. Shown, from left, are the honoree, Thomas Pickering, ambassador to the United Nations; Mickey Granberg, co- chairman of the event; Handlerman; Cy Leslie, co-chairman of the event; and Walter Yelnickoff, honorary chairman of the event. (Continued on page 81)
Big Egos Don’t Help Label Executives
THIS INDUSTRY IS ABOUT MUSIC

BY JAC HOLZMAN

Before the advent of the longplaying record and the modern music business, an art form and a type of music that was universal in nature transcended borders was a rarity. Only classical music was pervasive. Yet today, an American or English or Spanish artist can be heard, appreciated, and loved throughout the world. One of the means to provide a conduit for artistic expression of many cultures has brought the world peacefully closer. The Vozes of Balgaria are more than folk songs; they are the expression of the soul of a people that touches Americans with an essence that transcends language.

Likewise, the energetic, free spirit of American life has, over the past 20 years, become accessible to itself people everywhere, nowhere has it been more noticeable than in Eastern Europe. The democratization of those countries, the breaking down of the Berlin Wall, the yearning for freedom and the desperate need for the human spirit to soar is directly connected to the artistic and creative feeling existing within the spirit of American music.

American music, American culture, and the American values of creativity and artistic freedom are as critical as the ascendency everywhere—except, perhaps, at home, where a federal judge and ambitious district attorney have united and worked to the national good the country for a live in performance and what we routinely see on cable television. If it’s not your taste, you have the freedom to turn it off, but no one should be absolved about the right to do that for you. For the first time, I see us set as an industry. Even though the no apple of record companies and with our own integrity. Then it becomes the responsibility of the nonissuing label to do as David Geffen did—give the artists their release and let them find another label. The right to say “yes” or “no” extends to every one of us, but it carries special weight in the decision-making overriders of the record companies.

I have been blessed to watch the record industry grow both in size and influence. From the days of 78s and cactus needles through to CDs, DATs, laserdiscs, and video, digital compact cassettes. To me, one of the most disconcerting is yet interesting phenomena of the '80s is that the rise of the leveraged buyout and Wall Street excesses was the emergence of the big ego—record executives who thought they were more important than the music. Two of them are quite accurately chronicled in Fredric Dannen’s book, “Hit Men.”

There’s no disturbing about “Hit Men” was that the portraits of the two former heads of CBS were pretty much right on. These men awarded themselves emperors status, their egos embellished by personal promotion and, in one case, an intimate dating style. To what purpose? It certain didn’t help the music. They came to public overshadow the responsible, consistent “midwives” who, without their help, would be bringing the music forth—Mo Ostin, Lenny Waronker, Bruce Lundvall, Rob Krasnow, Seymour Stein, Herb Alpert, Jerry Moss, Nakari Morose, Chris Blackwell, and Richard Brown, plus the lesser-known heads of smaller independent trying to be heard above the noise of the noise of their boisterous brothers.

Joe Smith, in his book “Off The Record,” wrote a quilt of stories of some of our industry’s best and most interesting people. “Hit Men” concerned on our more vocal practices, the men who encouraged them and took advantage of the power of their position to promote those practices to the disadvantage of everyone. There were very few heroes in “Hit Men,” but unfortunately, that is what the public now thinks of us, and that is a damned shame!

Yet, I remain an optimist. The ever-widening availability of affordable recording equipment has again given smaller independent companies and garage musicians the chance to record themselves and create an industry that is consistent with their own tastes and sense of mission.

That was also the case 40 years ago, when I founded Billboard Records. At the time, I was a 19-year-old student at St. John’s College in Annapolis, Md., with a passion for music. I saw opportunities afforded by CBS’ development of the LP and the introduction of low-cost, professional portable tape recorders that can provide the means consistent with their own taste and sense of mission.

Today’s industry is fed and fueled by companies that were at one time independent. Its future will be ignited by these companies that think and act with the vision of the independent, pulsating with the power of creativity. I was one of them once, and I recall the pride and the spite, the small resources and the burning desire for excellence at all costs. I also know that consistency and integrity of purpose is generally rewarded and that there is only one constant—there are all there is, and we lose sight of it at peril.

COMMENTARY

Consistency and integrity of purpose is generally rewarded

Jac Holzman, the founder of Elektra, is chief technological of Time Warner Inc. and Music Products Inc. Los Angeles.

Letters to the Editor

FREEDOM IN DANGER

The recent Billboard editorial about the 2 Live Crew case and “obscenity” in general makes important points. Once again, we see how impossible it is to establish “local community standards” that restrict material but whose restrictions are subjective, irrational, and unpredictable. And once again, we see the federal government “forum shopping” for a conservative place that could set standards for us all. No wonder, as everyone knows, that record companies and, most catted, that constitutional scholars think present obscenity law.

There is a new and worse wrinkle now. The special obscenity unit of the Justice Department (talk about the sacrifice of taxpayer money!) has begun bringing multiple prosecutions against mail-order companies and others. It is a business that can try to defend itself against enormous defense costs or can simply go out of business—forgetickets like a trial. (The head of the unit says that people who deal in obscenity can give up First Amendment rights.) The right to read, to see and listen, and to think freely is a basic value in every community. We’ve all got to do more to let policy-makers know that “Freedom Is Not A Dirty World.” The National Coalition Against Censorship has developed an educational plan that helps the entertainment and communication communities alert their customers to their endangered rights. Leanne Katz, Executive Director National Coalition Against Censorship New York

WHERE DID THE SINGLES GO?

If the record industry insists on deleting the vinyl format, the least they could do is consistent in the conversion process from vinyl to cassette singles. While there is an abundance of rock and rhythm & blues cassette singles, country music is very scarce in this configuration.

It is very difficult for us in retail to explain why country music is treated in a different manner. Our store is located in a small southern town, where country music is still very much in demand.

In recent weeks, there have been some blockbuster country songs, including Garth Brooks’ “Friends In Low Places” and Clint Black’s “Put Yourself In My Shoes.” These records appeal to a crossover audience, not just country fans, and their lack of availability is frustrating to deal with. The customer feels that we are the bad guys and that we just don’t want to stock the records he wants. In other words, that we do not like country music.

We at Nickelodeon Music Center are very concerned about satisfying our customers. We hope that our point will get across to the record labels: Country music is alive and well, so don’t bury it with the vinyl 45.

Michael C. Watts
Co-manager Nickelodeon Music Center Brookhaven, Miss.

FAST GEMA FACTS

In a recent story titled “GEMA Prez Sees East German Bonanza” (Billboard, Oct. 6), it was stated that “I, as chairman then of GEMA, founded the music licensing company in 1969, spending 10 million marks (about $6 million) as a means of recruiting Gior- gio Moroder and Michael Masser as GEMA members.” This is incorrec-
Radio

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BY PHYLIS STARK

PROVIDENCE, R.I.—College broadcasters voiced their concerns over a number of issues, including the FCC's $35 licensing fee for air personalities, at the National Assn. of College Broadcasters conference held here Nov. 16-18. Other concerns ranged from music licensing issues to the logistics of low-budget promotions.

Much time was spent discussing the licensing fee at a panel called "The FCC And Your Station: Ask A Lawyer," moderated by Allen Myers of the FCC's FM branch, and attorney Cary Tepper, whose Virginia-based firm, Putbrese, Hunsacker, & Ruddy, serves as NAB's legal counsel.

At that panel, one faculty advisor complained that making sure each student jock has filed the appropriate paperwork and paid the FCC fee is too difficult to keep track of. "Over the course of a semester," she said, "it's a few hours of administrative work in place of legitimate teaching." Also, several students complained that $35 is too much money for a college student to spend on a license.

Tepper told of a recent meeting with the FCC chairman's office to discuss the licensing issue. Tepper argued that noncommercial stations should not have to license jocks, but says he was told by the FCC that the $35 fee is "not a lot considering it's a half of a pair of tennis sneakers or beer money."

The issue of keeping a public file was also raised and Myers was asked if the FCC is really concerned about public files. He responded that the FCC has recently fined stations up to $5,000 for failure to have a public file. The FCC also take the public file very seriously.ball.

Representatives of both ASCAP and BMI were panelists at a session on music licencing and college radio, along with Dave Whitney, GM of Brown University-owned WBRU, and Dan Zanes of the Del Fuegos. Zanes, who represented the artist's perspective on music licensing, was asked why he chose to sign with ASCAP. He joked that although he didn't remember

BY SEAN ROSS

HOUSTON—"Lav” Jenkins, the new president of the Young Black Programmers Coalition, has been involved with the organization since the early '80s. But he admits that back then, "I was one of the members who would always be at the bar instead of at the workshops or meetings.

"The time came when I had to decide whether this organization was worth my time and whether I was going to work with the organization and do something positive. When I stopped hanging out at the bar, everybody knew I was serious.

When the YBPC held its annual meeting here Nov. 16-18, there was no question as to its new president's seriousness. After several days of running with an average of two hours sleep a night, Jenkins says he was finally starting to take a "certain amount of satisfaction" in the event's execution. "I had a lot of people call me and tell me it was great. It was too close to it to be objective."

Jenkins became a YBPC officer for the first time last year when he was elected VP. He is a 20-year radio veteran who began as a gofer in his hometown at WTLI Indianapolis before working his way up to overnight. He has worked at KNOK (Dallas); WXII and WJZ Jackson, Miss.; and WTAM Gulfport, La., and also with Stax artists 24-Karat Black and for Malaco Records.

Before being elected YBPC president, Jenkins had been interim president for four months following Lynne Haze's departure for RCA Records last summer. (YBPC rules state that officers must come from the radio side.) As the group's third president in as many years, Jenkins admits that there is a lot of organizational business to handle, and that he is figuring some things out as he goes.

"When I was elected vice president, it took me six months to figure out who does what and exactly what was happening. There had been a problem with people getting their YBPC newsletters. I called the printer and realized the mailing list hadn't been updated since 1988. Now, every time we have a meeting we pass a sheet around for corrections.

"My personal goal for the first part of this year is just organizational things. We'd like to get a central office in a central location, possibly Atlanta. We're also looking at a toll-free number for people to call in for information, getting a computer in place with our membership on it.

"The biggest goal is to get a job bank going. We're also talking to people in our Atlanta chapter who want to see if we can get insurance for our members, or whether a retirement fund would be feasible. Radio is like sports, you can be out at any time. If somebody's out, we want to get them back working again or at least feed them for a month or two.

"YBPC currently has chapters in Atlanta and the Carolinas. Jenkins says he has been approached by people who want to start chapters in Virginia, Kansas City, Mo., and Los Angeles. YBPC will have a board-member-only meeting in Atlanta this month, "and that's where we'll set down our goals and procedures," Jenkins says. One thing YBPC will have to grapple with is the question of label involvement. Salaries at the southern small- and medium-sized-market urban stations that form the core of YBPC's membership mean that many of its members can't afford to attend a conference. Label personnel, whose employers provide much of YBPC's funding, have reportedly been asking for the right to vote in YBPC elections—something they have not traditionally had in the past.

There was a move to let label people vote at this year's YBPC meeting, something that was strongly opposed by Jenkins because there had not been a written notice sent out in advance of the last monthly meetings as YBPC bylaws require. Despite this controversy, the slate of candidates recommended by the board of directors passed without any challenges. Besides Jenkins, it includes VP Al. Wallace (mornings, KQXL Baton Rouge, La.), second VP, Mike Blackman (WJZ-FM New Orleans), and treasurer Irene Ware (GM, WGOK Mobile, Ala.).

Jenkins says it was his understanding that record people were prevented from voting at YBPC more by custom than the actual bylaws. "I can't say what's going to happen. We just have to be very careful because what we are going to determine is what this organization will be for years to come.

"Is he worried, as some members are, that the record side of the YBPC will overshadow its radio constituency? "Radio people are going to have to support this organization. If they do, label people or airline pilots or anybody else should be able to vote (without the balance being thrown off).

"In the past, we've relied on labels to support us, which is fine, but there are a lot of entertainment-industry organizations that should give us their support. (The record side has) been great and always been a part of the organization, but this organization is going to expand.

"There are a lot of other segments of society that we help, and that need that help from us. When one of our scholarship programs sends a kid to school and he can make a good living, that's supporting the community.

"Panels at this year's YBPC were set up as they traditionally. Arbitron's Julian Davis lectured on ratings and research. On The Mike Productions president Mitch Faukner spoke "the power of production."

In the confab's opening session, "Funding The Format: How To Win With A Weak Budget," panelists were asked if the FCC is really concerned about public files. He responded that the FCC has recently fined stations up to $5,000 for failure to have a public file. The FCC also take the public file very seriously. ball.

"Is $35 too much to ask from a college student?"
SO AFTER THE Sinead O’Connor and k.d. lang lasted of the last year, it was inevitable that radio would do something with the recent Milli Vanilli revelations (see story, page 1). While a lot of stations just used the controversy as morning-show fodder, several went for the real thing.

WHY1 (Westfield) Nashville’s threatened class-action fraud suit against the band. (At press time, management was consulting with the station’s attorneys.) Co-owned WFLZ Tampa, Fla., announced a boycott of the group’s music until a formal apology was issued to the residents of the Tampa Bay area. PD Marc Chase was also threatening to boycott other Adult Standards acts pending the outcome.

WYHT (100.9) New Orleans, which is issuing to the group’s music until a formal apology was issued to the residents of the Tampa Bay area. PD Marc Chase was also threatening to boycott other Adult Standards acts pending the outcome.

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GOLDEN TENORS
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LOS ANGELES—MediaAmerica, one of the fastest-growing players in the network and syndication business, is launching a sports division. As any network radio executive can tell you, sports are big money. Prices of rights to professional sports leagues have rocketed. Just ask CBS Radio Networks, which has the rights to the National Football League and Major League Baseball, or Chicago-based PLA Radio Sports, which has the rights to the National Basketball Assn.

With most of the major professional sports franchises split between the giant CBS and the up-and-coming PLA, there isn’t much left for a competitor to build a sports division on, but MediaAmerica is betting on two new prospects and a veteran for its foundation. The veteran is longtime sports personality Pat Summerall, who hosts MediaAmerica’s series “Instant Replay.” The show is available in a 20-second daily format and a two-hour weekend version.

While “Instant Replay” is a fairly safe bet, having secured major-market stations such as KLAC Los Angeles and WLUP Chicago, MediaAmerica’s other prospects are more risky.

In the spring of 1991, MediaAmerica will begin offering broadcasts of the new World League of American Football. The new league, which has financial backing from a group of NFL owners, will run during the spring and will include 12 franchises in Europe. The World League Radio Network, a venture handled by MediaAmerica and Dick Brescia Associates, will broadcast 13 games, including 10 Monday-night contests, semifinals, and a championship game.

Despite the failure of previous alternate professional football leagues, MediaAmerica is confident that the WLAF will score. “The world football league will take a while to build,” admits MediaAmerica managing director Ken Williams. But he points out, unlike its predecessors, the WLAF has support from NFL owners, and “besides ourselves, two major television networks are involved and there is an enormous amount of financial commitment.”

The two TV networks are ABC, which signed a two-year deal with the WLAF reportedly for $10 million-$12 million per year, and the USA Network, which signed a four-year deal valued at $18 million. National advertisers such as Delta Airlines and Kentucky Fried Chicken reportedly have signed on as well.

“It’s beginning to get the advertisers’ support,” notes MediaAmerica co-founder Ron Hartenbaum. “It is a new league, but with that there’s the opportunity to be part of something that can grow.”

MediaAmerica’s other key player is the PGA Tour Radio Network, which will offer a series of short-form “PGA Update” reports scheduled to run during the Players’ Championship, March 28-31, and to (Continued on next page)

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**Billboards of the week**

**Jim Owen**

WLQ Grand Rapids, Mich.

**OTHER ROCK 40** that shifted to mainstream album rock have done it as a linear transition, WLRB Louis-
ville, KY., and WZZU Raleigh, N.C., for example, kept their positions as the younger, more-current-based rock stations. WKQL Grand Rapids, Mich., however, has gone from the left of the chart near WLAF-FM to its right, becoming less current-driven.

The news from the summer Arbitron may be some-
thing chilling for members of the record community, but it was good news for WKQL, which was up 5.9 to 6.2-
plus—second only to top 40 WGDR-FM. WLAF, mean-
while, was down 6.5 to 5.1 and WJFM, a recent segue from oldies, was 12.4 to 10.3.

OM Jim Owen has been through this before. He helped build WKQL from the ground up seven years ago and has been through at least five formats at the station—and three boom/bust cycles.

In early 1984, he recalls, “The two stations were at 40 or 40 and AC. There were lots of names for it now, but there were none then. One of the problems at the time is that this market wasn’t that fragmented. AC WLHT had signed on just before us and we were kind of caught in No Man’s Land.”

We began our head against that wall for a year and a half before deciding that WGRD was quite vulnerable. We bit the bullet and became full-blown CHR with fast rotations and very tight currents. Within a year we had a 10-share.

“After a year, we started looking at revenue and de-
cided we needed more adults. People wanted a wider va-
riety of music and told us the DJs talked too much. So we became a series of our own, and did it a big ‘more music, less repetition, less talk’ campaign and got an 11.8.

Then WJFM came into town as the market’s first oldies station and screwed up everybody’s 25-5-4. Then WGRD got active again and we were too broad-based as adult CHR, which is a real hard position to back off of. Everybody doing that format now might want to keep this in mind because we’ve been through it before and it was hell.

We decided to go after adult numbers in a different way and took it to Rock 40 in February 1986. We were very, very produced, and rocking pretty hard. There was some buzz, but we could never get above the fives and sixes. When we tried to soften it up by putting in some Michael Bolton and Cher in middays, it just screwed things up.

We were determined not to go back to CHR. It was too late for that. The obvious place Rock 40 was going was AOR, and we started looking at that. We were going to wait until the end of the spring book, but we hustled it up because WJFM moved in a more classic rock direction. Our cume has always been No. 1 or 2 in the market, so we thought we could outplay anybody with any position we got to first.

In May we took all the garbage out and became a strict AOR. 50% gold, 20% current, 30% current. We kept the Q Morning Zoo, but we changed some presenta-
tion. We came on as an adult top 40 or soft AC.

Owen describes WLAF in the same terms that many Rock 40 PIDs use to discuss the heritage rocker in their market. “They had too much talk, some of an arro-
ged, holier-than-thou, a lack of touch with the streets. They were a little too elitist, not fun enough. We felt we could take advantage of that.”

But even that wasn’t good enough. “WLAF had too much of a new mu-
sic attitude.” And that’s why, unlike a WLRB or WAZU Dayton, Ohio, WKQL couldn’t import the heritage station as a Rock 40. “We had owned the new mu-
sic position and found it wasn’t that valuable for the sta-
tion. We were able to exploit some of WLAF’s problems. We really had too much music. We were trying to position WGRD as Twinkies and WLAF as old fort dinosaurs. In retrospect, that was kind of a chieken-
shit position because we took them on, but didn’t posi-

WKQL’s current promotion is a $1,000 mystery-songs contest that differs from most others of its sort by using long, obvious stretches of the songs’ hooks. And if you can only remember two of the three songs, chances are the jock will whisk the third one to you to make sure you win the money.

During the spring and summer however, WKQL con-
centrated primarily on “tickets to everything that was happening in Chicago or Detroit. We had no budget. No outside marketing. No budget for big cash giveaways or trips to London.” Instead, Owen says, WKQL tried to play up the fact that it had hired longtime WLAF MD Aris Hamper, which “brought quite a bit of publicity with it.”

Several of WKQL’s promotion have taken shots at WLAF. That station’s PD/morning man is Red Nozze. WLAF has distributed “Zoo Eye Drops” with the slogan “Get the Red Out.” Its bumper sticker has the out-
line of WLAF’s sticker so that the WKQL sticker ap-
ppears to have been pasted over it. But one of those sticker pasted, WKQL had listeners sign a sympathy card for WLAF. The day after it was delivered, Stevie Ray Vaughan was killed and WLAF turned WKQL’s message into a sympathy card for his family.

In the fall Arbitrend, WKQL dropped a great first month from the previous book and was off 9.4-8.3. WLAF was down 5.1-4.7. WFM, meanwhile, went 5.0-
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inches away. While the night before, Owen says he didn’t get beat up about it. We had the morning show wres-
tle a bear and there was a stink about that for weeks with animal-rights groups. Now, in our new TV spot I announce that out of 10 wrestling bears the line to Q Morning Zoo.”

Having been with WKQL through so many changes, Owen says there was never a point where he thought he might leave. “I was never going to leave,” he says, “so when that the station wasn’t doing well, he was still trusted to execute the new product. As for why he’s never wanted to move up, he says, “The market is always competitive, so it’s not like there’s nothing to do after a while. I’ve never really gotten bored here.”

SEAN ROSS
NETWORKS AND SYNDICATION
(Continued from preceding page)

continue weekly throughout the Tour Championship, Oct. 31-Nov. 3. The one-minute updates will be hosted by golf author and KRLD Dallas personality Russ Patte. “What we are trying to do is to offer the use of the PGA Tournament Network logo and the ability to take on the position. ‘If you want to know what is happening in the world of golf right now, you can call the PGA Tour and on the senior tour, you can turn to our station,’ says Hartenbaum, "I am sure that is what we want to do this for the sport of golf, which we are pretty sure we are going to get. The other is to establish ourselves as another network for sports. According to Hartenbaum, the move into sports will also broaden MediaAmerica’s ad base. “The people that would be involved in a sports network aren’t necessarily the same people that would be involved with a scatter buy or longer flights,” he says. “There are people that buy sports and sponsorships and that is the only radio they do.”

AROUND THE INDUSTRY
KDAY Los Angeles personality J.J. Johnson, whose “Fresh Traxx” show was recently canceled by Westwood One, (Billboard, Nov. 24), is planning to launch a new syndicated comedy-oriented show in mid-February with his former KDAY partner and a former executive producer whom he has been working with a country station currently doing mornings in KJMZ Dallas. The duo’s company is called True Luminous Productions.

Speaking of KDAY—whose pending ownership change has made it the longstanding center of format change rumors, Lee Bailey Communications’ “Hip Hop Countdown & Report” recently ran a heartfelt, albeit premature, farewell tribute to the station, one of its affiliates. “We didn’t give any specific date,” says the show’s host-publisher Mike Moshe, “We gave a time frame and apparently our time frame was erroneous. We have nothing but respect for KDAY.” After the countdown ran, KDAY GM Ed Kerby gave the show, but it returned on Nov. 18.

Beginning Saturday (1), James Paul Brown Entertainment’s “The Weekly Top 30 With Harmon & Evans” will be offered on compact disc. The show, hosted by KPLX Dallas personalities Steve Harmon & Scott Evans, is sponsored by Fruit Of The Loom and is heard on more than 300 stations. In a related move, A&R Radio has hired “Country Line USA,” its live satellite-delivered call-in show, on Dec. 12. The show is hosted by “Emergency Midnight” anchor John Tesh. Garth Brooks is the featured guest on the premiere.

Claire E. Schultz, formerly of WWL New Orleans, has been named manager of affiliate relations for the ABC Radio Entertainment Network. She replaces Patricia Goodrich, who was recently named director of the Entertainment Network.

The Teen Today Entertainment and On The Radio Broadcasting are feuding over the use of the name “Barbies.” RTE has a long-running show called “Touring” and has been interviewing people through its studio, meanwhile, has been offering affiliates a bonus package called “Rarities On Vibration.” Today’s show is called “How Can I Help You?” series and is a vital part of the franchise. “It’s like the word ‘count’ and it means ‘how many people use ‘count’?’”

LBS Radio recently renewed its affiliation with CTC Media, the production arm of LBS Independent Radio Network. The network has 150 stations that run its format, which includes the new “Metta Rocks,” “Metta Rocks, How Many Drops?,” “Laugh Attack,” and “Country Comedy Network.”

NBC’s Washington, D.C., affiliate will change from WWRC to WPCC-AM in February.
Radio

Shocked the Monkey. Top 40 WWKS-FM (Kiss 99.9) Boston gave $25,000 to winner Shrivul Murphy, right, who figured out where the station's King Kong Gorilla, left, had stashed the cash. Thirty-two clues led Murphy to the grave of author Nathaniel Hawthorne's wife in Sleepy Hollow Cemetery. Kiss 108 APD Dale Dornan, center, tamers the gorilla.

Billboard

Album Rock Tracks

New York—Effective with this week's issue, Billboard has made revisions in radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot R&B Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released summer 1990 Arbitron panels. Full listings for the Hot 100 Singles and Hot R&B Singles charts appear this week on pages 74 and 25, respectively. For a complete list of any Billboard chart panel, send a stamped, preaddressed envelope to Billboard Chart Department, 1010 Broadway, New York, N.Y. 10003.

Top 40

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

Added as bronze reporters are WWXX (Kiss 106) Providence, R.I., and WMZQ (Mix 96) New Orleans. New secondary reporters are WWAF (V100) Charleston, W.Va.; WBBX (Boss 97) Vineland, N.J.; WZKS (Kiss 104) Louisville, Ky.; and WWKZ (K2103) Tupelo, Miss.

Modern Rock Tracks

Billboard

Radio

Billboard Revises Radio Reporter Panels

Five stations are added to the 89-reporter album rock panel: KTXQ (Q102) Dallas and KISW Seattle (silver) and KUF0 Portland, Ore., KNAC Los Angeles, and WIPK Washington, D.C. (bronze). Two stations are added to the Modern Rock Tracks panel, bringing it up to its most-ever 34 stations. KJHO Minneapolis is added as a bronze reporter. WWCD Columbus, Ohio, is a secondary reporter.

Billboard Radio Easy to Read

First Choice

Top 40

New

Oldies & Classic Rock Stars

50's & 60's & 70's

Radio

Rock & Roll

1950's & 60's & 70's

Billboard

Album Rock Tracks

Radio

80's & 90's

The Flashmaker

1950's & 60's & 70's

Radio

Rock & Roll

1950's & 60's & 70's

Oldies & Classic Rock Stars

Billboard

Radio

Rock & Roll

1950's & 60's & 70's

Oldies & Classic Rock Stars

Billboard

Radio

Rock & Roll

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Rock & Roll

1950's & 60's & 70's

Oldies & Classic Rock Stars

Billboard

Radio

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NAB Critical Of 2 FCC AM Proposals

BY BILL HOLLAND

WASHINGTON, D.C.—Two FCC proposals viewed as financial threats to the future of AM broadcasters have drawn fire in the National Assn. of Broadcasters' large- ly positive comments about the com-
mision's large-scale AM improvement plans.

Getting NAB thumbs-down in the commission's suggestion that it re-
imate the AM-FM nonduplication rules and its proposal to require all AM stations to broadcast in stereo.

The NAB told the FCC that re-
stricting simulcasts could mean fi-
cancial ruin to stations without the immediate means to upgrade in both technology and programming.

As for the AM stereo proposal, the NAB suggested that some AM sta-
tions may not have the financial ability nor the need to switch over to a mandated AM stereo.

Of course, the NAB was pleased with the commission's proposal to

WASHINGTON ROUNDUP

grant tax certificates to stations that reduce interference in a trade-
off for "homesteading" on the cur-
rent AM band.

NAB SAYS NO SPECIAL TAX

The legal question before the U.S. Supreme Court concerns cable TV, but the answer would affect all electronic media, including radio. Does

the First Amendment prohibit states from taxing the electronic media differently from other members of the industry, such as maga-
zines and newspapers?

A NAB friend-of-the-court brief says yes, and suggests the High Court defer action on the extent of cable's First Amendment rights because of the broad ramifications of the case. It also suggested the facts concerning this issue have yet to be adequately developed for the record.

The case is a challenge to an Ar-
NAB's view that applies specifically to cable and satellite TV, but not printed media. The brief also points out that some state courts have found that different treatment of the electronic media is barred by the Constitution.

YBPC PRESIDENT JENKINS GETS DOWN TO BUSINESS

(Continued from page 10)

ists admitted that in small- and me-
dium-sized markets, their choices for promotional support often came down to the sales side or the record labels.

WZHT (Hot 105) Montgomery, Ala., PD Larry Steele declared himself early on to be a "record company believer." Across the street from a top 40 station that was giving away a Porsche, Steele said he was currently teaming up with labels to give away money, TVs, trips to the Bahamas, and holiday turkeys. He was also in fa-
vor of giving away furniture because "you'll be surprised how many people don't have any."

That led another panelist, WPEG Charlotte, N.C., MD Fran-
dice Darcell, and an audience mem-
er to ask if relying that heavily on labels compromised a station's playlist. Steele pointed out that labels understood that "I've got a job to do" and that "I've got my list to respect." When WZHT teamed with Warner Bros. to pay

utility bills, the tie-in song, Prince's "New Power Genera-
tion," was already on his playlist, Steele said.

Besides, the alternative to label support, sales promotions, struck many panelists as equally onerous. Darcell talked about stations that are "so desperate to accept a pro-

motion that it's not doing anything for you" and estimated that 30-
40% of urban radio fell into that
category.

WQMG Greensboro, N.C., MD Jim Mitchell noted that on his last job, as PD of WEPF Huntsville, Ala., he was often forced on promo-
tions he hated. The only way to fight that, he said, was by docu-
menting his opposition to sales promotions that ultimately failed.

There were, however, some peo-
ple who wished they could be in Mitchum's shoes. KZIZ/KRIZ Sea-
ttle PD Bailey Coleman noted that her management wouldn't trade out for promotions, forcing her to concentrate on record give-
daways, community work, and the like. "You've got to show them that they can make more money by letting you do what you need to survive," said WGOK PD Charles "Mad Hatter" Merritt.

At the YBPC's other issue-ori-
eted session, "Eliminating Loose Lists," the only radio representa-
tive was WQUE New Orleans in-
terim PD Jay Michaels, whose sta-
tion has not reported to the trades for five years. In a recent open let-
ter to the industry, Michaels said he had beenrankled by record peo-
ple who told him that they would expect him to change his currently conservative list when he started reporting.

"You can't play everything," Mi-
chaela said programmers. "I see the radio station playlists in Bill-
board and I can't understand how people can rotate all these songs . . . I don't know if I can pace my station at the pace they want us to go at."

Try Guy, Actress/recording artist Jasmine Guy recently joined urban
KSOL San Francisco's Morning Wake Up Club for an on-air interview. Pictured, from left, are KSOL announcer Linda Shane, Warner Bros. rep Craig Neely, Guy, KSOL announcer Tony Feilds, and (in front) intern Bill Duncan.

Reindeer Games. Top 40 WAPW (Power 99) Atlanta staffers will sport reindeer gear during a series of holiday parties for needy children. Pictured trying out their new look, from left, are Major Tom, Rick Stacy, Leslie Fram, George Lowe, Crash Clark, Robert Kessler, and (in front) Shotgun Sloan.

RADIO

Hot Hits in Tokyo

Selections can be heard on "Power Pop Hits, 24 Hours a Day," on FM 91.7 J-WAVE in Tokyo

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81.3FM


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## POWER PLAYLISTS

**PLATINUM—Stations with a weekly audience of more than 10 million**

**GOLD—Stations with a weekly audience between 5,000,000 and 9,999,999**

**SILVER—Stations with a weekly audience between 250,000 and 999,999**

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

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>WNEW-FM</td>
<td>Whitney Houston, Donny Osmond</td>
<td>You Are The Best</td>
</tr>
<tr>
<td>Boston</td>
<td>WBZ-FM</td>
<td>Brian Holland, Dionne Warwick</td>
<td>Don't Bring Me Down</td>
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<tr>
<td>Los Angeles</td>
<td>KIIS-FM</td>
<td>Madonna</td>
<td>Like a Virgin</td>
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<tr>
<td>Philadelphia</td>
<td>WDAS</td>
<td>Van Halen</td>
<td>Jump</td>
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<tr>
<td>Tampa</td>
<td>WDAU-FM</td>
<td>Bon Jovi</td>
<td>Livin' on a Prayer</td>
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<tr>
<td>Minneapolis</td>
<td>KDWB</td>
<td>Cheap Trick</td>
<td>Warm Leather</td>
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<tr>
<td>Detroit</td>
<td>WJR-FM</td>
<td>Prince</td>
<td>Purple Rain</td>
</tr>
<tr>
<td>Chicago</td>
<td>WKQX-FM</td>
<td>The Weeknd</td>
<td>The Hills</td>
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<tr>
<td>Providence</td>
<td>WPRO</td>
<td>The Smithereens</td>
<td>Heart &amp; Soul</td>
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<tr>
<td>Baltimore</td>
<td>WZLX-FM</td>
<td>Vanilla Ice</td>
<td>Ice, Ice Baby</td>
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<tr>
<td>Miami</td>
<td>WMIA-FM</td>
<td>Billy Joel</td>
<td>We're Still the One</td>
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<tr>
<td>Houston</td>
<td>KLOS-FM</td>
<td>The B-52's</td>
<td>Love Is A Stranger</td>
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<tr>
<td>Dallas</td>
<td>KSLI-FM</td>
<td>Jennifer Lopez</td>
<td>Feels Good</td>
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<tr>
<td>Dallas</td>
<td>KUBL-FM</td>
<td>Whitney Houston</td>
<td>So Emotional</td>
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<tr>
<td>Atlanta</td>
<td>WSB-FM</td>
<td>George Benson</td>
<td>This Is It</td>
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<tr>
<td>Charlotte</td>
<td>W排N-AM</td>
<td>Whitney Houston</td>
<td>Greatest Love</td>
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<td>Philadelphia</td>
<td>WDAS</td>
<td>Van Halen</td>
<td>Jump</td>
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<tr>
<td>Seattle</td>
<td>KZOK-FM</td>
<td>Pearl Jam</td>
<td>Better Man</td>
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<td>Seattle</td>
<td>KIS-AM</td>
<td>Van Halen</td>
<td>Jump</td>
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<tr>
<td>Seattle</td>
<td>KQMV-FM</td>
<td>Van Halen</td>
<td>Jump</td>
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<td>San Antonio</td>
<td>KFMI</td>
<td>The B-52's</td>
<td>Love Is A Stranger</td>
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<td>San Antonio</td>
<td>KOBX</td>
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**PLATINUM—Stations with a weekly audience of more than 10 million**

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**SILVER—Stations with a weekly audience between 250,000 and 999,999**

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### Notes

- **Billboard DECEMBER 1, 1990**

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**BILLBOARD DECEMBER 1, 1990**

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NEW YORK—It took a little time, but as Al B. Sure! knows, the only things worth doing are worth doing right. With the D.J. Eddie F. & Nevelle-co-produced first single, "Misunderstanding," already a No. 1 hit, his veteran artist Times... And The Whole Bunch! (Warner Bros.) album successfully launched, Sure! seems more than satisfied.

"I think when people hear the album they'll see that this is very much my growth process from album one [the platinum "In Effect Mode"] to album two," says the singer/writer/producer who was chosen as winner of the SONY Innovators Award in 1987 by none other than Quincy Jones. "It's nothing like album one and has nothing to do with album one... Everything that I do I try to take to the next level."

"Everything that I do I try to take to the next level" by Janine McAdams

The title of "Private Times" is a reflection of two ideas. Sure! was originally set to star in a film called "Private Times" that was to begin shooting this fall. Sure! says that he knew a second album was due and deferred the role until he could complete it. "I really didn't want to do too much other than that, otherwise my energy wouldn't be focused on anything else," he says.

The other part of the title? "The Whole 9," meaning the whole nine yards, meaning this is like a shot from the heart one more time."

It's been a tumultuous two years since the release of "In Effect Mode." Sure! has toured, been cleared of rape charges, prepared for the second album, and hosted off-air performances on his vocal ability. The former rapper from "money-earnin'" Mont Vernon, N.Y., who calls himself "a biznessman who can carry a tune and does his homework," says he has been strengthening his voice with lessons and that everything he does on the album he can now do live.

In addition to working with Heavy D and himself, Eddie F & Nevelle, the singer has co-written and co-produced seven tracks with cousin Kyle West and three with Devanté Swing of the group Jodeci. The new album includes a very Sure!-styled cover of the Eagles classic "Hotel California" and "No Matter What You Do," a steamy duet with the inimitable Diana Ross about a May-December romance.

"We've kind of fell in love in the vinyl," says Sure! of Ross. "I thought that with myself being a young new artist and Diana Ross being up in her forties, that it would be the perfect vehicle to express exactly what I was trying to get across in the song. And I was very grateful that Miss Ross said that she would do it, because it worked well. And this was a record that I wrote in 11th grade. The video will be "hot," the 22-year-old assures.

No decision has yet been made for the next single, says Ray Harris, VP of black music for Warner Bros., who expects "Private Times" to hit the gold-sales mark soon. "The single is on fire, and we've got great response to the album. Retail is telling us we got one, but the ultimate determination is the consumer purchasing, which is phenomenal."

The future should be an interesting one. Sure! With an album checkful of singles choices—from the jack-swinging "Channel J," featuring Chuck Rob, to the smooth balladry of "I Want To Know"—and a movie role set for next year—Sure! is primed for a second media blitz. He is set to tour Japan this month and probably the States in the spring. As a writer and producer, he is also working on projects with Chali 2na, T.J. McDonald, and Kevin Campbell, and he plans to record a gospel album sometime in the future.

It is songwriting that is Sure!'s true love. "Quincy [Jones] said something to me that stuck with me. It was something that I was doing in the studio, and he said, 'I'm really happy that you like melody because that's what I can do. It was something I always kind of felt naturally. If you have melody and you're really saying something in the song, you can't lose.'"
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<th>#</th>
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<tr>
<td><strong>No. 1</strong></td>
<td><strong>Clarence Carter</strong> &quot;Ain't Gonna Die (Loving You)&quot;</td>
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<td>2</td>
<td>&quot;Bucktown&quot; N.W.A.</td>
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<td>3</td>
<td>&quot;Jewel of the Desert&quot; Maxi Priest</td>
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<td>4</td>
<td>&quot;Journey of Life&quot; Candyman</td>
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<tr>
<td>5</td>
<td>&quot;Do Me Again&quot; Big Daddy Kane</td>
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<tr>
<td>6</td>
<td>&quot;Big Balls&quot; Peabody and the Slim Cops</td>
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<tr>
<td>7</td>
<td>&quot;Touch the Top&quot; Whispers</td>
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<tr>
<td>8</td>
<td>&quot;Across the Universe&quot; Capitol</td>
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<tr>
<td>9</td>
<td>&quot;More of the Night&quot; M.C. Hammer</td>
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<tr>
<td><strong>NEW</strong></td>
<td>Whitney Houston &quot;I'm Your Baby Tonight&quot;</td>
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<tr>
<td>10</td>
<td>&quot;Poison&quot; Bell Biv DeVoe</td>
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<tr>
<td>11</td>
<td>&quot;I'm Gonna Love My Baby Tonight&quot; Johnny Gill</td>
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“35 million disabled Americans want the same things you want out of life.”

We want to use our abilities to the fullest. We want to participate. That means being able to get in and out of places you want to go if you use a wheelchair; having signs in braille; getting extra help to do the job you really want.

Because this is the Decade of Disabled Persons, the National Organization on Disability urges us all to lend a hand right in our own community.

Let’s put our abilities together so all Americans gain.

To find out how you can get involved, call this telephone number now:

1-800-248-ABLE
## HOT DANCE MUSIC

### CLUB PLAY

Compiled from a national sample of dance club playlists.

### 12-INCH SINGLES SALES

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

### NO. 1

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>LIVIN' IN THE LIGHT</td>
<td>CARON WHEELER</td>
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<td>WIGGLED IT CUTTING</td>
<td>CATHY DENNIS</td>
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<tr>
<td>KNOCKIN' BOOTS</td>
<td>DANDYMAN</td>
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<tr>
<td>SO HARD</td>
<td>PET SHOP BOYS</td>
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<tr>
<td>MONEY IN THE MIDDLE</td>
<td>DANЫE</td>
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<tr>
<td>DATAFEATURING SUZANNE VEGA</td>
<td>INFORMATION SOCIETY</td>
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<tr>
<td>TOMY'S DINNER</td>
<td>JAY HAMMER</td>
</tr>
<tr>
<td>JUST ANOTHER DREAM</td>
<td>CATHY DENNIS</td>
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<tr>
<td>SENSITIVITY</td>
<td>RALPH TREVENANT</td>
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<tr>
<td>DON'T LOVE YOU RIGHT</td>
<td>BOBBY BILLY</td>
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<tr>
<td>I'M YOUR BABY TONIGHT</td>
<td>WHITNEY HOUSTON</td>
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<tr>
<td>DOIN' THE DQ</td>
<td>WETSTYLE SIRE</td>
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<td>FAIRWEATHER FRIEND</td>
<td>JOHNNY GILL</td>
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<td>HIPPYCHICK SAVAGE</td>
<td>SNOOCHY</td>
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<td>GROOVE ME</td>
<td>ICE ICE OVER YOU</td>
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<td>SNATCH</td>
<td>H.O.U.S.E. ATLANTIC 0-86119</td>
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<td>I'M NOT LOVING ANYONE ELSE NOW</td>
<td>ORTFON</td>
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<td>ALL MINE</td>
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<td>THINK OF ME</td>
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<td>I'M A HIPPIE CHICK</td>
<td>LINDA FORD</td>
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<td>IT IS LOVE</td>
<td>TRACY HADDEN</td>
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<td>DOUBLE DOWN</td>
<td>BROOKLYN BUDDIES</td>
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<td>POWER PICK</td>
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### HOT SHOT DEBUT

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<tr>
<td>CRASH (HAVE SOME FUN)</td>
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<td>MAKE SOME NOISE</td>
<td>DUB INTERNATIONAL 0-7334</td>
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<td>YOU DON'T KNOW ANYBODY ELSE</td>
<td>L.A. BOY</td>
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<tr>
<td>THE ROOF IS ON FIRE</td>
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<td>HEARD THE DRUMMER GET WICKED</td>
<td>CHAD JACKSON</td>
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<td>ANOTHER SLEEPLESS NIGHT</td>
<td>MIKE &quot;FITMAN&quot; WILSON</td>
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<td>MY MAMA HAD A LITTLE BOY</td>
<td>SNAP</td>
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<td>SWING ZTV X 063-112</td>
<td>THE DEFT BOY'S FEATURING TONY MAC</td>
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<td>I'M YOUR BABY TONIGHT</td>
<td>WHITNEY HOUSTON</td>
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<tr>
<td>ONE KISS PER MINUTE</td>
<td>JAYA</td>
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<td>SHOW ME LOVE</td>
<td>ED TERRY</td>
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<td>THAT MAN HE'S ALL MINE</td>
<td>INNER CITY</td>
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<td>CUBIK TOMY BOY 15-599</td>
<td>BOB STATE</td>
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<td>BREAKDOWN GROOVE ME</td>
<td>SEDUCTION</td>
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<td>DAY AFTER DAY</td>
<td>EXOTIC BIRDS</td>
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<td>OVER YOU MCC 5391</td>
<td>KAOS</td>
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<tr>
<td>GIVING YOU THE BENEFIT</td>
<td>PHIL BILL</td>
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<td>I LIKE YOU</td>
<td>CULTURE BEAT</td>
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<td>I WANNA GET WITH YOU</td>
<td>GUY</td>
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<tr>
<td>TRUE LOVE STRONGER TOGETHER</td>
<td>OLYMPIC BUDDY</td>
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<tr>
<td>GAS STOP (WHO YOU THINK YOU ARE)</td>
<td>BOXCAR</td>
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<td>IN THE LIGHT</td>
<td>CARON WHEELER</td>
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**Titles with the greatest sales or club play increase this week.**

**Video clip availability.**

**Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units.**

**RIAA certification for sales of 1 million units.**

**Reserved**

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**High-Impact Dance Chart ad positions available for 1991. Promote your releases to clubs, radio, and retail stores in the most effective manner possible...**

**ADVERTISE IN BILLBOARD**

**RESERVED**

**Reserve your space now!!**

Call Jim Beloff (212) 536-5026
For Your Information:

Since we started this gig two months ago, we’ve had to answer endless questions about the dance-music charts that appear on the page opposite this column each week. How does a single get to be No. 1 on the dance charts? How does someone get to be a member of the reporting panel? Why are some singles on and off the chart so quickly? What role do label and indie promoters play in the chart success of a single? These are among the most frequent queries.

This week—and in future columns—Karen Fulgenzi, who manages the dance charts, and I will try to answer some of the more common questions about the charts as well as comment on interesting or unusual chart movements.

Here are the basics: The charts are based on individual reports of singles activity from club DJs and retailers around the country. There are 92 club DJs reporting to the Club Play chart and 97 field representatives reporting to the 12-Inch Singles Sales chart. In order to get on the Club Play chart, a single must have at least 10 clubs reporting the track. To enter the 12-Inch Singles Sales chart, at least 10 dealers must be reporting a single. Each reporter files its top 25 singles, based on listener response during club spinning or retail sales. A record is assigned a point value for each report based on its position on that list. For example, a No. 1 record carries a 25-point value, while a No. 35 record gets one point.

Unfortunately, the system tends to reflect not only which records are most popular, but also which records are being heavily promoted. Often, label and indie promoters will apply pressure toreporters—particularly club DJs—in order to maximize the charting strength of a record. Sometimes a promoter will ask a jock to hold off on a record for a week, so that the record will make a splashy chart debut. Obviously, Billboard frowns upon such tactics. The closer a record gets to No. 1, the more crucial individual chart reports become. Last week’s race to No. 1 on the Club Play chart ran as close as it gets.

Polydor siren Cathy Dennis’ hit, “Just Another Dream,” which has been climbing on its own for seven weeks, was beaten out by “Gonna Make You Sweat” by C&C Music Factory on Columbia. The C&C record, which looks like a major multiformat smash, has kept out its rivals for a handful of points. “Just Another Dream” holds at No. 2 this week with a bullet.

Billboard periodically reviews the quality of the sales and club play reports, as well as our own methodology, to assure reliability. The panels are revised periodically; the next revision is due in January.

Anyone who is interested in becoming a member of either reporting panel should send all pertinent information describing your club gig and/or retail outlet to Karen Fulgenzi, Billboard, 1515 Broadway, New York, N.Y. 10036. Telephone solicitations are not accepted.

Shifting Gears: Six months after publically vowing its commitment to developing dance-music artists, Geffen Records has dissolved its dance music department and reorganized it around dance music promotion and A&R & Michael Hacker of his job.

According to Al Coury, GM at Geffen, the decision is a “realistic move, not a strategic one. We don’t want to be locked into developing dance music product,” he says. “We thought it might change, but it hasn’t.”

Geffen made an impressive showing with its first dance department signing, “Let’s Get Busy,” by Clubland, which hit No. 1 on Billboard’s Club Play chart. No subsequent singles have been linked directly through the department. Twelve-inch singles generated via other departments, including “Fun To Be Had” by Nitzer Ebb and the current “New Jack Thang” by Silk Tymes Leather, have also scored well in the clubs.

The club circuit can’t help but wonder why the label did not choose to test out several more releases before making such a radical move. Hacker will stay with Geffen until “New Jack Thang” runs its chart course sometime this month. The future of 12-inch dance-oriented releases of any sort from the label remains in question.

Tide Beats: Arista’s recent challenge to club DJs has apparently paid off. Last month, the label issued a promo-only, 12-inch remix of “Stop, Listen, Look & Think” by Expost, attached with the question “Can clubs still break records?” The track is currently enjoying a healthy life on the Club Play chart, and a demand for a radio edit and a retail 12-inch has developed. Arista has compiled, and the song is now commercially available. Bravo! Inner City, Sweet Sensation, Denise Lopez, and Salt-N-Pepa are among the artists confirmed to perform at the upcoming danceathon to benefit the Gay Men’s Health Crisis Dec. 8 at the Jacob Javits Center in New York. B-52 Fred Schneider is one of the MCs for the event, which has already attracted more than 5,000 people to help raise funds. For further information, call 121-807-6310.

Warmest congrats to Alyssa Levy, who has joined the Mercury Records dance-music department and will be handling national retail promotion. Levy was one of the many who suffered from the layoffs at Island Records last month, where she worked in a similar position.

The Central Ohio Record Pool is finalizing plans for its third annual Holiday Bizarre Dec. 15 at the Columbus Eagle. An estimated 1,000 DJs, artists, and label representatives are expected to participate. Among the attractions is a showcase of local and national talent. Call 614-294-6065 for more details.

Los Angeles-based DJ/remixer Alexx Antaeus recently teamed up with Malcolm McLaren for a pair of forthcoming projects. He co-produced “Open House” and remixed “World Tribe” from the “Round The Outside, Round The Outside” compilation of previously issued tunes on Virgin, and co-produced most of the British impresario’s album of new material for Epic, due out in March.

Album of the Week: RCA Records is about to unleash “No. 1 Is The Number,” by fab German rapper Deskee. The set follows on the heels of two smash club hits, “Dance Dance” and “Let There Be House,” both of which are included here. Seven other songs stick close to a chart-smart format of slick techno-house beats and U.S. accessible rhymes. Although the new single has yet to be chosen, we want to bring your attention to the robotic “This Is A Dancetrack” and the frentive rave “Rude Boy Rockin’.” Truly slamming.

Oops! We goofed when we identified the radio station that will air the South Bay Assn. of DJs’ new weekly mix show, “SOBAD Sounds.” It is on KHQT-AM San Jose, Calif. Be sure to check it out.

Are you having a problem with your subscription? For fast service, call 215-630-1679

The brand new 1990 mix that topped the UK charts

What time is Love?

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27
Scorpions Living In 'Crazy World' Band Goes Back To Basics On New Disc

by ELIANNE HALBERG

NEW YORK—Despite a multitudinous career spanning close to two decades, the Scorpions have taken a back-to-basics approach with their new Mercury/Polymar release. "Blackout," and in an effort to enhance this roots approach, the band did a 10-city promotional tour of the U.S. leading up to the album's release.

The jaunt was the brainchild of Polymar A&R VP Jim Lewis. "The band had not made a studio album in years, so I thought it would be a good idea if they came over and met the press, retailers, and radio people on their own. The Scorpions are the best salesmen of their own music and can motivate people because they are extremely personable, have a lot to say, a lot of fans, and this was good feedback to kick everything off."

"Crazy World," the band's 14th album, was released worldwide Nov. 6 by Polymar, a first for the label since the group was previously signed to EMI outside of America. The band still consists of Schenker, lead singer Klaus Meine, guitarist Matthias Jabs, bassist Francis Buchholz, and drummer Herman Rarebell. But Schenker notes, "We changed management, publishing companies, and also the way we work. In the past, I did most of the writing, musically, and this time the whole band was involved. It was the first time we recorded outside of Germany."

"Crazy World" was recorded in Los Angeles with producer Keith Olsen, known for work with Ozzy Osbourne, Dryden, Foo Fighters, and Heart. The new collaboration marked the end of the Scorpions' 10-year contract with Dieter Dierks and Black Label.

As the promotion of "Crazy World" hit high gear, Polymar product manager Madsyn Scharpulla explains, the band was broken into two teams—East and West Coast—to meet with retail managers, radio programmers, buyers, branch people, and promotion offices. The goal is to bring Scorpions back in the limelight as an aggressive, cur. (Continued on next page)
DREAD ZEP GETS LED OUT


Dread Zeppelin band members include lead guitarist and Robert Plant look-alike Carl Jah (Carl Haa-

s), bassist Put Mon (Gary Putman) in all his tech-savvy, gong-ting player Ed Zeppelin (Bruce Fernandez) in kit and dreadlocks, producer/key-
boardist/guitarist Jah Paul Jo (Joe Ramsey), and drummer Frenz Cheee & Cheese (Paul Masselli).

"The you gotta see 'em live" appeal of this I.R.S. Records year driving sales of its first album, "Un-
Led-Ed." Although radio airplay of the album's two singles has been limited to the morning-noon circuit, and the videos got just a cursory MTV run, more than 220,000 copies of "Un-Led-Ed" have already been sold since the August debut.

What makes Dread Zeppelin legitimate, and what ultimately may be its source of longevity, is the musi-
cal talent involved. Fusing three mu-
ical styles is no mean feat, and the result is hilariously strong.

"There's so much energy and we go so fast sometimes," says Put Mon, "I went so fast one time my Speedos came away as Dallas were screaming dates when manager Charly Pre-

vost—former Island president and manager of Supertamp—got in-

volved in February.

OGDEN TO SELL TICKETRON SHARE CENTRE GROUP WILL PICK UP TAB

NEW YORK—Ogden Allied Leis-
ure Services, one of the nation's lead-
ing concert services and facility

management companies, will sell its share of Ticketron to allied concerns over the independence of the com-

puterized ticketing firm.

Ogden Allied's share of the Ticket-

tron Limited Partnership, which oper-

ates the Capital Centre in Lan-

over, Md. The Centre Group al-

ready has an interest in Ticketron Limited Partnership, which was formed last year by Ogden Allied and the Carlyle Group, an invest-

ment firm in Washington, D.C. The partnership purchased Ticketron from its parent company, the Con-
trol Data Corp, in late 1989.

"Ogden has been a good corpo-

rate friend of mine and my compa-
nies for many years and we will continue to be good friends," says Abe Pollin, owner of the Centre Group and managing partner in Ticketron. "However, we decided that the diverse and overlapping business lines of the parties in-

volved might jeopardize Ticketron's independence.

Ogden Allied Leisure Services

president Richard Ablon says: "We con-

cluded that it is appropriate for Byo to relinquish ownership in the

interest in Ticketron, and we wish the company well in its ongoing and fu-

ture endeavors."

THOM DUFFY

SCORPIONS LIVING IN 'CRAZY WORLD' (Continued from preceding page)

rent rock band. They are hard-work-
ing, mean business, have been around a long time. They didn't need this tour, but their approach was to get in the streets, play with people who will make a difference and have made them this big thus far.

The band also enjoyed a high-pro-

file spot on the bill of Roger Waters' massive production of "The Wall—

Live In Berlin 90."

The group continues our career without one. 'Rock You Like A Hur-

ricane' (which hit top 25 on the Hot 100) and 'No One Like You' have done well, but they were really hits. We are not the typical hit-sin-
gle band, but we're not angry about it.

Lewis observes, "The band was really excited about this [promotion-

al] tour because they've been away from the American market for a couple of years. There is something

very spontaneous about the direct feedback of meeting people in dif-

ferent places. It's very exciting to get more grass roots hold on it."

In a day and age when many band lineups are based around revolving doors, Schenker says friendship is the foundation of the Scorpions' lon-

gevity. "You've got to look for people you can like and tour with. You must have similar tastes working for the band. Then everybody has the possibility to evolve, have

enough space to create, and still like each other after a year on tour. Giv-

ing that energy to other people—

that is the secret of Scorpions. We all have our own parts to play for the songs, make them special and interesting.

As soon as I know that music is no longer my first love, I have to

finish because then it would be wrong to be on stage. People know we don't cheat them. We always make it as good as possible," he says.

TALENT

ARTIST DEVELOPMENTS

From the very beginning, these guys were extremely realistic about the potential for Dread Zeppelin," says Prevost. "We looked at an ag-

gressive touring career, a minimum of two years on the road, to build up a sales base on the album that will eventually draw the electronic media attention.

I.R.S. Records signed the band this summer, took over promotion and marketing, supplied a full cadre of merchandise, promotion, and video support, and handled all copyrights. Former Led Zeppelin members Jimmy Page and Robert Plant were "very gracious," says Tortelvis. Al-

though many tracks contain more than one Led Zeppelin song, Plant and Page asked for only one royalty per track. Plant's vocal support of

the band has been an added bonus.

In the future, the songs will not remain the same. "Everybody's ex-
pecting the second record to be just like the first, that 'Dread Zeppelin II' kind of thing," says Tortelvis, and "I really think that we're going to have to come up with something
time.

The next album, due this summer, will be a rock opera about a deaf, dumb, and blind rock critic named Albert and may feature some origi-

ALICE LANDMANN

Golding Theatre

New York

Oct. 2-3

$82,000

$41,250/

$31,500

Bon Dentera

Enterprises

MICKY FEINSTEIN

Stevenson Theatre

Toronto

Nov. 3

$366,336

$78,033/

$51,920

Canada

Universal

International

THE ROBERT CRAY BAND

Tunisian Hall

Day 2-3

Esquire

Magazine

THE BLONZ

Theatre of the Living Arts

Philadelphia

Nov. 18

$222,125

$10,600

Bois D'Enterre

Enterprises

LAW BAKER MONHA

Fox Theatre

Atlanta

Nov. 15-16

$254,938

$9,356

John Roy Prods.

TONY BENNETT

Westbury Music Fair

Westbury, N.Y.

Nov. 11

$218,940

$7,744

$11,400

Music Box Follows

FOC MUSIC ENEMIES

Richmond

Colosseum

Richmond, Va.

$108,970

$630-637.50

Colise Door Prods.

PISON THE KLANZ

Greenbriar Centre

Greenbriar Centre,

Greenbriar, N.C.

$148,915

$11,642

C & C Entertainment

SANITA

Sanitarium Music Theatre

Syracuse, N.Y.

Nov. 17-18

$145,251

$7,654

Colise Door Prods.

SANITA

Town Theatre

Roper Dafy, Pa.

Nov. 9-10

$128,230

$7,482

Executive Factory

CONCERTS

POISON NARRATE

Whitewater Coliseum

Whitewater, Wisc.

Nov. 14

$168,125

$255,600

D Cancer Eager Prods.

BREED HOPPERS & THE HANG

Wilson & Mary Hall

Wilson & Mary College

Williamsburg, Va.

Nov. 17

$105,183

$12,500

D Cancer Door Prods.

MICHEL SFB

Fox Theatre

Detroit

Nov. 17

$201,067

$26,017

Brass Ring Prods.

THE ROBERT CRAY BAND FEATURING THE MEMPHIS HONEY ROCKMAID EUGED

Riverbend Music Centre

Cincinnati

Nov. 10

$194,790

$12,425

Jam Prods.

BOB DYLAN WINTER

Fox Theatre

Detroit

Nov. 18

$66,580

$24,100

Brass Ring Prods.

RANDY THOM SHAMROCK

Dolphins Entertainment &

Convention Centre, Del-

bury, Muskoka, Ont.

Nov. 15

$127,450

$4,575

Special Moments

Productions

BASHO OTIS JERRY

Chicago Theatre

Chicago

Nov. 6

$16,189

$18,507/$18,000

Jam Prods.

BOB DYLAN WINTER

Chicago Theatre

Chicago

Nov. 9

$80,685

$2,000

Brass Ring Prods.

DAVE NIXON

Sunrise Music Hall

Sunrise, Fla.

Nov. 16

$67,415

$3,200

Colare Door Prods.

BAY BAD COMPANY

Dolphins Entertainment &

Convention Centre, Del-

bury, Muskoka, Ont.

Nov. 7

$82,010

$4,805

Stout Productions

BAY BAD OTIS JERRY

Fox Theatre

Detroit

Nov. 5

$37,923

$4,500

Brass Ring Prods.

TALI

100% - $396.00

Above prices include Keypunching & Freight

Send Fax Photo - Check or M.O.

Full Color & B/W Posters

Composites - Car Cards - Other Sizes

Send For Catalog & Samples

PUBLISHER PRINTS
ed by Ethan Russell has been shot for "What We Really Want!" and the Cash was set for heavy TV exposure with appearances on "Late Night With David Letterman" and "Good Morning America" slated for November, "The Tonight Show" in December, and "The Arsenio Hall Show" and "Saturday Night Live" early next year.

In keeping with the "personal, moody" nature of "Interiors," says Stevin, Cash will stage a short, small-venue tour, accompanied only by her guitarist, Steuart Smith, beginning Wednesday (28) at the Iron Horse Tavern in Northampton, Mass. Other dates are Thursday (29) at the Bottom Line in New York; Saturday (1) at the Birchmere near Washington, D.C.; Dec. 2 at Night

NEW ON THE CHARTS

The Soup Dragons found their first U.S. acceptance two months ago at Modern Rock radio outlets and have since crossed into the pop mainstream with "I'm Free," a cover of the Rolling Stones song by Mick Jagger and Keith Richards and the first single from the Soup Dragons' new Big Life/Mercury disc, "Lovegod.

The four-member outfit, which hails from Glasgow, Scotland, and includes vocalist Sean Dickson, guitarist Jim McCulloch, bassist Sushil Dade, and drummer Paul Quinn, came to prominence in the U.K. in 1985 when it released its first independent single. Subsequently, the band signed a distribution deal with Britain's Big Life Records and released a string of songs on its own label. Two of those tracks, "Hang Ten" and "Can't Take No More," climbed to No. 1 on the U.K. independent charts. After landing an album deal with Sire Records, the Soup Dragons recorded their first full-length disc, "This Is Our Art," but returned to Big Life soon after. The band toured the Atlantic early this year when it hooked up with Mercury/PolyGram in the U.S.

The act recently performed "I'm Free" in Berlin to commemorate Ger- many's reunification and is currently touring stateside with alternative-based bands Material Issue and the Flinging Lips. The track reached No. 2 on the Modern Rock chart in October and recently debuted on the Hot 100 singles chart. The follow-up single is "Backwards Dog." The band is managed and booked by Big Life Records, 73 Spring St., Suite 601, New York, N.Y. 10012 (212) 941-1666.

SOU3 DRAGONS: From left, Sushil Dade, Paul Quinn, Sean Dickson, Jim McCulloch.

Julie Spins Song Into Gold, Touching Hearts Of Listeners

BY IRV LICHTMAN

COVER STORY: Veteran writers and publishers have plenty of tales about how a good song needed the right moment to catch on. That time—usually sparked by a strong mating of song and artist and the song's ability to fit local conditions—has certainly ar-rived for writer Julie Gold's "From A Distance," a current top 10 sin-gle cut by Bette Midler from her hit Atlantic album, "Some Peo-ple Like That.

The success of the song, with its message of global harmony and good will, can be seen partly as a backdrop to the rise of democracy in Eastern Europe, the subsequent end to Soviet domination in the re-gion, and, sadly, the possibility that Iraq's invasion of Kuwait may spark war in the Middle East.

Defying an era in which hit songs usu-ally go no further than the hit act or group that recorded them, "From A Distance" has more than 12 cover versions, several made beyond the borders of the U.S.

It was recorded in 1987 by MCA's Nanci Griffith. Her ver-sion was heard live late last year in a cabaret show at New York's Studio 54. The chief of the night, Fred Edgerton, said, "Nancy crowd became fearful as she sang the song. The audience obviously identified the song's sentiments with the fall of the Berlin Wall," Freed recalls.

I'm Breathless has become to collaborate with both the song and its writer. Freed, in New York on his way back to Los Angeles, sought out Gold and struck a deal to publish the song with Gold's and Griffith's publishing firms, Julie Gold Music and Wing & Deal.

As far as the U.S. charts are con-cerned, Midler has the song all to herself. But as a writer, Gold can point to all sorts of covers versions—Freed himself promises there'll be at least 10 more. Griffith has two versions—one appears on a live con-cerpt disc, and the other is the cover by Judy Collins, who has a live rendition on Gold Castle Records and also sings it on a new Columbia release, "The Fires Of Eden."

The countdown continues with England's Cliff Richard (EMI), who had the big hit in Ireland. There's even an instrumental ver-sion by Phil Colter (Polydor) of Ireland, where the song apparently elicited a reaction similar to that in Germany. A second Irish rendition is sung by Dickie Rock. A perform-er, too, who accompanies herself on piano, Gold recently traveled to Ire-land to represent the U.S. in an in-ternational song contest and won second place with a song called "When He Walks With Me." With Griffith's version of "From A Dis-tance" well known in the U.S., Gold says she has numerous offers to play the country.

A third release in Ireland is that of Marie McManus (Carrone) on an album called "The Water Is Wide."

In England, Siân Morgan, a mem-ber of the Fairport Convention, has a reading on Woodword Rec-ords whose credits list Gold as "Ju-ly," "L.A. kids," "B.J." and now "Golds" a, herd with two black artists.

Gold's own demo version.

Words & Music

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A*Vision To Bow 2 Vid Mags
'Tie Me Up!, 'Stories Of Seduction'
Isgur's Talk Has Entertainment Value
This Winter's Tale: Shakespeare On Video
NARM And VSDA's Big Split

IN THIS SECTION

BY PAULA PARISI

Los Angeles—Lack of a consistent style and unfamiliarity on the part of consumers and retailers with the format are problems producers of video magazines are grappling with. Attendees of the American Video Conference panel "Video Periodicals: Coming Editions" attempted to define the magazine niche and establish criteria for the format's success.

Definitions of the genre ranged from "serial programming" to actual print-publication spinoffs.

If you find a target cult audience that wants to buy something, they'll watch it or 10 times," said Rick Schmidlin, producer and director of "Easy Rider" video magazine, "and in its seventh issue. "Unlike a regular magazine that you throw away, a video magazine is something that you keep."  

Exclusivity of programming was cited as key in attracting viewer interest for the product. "If they can get it on TV, they're not going to come to you for it," said Stuart Shapiro, president of Video Publications, Inc., which produces four music video series in partnership with music giant BMG.

"From a programming perspective, it has to be material that's not necessarily available on TV," said Shapiro. "Beyond that, it's important that video magazines have a different feel and sensibility than what's on the air."  

Shapiro explained that catchy covers and, one that looks like a "magazine," is an important marketing point. "You've got to feel like you want to pick them up. I try to mimic, more than magazines, paperback books, which are also an impulse buy."  

The VPI lines feature a fast-paced, mixed-media look. "You're talking about programming that is unseen and over the top, very much on the edge," said Shapiro, whose newest product is "Dance International," shot primarily in London and New York.

Shapiro qualified the "uncensored" aspect of tapes like his "Metal Head" magazine by pointing out that packaging and content must be appropriate for distribution through mainstream outlets like K-mart and major music chains. "If we're going to be successful in this business, that's where we have to be," he said.

The ramped-up "Starskim" and "Country Music Magazine" are VPI's other publications.

Prices for video periodicals range from the $4.98 for "Personas" to "Wide World Of Gold" at $99.95 per six-issue annual subscription. Shapiro's music tapes currently retail for $12.98, but he is targeting a reduction.

(Continued on page 33)

BY DEBORAH RUSSELL

Los Angeles—The Motion Picture Assn. of America seized more than 25,000 pirated videocassettes here Nov. 13 in what MPAA officials say is the largest raid in U.S. history on a single individual. The bootleg product has an estimated retail value of more than $1 million, say MPAA officials.

Chin Fu Chen, owner of three Video 1 stores in Los Angeles, has been charged with at least one felony count under California's truth-in-labeling statute (635WPC of the state penal code), which states the cassette must bear the true name and address of its manufacturer.

The 7th Vice Unit of the Los Angeles Police Department alerted MPAA officials to Chen's activities last week after receiving complaints from a dissatisfied Video 1 customer, says Mary Callahan, assistant to the director of communications at the MPAA.

MPAA officials accompanied LAP.D. vice squad officers to Chen's Video 1 store Nov. 13. They seized 3,496 pirated cassettes at a $191 W. Manchester Ave. address; 5,480 cassettes at a 9106 Martin Luther King Jr. Blvd. location; and 4,000 cassettes at a 405 W. Florence Ave. store, says Callahan.

L.A.P.D. officers arrested Chen and obtained a consent search warrant from him to search his San Gabriel residence. Once there, officials seized 9,754 additional cassettes, as well as two color photocopies, numerous printing templates, a corner keynoter. Donna Mills, left, was the keynote speaker at the Nov. 7-9 American Video Conference in Los Angeles, sponsored by Billboard and the American Film Institute. Pictured with Mills is Emily Laskin, assistant director of AFI. (Photo: Robert Mathes)

BY CHRISt McGOWAN

Los Angeles—Just as tape rental was a controversial issue in the early '80s, laserdisc rental has become a subject of debate within the video industry as the '90s begin.

Retailers currently account for only a tiny portion of the income generated by the fledgling laserdisc business. But with 15 hardware manufacturers now offering a variety of laserdisc players for sale, serious thought is being given to the course of laserdisc business over the next few years.

"Stores are waiting for penetration rates to get up there"  

There is a wide range of opinions among manufacturers and retailers on the viability and desirability of a laserdisc rental business. Some think rental should be encouraged, to help the laserdisc industry grow. Others believe it would be futile and counterproductive to attempt to compete with videocassette rental. Some fear the dreaded "Beta syndrome," a reference to the perils of parallel rental inventories.

Many laserdisc chains, such as Tower, Music Plus, and Blockbuster, sell laserdiscs in some or most of their outlets.

But according to David Wallace, marketing manager of Pioneer LDCA, there are no current, reliable estimates of the number of stores in the U.S. renting laserdiscs.

"In real general terms," he says, "there are about 2,000 outlets selling laserdiscs right now. Less than 5% of dollar volume goes to those who both rent and sell discs."

In Los Angeles, there are about a dozen laserdisc-dedicated stores that sell and rent discs. Rental prices of discs are generally comparable to those of videocassettes. The Laser's Edge, with outlets in Burbank and Woodland Hills, charges $4 per rental for nonmembers and $2 for members. It carries some 4,000 rental titles.

Lazermania in Hollywood charges $3 per night for rentals and has roughly 2,000 rental titles.

Dave's Video, The Laser Place, in Sherman Oaks, charges $3 for nonmembers and $1.50 for members and carries some 5,600 rental titles.

Dave Goldstein, VP of operations and administration for CBS/Fox, says, "I have heard that there are probably 200 to 300 stores renting discs, but I think the number is probably much higher. There's no reliable source."  

Goldstein believes that increases in laserdisc rental would have a strong, positive effect on the industry. "If laserdisc rental were to catch on, it would be great," he says. "On analysis, the only way the business can continue to expand beyond the collector."

While most labels price their laserdiscs for self-serve, with many A titles priced at $49.98, there are also two different formats.

Dave's Video carries 5,500 titles for rental and for self-serve. "Rental is only about 10% of our business," says Lukas. "The main reason why we rent is for people to view before they buy. And we subtract the first day's rental if they return it."

Both Thrasher and Lukas also worry that the studios may raise their prices to prevent rental if they buy.

"If prices escalate to build a non-existent rental market, you run the risk of killing the market," says Thrasher. (Continued on page 38)

L.A. Raid Nets Largest Single Pirate-Vid Haul Ever

(Continued on page 33)
HOME VIDEO

A*Vision To Bow 2 Vid Mags
Focus On Heavy Metal, Auto Racing

LOS ANGELES—A*Vision, the 6-month-old home video arm of Atlantic Records, is entering the nontheatrical video fray with two video titles, one on heavy metal music and one on auto racing.

A*Vision has hired Penelope Spheres, director of "The Decline Of Western Civilization" and other movies, to produce the heavy metal video magazine. The first issue of the yet-unntitled bimonthly magazine is due in February.

Choice heavy metal music for its video magazine debut, A*Vision is hoping to tap the highly dedicated core of fans who make heavy metal music a top-selling genre despite its general lack of radio play. But it is also going after a market already served by two other video magazines, "Hard & Heavy" and "Metal Head.

A*Vision president Stuart Sears says his magazine's worldwide scope will set it apart from the competition. A*Vision will also eschew promotional music videos in favor of original, shot concert footage that will be exclusive to the A*Vision magazine.

In keeping with its magazine format, the A*Vision series will contain regular, recurring features in each issue, such as a comedy segment. Sears sees distribution for the metal magazine as primarily retail-oriented, with each volume carrying a $19.95 list. "A 12-month subscription could end up being a pretty big ticket for kids, who are our target audience," Sears says.

A*Vision is also seeking to work with potential sponsors on premium deals and cross-promotions. The least likely scenario will be the sale of advertising on the tape itself, although we will be doing some things with content and "off the wall" numbers and so forth," Sears says.

By contrast, the auto racing magazine, called "NASCAR Video," will be both a subscription as well as retail-driven product, Sears says. Retail distribution will be through video stores, convenience stores, truck stops, and mass merchants, primarily in the South, where NASCAR racing is a big sport.

"NASCAR Video" also marks A*Vision's first co-venture, in this case with New York-based Communications, headed by former ESPN executive Dan Lipson. DSL is responsible for producing the bimonthly series, with A*Vision handling marketing and distribution.

A*Vision will work with sister Time Warner's Time Life Video to develop six-month and one-year subscriptions. A*Vision also has access to NASCAR's 130,000-name mailing list. Like the metal magazine, each volume of "NASCAR" will carry a $16.95 list.

Unlike the metal magazine, each volume of "NASCAR" will carry three months of ads. A*Vision will have access to the 19 official NASCAR sponsors, but will also be allowed to pursue other arrangements.

The first tape is due at the end of January. With subsequent volumes due every two months, each tape will focus on the upcoming races in the NASCAR series. Sears reports that A*Vision is working on subsequent sports series, but is reluctant to dub them "video magazines." Sears says they'll be related series of tapes, he says. "Not magazines exactly, but multipart series. It doesn't make economic sense to do one-offs.

So why not call them magazines? "Consumers don't understand what video magazines are," he says. "We will market these as retail products.

PAUL SWEETING

PANEL PROBES NEEDS OF VID MAGAZINES

(Continued from page 31)

to $9.98 within the next year.

"Personas," a glossy celebrity-oriented monthly, is rolling out to 150,000 supermarket checkstands with its December issue. Company marketing consultant Jerilyn Kessel said the expects it to be at 500,000 checkstands by January.

The advertiser-supported monthly is positioning itself as an "impulse buy" at $4.95, Kessel, who says that the 120-minute programs are billed on its cover page as high-quality reusable tapes. The programs are distributed through leading magazine wholesalers Kable News.

Kessel stressed the importance of checkstand placement, to cement the program as a magazine in the consumer's mind.

Production budgets for the most part loom in the $100,000 range, with producers like Jerry Jastrow of "Wide World Of Golf" spending roughly $1.5 million in marketing his series, a joint venture between Jack Nicklaus Productions and ABC Sports. Though the company's direct-marketing efforts have been successful, Jastrow said he is on the verge of announcing an exclusive retail agreement with a major chain.

Though he will not divulge the name of the chain, other sources indicate the deal is with Blockbuster Entertainment, which recently has been expanding its involvement in proprietary programming, particularly sports videos. Blockbuster has also been reportedly obtained exclusive rights to Major League Baseball and for the 1992 Summer Olympics through NBC Sports.

Unlike "Personas," "Golf," which has a circulation of approximately 30,000, does not carry ads. For the video magazines that do carry ads, including the music magazines, the panelists said their break-even points are in the 30,000-50,000 unit range, depending on the price.

As an advertising and promotional medium, the format clearly has potential, said Schmidlin, who pointed out that "Easy Rider" managed to move 50,000 units in less than two months in its initial incarnation as a subscription premium for its parent print magazine. "In a follow-up survey, we found out that an average of 10 different people watched each one of those videos," he said. "When you do a video magazine, you have to have an audience, really know who they are, and really target that audience.

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Produced and Directed by WARREN BEATTY

Prebook Date — December 11

BLASTING ONTO VIDEO DECEMBER 19!
A Spotlight On Relationships: From 'Tie Me Up' To 'Torn Apart' 

BY MICHAEL DARE

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

• "Tie Me Up! Tie Me Down!" (1990), RCA/Columbia Pictures Home Video, prebooks Tuesday (27).

Spanish director Pedro Almodovar ("Women On The Verge Of A Nervous Breakdown") makes films that are sensational and outlandish, full of cosmopolitan relationships built upon shameless sexual habits. This film is his most outlandish, guaranteed not only to entertain, but to cause endless arguments about what women want in men. One would have thought that feminists would explode in raging fury at the very idea of a film about a woman who is kidnapped and raped and ends up liking it, but the furor surrounding this film centered instead upon the inequity of the X rating it received. Now that the X no longer exists, the film can be enjoyed on its own shocking and iconoclastic terms. Though it is far from pornographic, it is sexual, often exciting, and openly frank about all things sexual. Veronica Abri plays a porno actress and drug addict who has moved on to straight films. She's kidnapped by a lunatic, played by Antonio Banderas, who decides to tie her to his bed till she loves him. Meanwhile, the man directing her current film spends his time watching her old movies, raising the question as to who is sicker—the one who has captured her image or the one who has captured her body. This film constantly throws you off guard by raising all manner of serious questions concerning male/female relationships, but within the context of a sarcastic and very funny farce. Rent it with "The Collector."

• "The Fug" (1990), Vidmark, prebooks Friday (30).

Based upon a novel by Thomas Berger, this tale of hatred between the Ballard family of Millville and the Beelers of Hornbeck is consistently hysterical, making it one of the most underrated comedies of the year. Like "Neighbors," the other film based upon one of Berger's novels, this is the story of miscommunication and escalation, of a minor incident that becomes proporions. First-time director Bill D'Elia gets brilliant comedic performances out of his large cast. Rene Auberjonois ("M*A*S*H") and Stanley Tucci are particularly loony. This is a magnificent farce, with sophisticated dialog, an outrageous plot, and wicked-out characters. D'Elia could become the new Preston Sturges, and this film makes a perfect double bill with anything by him.

• "Women And Men: Stories Of Seduction" (1990), HBO Video, prebooks Thursday (29).

Three elegant productions of surprisingly sophisticated short stories from the 20s and 30s. The first stars Beau Bridges ("The Fabulous Baker Boys") and Elizabeth McGovern ("Ragtime") in Mary McCarthy's "The Man In The Brooks Brothers Shirt," about a surprising one-night stand in a train. Dorothy Parker's "Dusk Before Fireworks," directed by Ken Russell, Peter Weller ("RoboCop") plays a gigolo putting the moves on Molly Ringwald ("The Breakfast Club") as a flapper. The last (and least) is a lethargic adaptation of Ernest Hemingway's "Hills Like White Elephants" directed by Tony Richardson. It stars James Woods ("True Believer") as a man trying to convince Melanie Griffith ("Working Girl") to abort his child. Rent it with "The Great Gatsby."

• "Orpheus Descending" (1990), Turner Home Entertainment, prebooks Monday (26).

Vanessa Redgrave gives a spectacular performance as a sexually repressed woman in the deep South whose life is turned around by a stranger who wanders into her town. Originally filmed in 1959 as "The Fugitive Kind," starring Marlon Brando and Anna Magnani, this remake restores the original ending from Tennessee Williams' Broadway play. Newcomer Kevin Anderson is so good he almost makes you forget Brando in the role. Almost. This is a startling story of lust and vengeance. Rent it with the original.

• "Torn Apart" (1990), Warner Home Video, prebooks Tuesday (27).

Two old childhood friends, an Arab and a Jew, end up on opposite sides of the Israeli war in this tragic tale of love in combat. Cecilia Peck, Gregory's daughter, makes a stunning debut as the Arab girl torn between family and beau, and Adrian Pasdar ("Vital Signs") is honest and sensitive as the Israeli soldier torn between duty and desire. This could have been just a mushy adaptation of "Romeo And Juliet" in Israel, but the writers have used the circumstances to present a vivid and emotional evaluation of the Middle East conflict.

THE WAIT IS OVER.
Isgur Says New Tech Will Cut Show Biz Woes

LOS ANGELES—Despite a precipitous decline in the market value of entertainment companies and a tremendous number of business failures, the relentless introduction of new technologies will help keep the entertainment business comparatively buoyant in the '90s.

That was the message delivered by entertainment analyst Lee Isgur in his keynote address at the second annual Entertainment Marketing Conference held here Nov. 4-6 and sponsored by Brooklyn, N.Y.-based EFM Communications.

Ironically Isgur, until recently the lead entertainment analyst at PaineWebber, himself became a victim of a downturn in the entertainment business when PaineWebber eliminated his job. Isgur is now head of BSI Consulting, in Westchester County, N.Y.

"By many measures, the economy is in a shambles," Isgur said. "Debt service is the fastest growing component of the federal budget, and we are in the middle of a banking crisis. That spells bad news for the economy in terms of jobs and corporate formation."

As for the entertainment business, Isgur noted that, with the exception of takeover targets MGM/UA and Columbia Pictures, the private and public market values of most big entertainment companies have fallen dramatically in the first nine months of this year. MCA, for example, is off

(Continued on page 39)

Disney Profits Soar Via Magic Of 'Peter Pan'

NEW YORK—The Walt Disney Co. says revenues and profits from its filmed entertainment division shot up significantly in the fourth quarter, fueled by the successful home-video release of the animated version of "Peter Pan."

In the three-month period that ended Sept. 30, Disney's motion picture and home video businesses earned $104 million in operating profit, a 22% rise from the same quarter last year, on a 56% jump in revenues to $722 million.

Over the course of the entire fiscal year, Disney's filmed entertainment division scored with the box-office hit "Pretty Woman" and the home-video release of "The Little Mermaid." Operating income went up 22% for the year to $313 million on a 42% increase in revenues to $2.25 billion.

Disney also reports that the soundtrack album for "The Little Mermaid" boosted sales and profits for its consumer products division in the fourth quarter and for the fiscal year.

Overall, Burbank, Calif.-based Disney posted net profit of $854 million for the year on $5.8 billion in revenues, compared with net income of $760 million on $4.6 billion in revenues last year.

DON JEFFREY
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**HOME VIDEO**

**VIDEO CHAINS PONDER LASERDISC RENTAL**

(Continued from page 31)

"The vast majority of people who own laserdisc players are collectors," adds Lukas. "If it turns into a rental market, disc prices will go up to the same levels as with videocassette." If this happens, $100 and $200 and $100 ... and there goes your collector.

Thresher also notes that the video business in general is increasingly self-driven-oriented: "We’re looking at a decline in rentals as it is in tape, as the self-driven-through becomes a force in the video world," he says. "To go against all the trends of the last couple of years doesn’t make any sense. I’m a firm believer in the laser, but we have no plans to rent."

According to Ron Castell, senior VP of programming and merchandising for Blockbuster Video, the average video customer with a 19- to 25-inch TV screen may not find enough visual difference between tape and disc to change his or her rental habits.

"A lot of guys watch TV, Arsenio Hall and the news, with terrible color, and think it’s ok," says Castell.

Roughly 150 Blockbuster Video outlets currently carry laserdiscs, according to Castell. "Some do rental, some just sales," he says. "I don’t think a rental market is inevitable. Rent has based on performance so far.

"It’s an evolutionary thing, and no one knows at what point the evolution will stop. No one even knows how many players are out there, though the knowledgeable think close to 600,000. It’s a long, slow growth."

As for the retailer’s incentive to rent.

**L.A. PIRATE-VID RAID**

(Continued from page 31)

cutter, and a number of bogus labels, Callahan says. A neighbor observing the raid told police that Och owned a nearby house that the neighbor suspected was a laboratory. A raid of that house and garage netted 8,380 more cassettes, plus 35 videocassette recorders, at least one time-based-corrector (used to define the picture), and a macro eliminator "black box" (used to eliminate copies protected on the master cassettes), Callahan says.

"This was a very large and sophisticated operation," says Ray Flint, MPAA staff supervisor, U.S. anti-piracy. "It appears [Chen] was selling product to a lot of people in addition to pushing it out of his own stores."

Every major studio and every major title is represented in the bootleg product, with "The Hunt For Red October," "Pretty Woman," "Total Recall," "Bambi," and "Peter Pan" among some of the most popular videos, says Lindstrom. Linstrom also spars the Spanish-language, adult, and B-movie markets, he says.

In September 1989, MPAA officials raided Chen’s Video Store in Los Angeles in a civil action that netted 1,069 pirated cassettes. Chen paid a $15,000 settlement fine, Lindstrom says. Chen now faces a state criminal complaint that carries a potential sentence of up to five years in state prison and a fine of up to $250,000, or both. He also may be charged with contempt of court for violating the September 1989 ruling, which required him to cease bootlegging, says Lindstrom.

of that population there is a percentage that rents movies. If laser was available to that population, they would probably choose to rent laser discs over videotape. So the retailer [renting to them] would have to carry a dual inventory to have the same sales volume.

In the future, Wallace says, a laser-disc rental business is "probably inevitable, a long ways down the road. But things can change between now and then. It’s hard to guess."

"As a best guess," adds Goldstein, "I think it will be two or three years before we have a significant rental market, meaning that rentals will reach 25% of total laser volume. It will be a slow development."
Sony Plans Distribution Campaign For
Bueno Vista Titles In 8 Millimeter

Bueno Vista Home Video plans to release eight Touchstone self-sufficiency titu-
es, including "Three Men and a Baby," "Good Morning, Vietnam," and "Beaches"—under the "Liber Meets," and both volumes of Bueno Vi-
ta's Elvis Presley music longform in the eight-millimeter format beginning
Dec. 10. Bueno's Consumer Products division will distribute the titles on a non-
exclusive basis, supporting the release with a nationwide print advertising
campaign.

Rentak Posts Record Revenues, Earnings

Rentak Corp., a distributor of pay-per-transmission programmed, posted rec-
ord revenues and earnings in the first half of its current fiscal year, as well as
record earnings for the third quarter. For the six months ended Sept. 30, the com-
pany's revenues increased 131% from the same period last year, rising from
$6,517,918 to $15,053,742. Revenues for the quarter rose 101% from the compara-
ble quarter in 1989, increasing from $3,753,675 to $7,538,682. Record first-
half earnings of $384,454 compared favorably with $240,444, "a lot of
similar period last year. Record earnings for the quarter totaled $198,042, as
opposed to a loss of $447,310 for the same three months in 1989.

RKO/Warner Puts Out Another S.O.S. Call

For the second consecutive year, RKO/Warner is operating a Special Order
Service (S.O.S.) that allows consumers to purchase videos via a toll-free num-
ber for guaranteed delivery within five business days. The S.O.S. hot line, 800-
942-4144, is open weekdays from 9 a.m. to 5 p.m. RKO/Warner reports that
last year's S.O.S. campaign succeeded in boosting the chain's holiday business.

HBO, Cabin Fever To Ship Vids To Gulf

HBO Video will ship 1,000 copies of its sports videos to American troops in the
Persian Gulf region, including "Not So Great Moments In Sports" and "Mike
Tyson's Knockouts." HBO, which coordinated the effort with the USO, has
enlisted the Tennessee National Guard to distribute the tapes... Cabin Fever
Entertainment will also distribute special-interest titles to U.S. forces sta-
tioned in Saudi Arabia.

Here's the Deal(s): CBS/Fox Intl., AAA

CBS/Fox Video International has pactted with Videomax for distribution of
CBS/Fox product in Mexico. Until now, CBS/Fox had been distributed by
Videovision in that territory. The pact includes several of AAA Video Distributors, a
suburban Philadelphia wholesaler best known for its used-tape operation. At the same
time, AAA and GTS Acquisitions of suburban Toronto have formed a joint ven-
ture to service inventory to video retail outlets opening in Canada.

ANALYST: TECHNOLOGY BOOSTS SHOW Biz OUTLOOK
(Continued from page 38)

5.6% in value in the first nine months, CBS is off 10.1%, Disney 19.1%, LIVE
21.9%, Paramount 30.2%, and Time Warner 42.6%.

Isgur said that nonetheless he sees "light at the end of the tunnel" for the
entertainment industry, and that "technology is the fuel for that light.

Isgur noted that "entertainment benefits from consumption world-
wide, and worldwide per capita con-
sumption is rising steadily." That
growth, he said, is "linked to technol-
yogy... which has enhanced the value
of the product. As demand for the
product has increased, the product it-
self has gotten better and cheaper.

Isgur is particularly enamored of interactive technologies, such as
those that link computers with vari-
ous video systems, which he believes
will transform the industry "just like the industrial rev-
olution transformed the brick and mortar business.

With worldwide demand for entertain-
ment increasing, Isgur said, "the task for U.S. entertainment com-
panies is to maintain their lead in cre-
ativity, which means software, we
will have to come to terms with what technology has wrought."

Among those changes, according to Isgur, is a gradual erosion of the
protective power of copyrights. "With the ability to duplicate and modify [programming] it's
becoming hard to tell who was the original author," he said. "A lot of
people will get mad about this because a lot of people live off royalties.
But they will have to come to grips with it or other parts of the world will
take the lead in interactivity."

Isgur predicted that the total num-
ber of dollars spent on entertainment
worldwide will grow between three and
seven times in the next decade. "The entertainment business is changing just when the economy
is sick, but if you stick with it, it will do just fine."

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HOME VIDEO

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STORE MONITOR
(Continued from preceding page)

ation-only logo, is now a major presence in Southern California. This became apparent when Dere Newman, branch manager at the new Santa Fe Springs plant, introduced a throng of staffers to the VSDA's Southern California Chapter recently. ETD has long had a San Diego facility but has never been active in the greater Los Angeles market. The ETD visitors: Scott Kennedy, Jaime Trojo, Gil Jenkins, Leslie Baker, Gigi Goldflam, Beth Johnson, Carlos Gonzales, Steven Flores, and Ginger Long. Although it was not apparent at the VSDA gathering, plenty of distributor personnel were talking about the current Southern California price war, but not for attribution. Lowest number cited on A Top titles—$58.25. One source said VPD stands to be hurt most because "Commtron, Baker & Taylor, Ingram, and ETD are all national distributors with deep pockets that can make up the difference in their other markets. VPD only operates on the West Coast." But another observer says, "VPD is hungry. I think they'll make out. It's still going to boil down to service and VPD will beat them on service." Many noted it was the first regional VSDA meeting where distributors outnumbered dealers. Somewhat dismayed was Rose Colaunti, who just joined Commtron and was alone at the meeting. The other distributors all had tables.

SILLO'S SPEARHEAD: For the first time, there are three aggressive home electronics chains from outside the market invading Los Angeles: Circuit City, which entered the fray a while back, more recent arrival the Good Guys from San Francisco, and, as of late October, Sillo, like Circuit City an East Coast force. While there is no indication yet if Sillo will cross-merchandise with software retailers, Gene Toczylowski Jr., one of five store managers at the Sunset Boulevard and La Brea Avenue unit, believes the hardware competition about to explode will do nothing but benefit VCR household penetration and spur rental business. Sillo's invasion caps off a historical sea of change in Los Angeles home electronics retailing, Toczylowski says. He and others following the scene hark back to when indigenous webs University Stereo and Federated Group, along with Emeryville, Calif.-based Pacific Stereo, were mainstays. All are gone and Sillo has leased most of the Federated Group outlets (besides the Hollywood store, other outlets leased by Sillo are in Temple City, Ventura, Cerritos, Westminster, Canoga Park, City of Industry, Santa Ana, Fullerton, Burbank, Torrance, and Riverside, with stores on tap in Mission Viejo, Placentia, and San Dimas). Sillo's opening salvo was Oct. 25, with an army of people from back east serving as temporary hosts and hostesses. Most observers see Sillo squaring off with Circuit City, although ironically, they were "both members of the same buying group until about a year ago," says Toczylowski. "We split off because we felt we were strong enough to do that. For all that time we had an agreement with Circuit City. We would not go into their territory. But they came into Philadelphia and all bets were off."
U.K.'s HMV Takes Bite Of Big Apple
Opens 2 Megastores In Grand Style

BY PAUL Verna

NEW YORK—His Master's Voice rang out across New York Nov. 15, as 150-store British retail giant HMV made its grand entrance into the U.S. market with two Manhattan megastores.

Each store—a 40,000-square-foot location on the East Side at Lexington Ave. and 168th St. and a 30,000-square-foot site across town at Broadway and 72nd Street—held its opening bash that day. HMV Group chairman Stuart McAllister, HMV USA president Tony Hirsch, and HMV USA VP Peter Herd unveiled the official HMV plaque at the Broadway store with the help of Metropolitan Opera star Roberta Peters, WQXR New York personality Greg Ward, WHITZ (Z100) New York's Ross & Gary, Global Pacific violinist Steven Kindler, and Pro Arte's Cello Quartet.

At the 86th Street party, HMV's principals were joined by such artists as Judy Collins and Keith Swant, as well as a flurry of label and distribution executives.

The following day, Mayor David Dinkins presided over a ribbon-cutting ceremony at the West Side store, marking the official opening to the public of HMV in America.

YES, BUT WHAT DO THEY LOOK LIKE?

Both stores sport a rugged, industrial look punctuated by painted-cement floors and exposed ceiling fixtures. A collection of impressionist murals, posters, and TV monitors add sparks of color to an otherwise monochromatic design. This skeletal motif disappears inside the classic section, where wood-panelled cash-register counters, plush carpeting, and elegant benches provide a warm ambience.

Such interactive selling tools as PICS video preview machines, Personics units, and listening booths invite the active participation of the customer in the overall shopping experience. But these devices are not intended to diminish the role of the store staff in providing customer service. In fact, Hirsch and Herd regard expertise at the store level as the hallmark of quality retailing—and their key to competing with a neighboring Tower Records superstore on the West Side and an upcoming one across town on the East Side.

WEST SIDE STORE

At the entrance of the 72nd Street store, which comprises three floors, is a bin that spotlights eight hit CD titles priced at $9.99. Those advertised specials are current hits by M.C. Hammer, 'Toni! Toni! Tone!', Anthrax, Whitney Houston, Deep Purple, Yanni, Dino, and the Neville Brothers.

The main floor also houses a wall containing sale items under the banner "We Recommend." Priced at $11.99 for CD and $7.99 for cassette, these include current titles from the Soup Dragons, Every Mother's Nightmare, Soul Asylum, and Minnie Love.

Another rack holds $9.99/$6.99 sale items on CD and cassette, respectively, from such hit makers as Timothy B.施meister, Giant Jackson, Bobby McFerrin, Living Colour, and Paul Simon.

The main floor also features a sampling of the top sellers in each of six genres: rap, dance, soul, jazz, country, and classical. Also featured prominently in the high-traffic area up front are PICS and Personics machines, listening booths, and video monitors.

In addition, the main floor has a (Continued on page 43)

Russ Bach's Recipe For The Perfect One-Stop
Computerization, Enthusiasm Among Key Ingredients

BY EARL PAIGE

PALM SPRINGS, Calif.—Financial viability, entrepreneurial self-starting enthusiasm, and marketing savvy, backed up by a computerized operation, are all aspects of tomorrow's successful one-stop.

Those characteristics, as well as that of a host of other stores, were offered by Russ Bach, vice-president of CEAMA, during the recent National Assn. of Recording Merchandisers' annual wholesalers conference, Nov. 2-7 at the Palm Springs Hilton here.

Of the many components Bach emphasized, computerization was so important that he warned delegates not to register for future NARM conferences unless they become "fully computerized."

Using the expression "the perfect one-stop" as a rhetorical takeoff, Bach addressed many issues facing the one-stop in today's marketplace.

For instance, he said that the perfect one-stop "minimizes borrowings and keeps your inventory under control. The perfect one-stop works on suppliers' money by turning the inventory a sufficient number of times on an overall basis so as to avoid inventory investment. I talked today with a rackjobber who told me that through computerization and POS they are turning their inventory 13 times. That's working on somebody else's money. You need to turn your inventory more than five times to make this strategy work for you."

Bach also emphasized the people side of the one-stop business, referring, in fact, to specific individuals in the audience. "Without good people, there is no future. [Jerry Bassin Inc. in Miami] wouldn't be Bassin without Bonky [Wilson], City [1-Stop in Los Angeles] wouldn't be City without Sam [Ginsburg], and Universal [Record Distributors in Philadelphia] wouldn't be Universal without the Perloffs, [Jay, Bob, and Gerry]."

Characteristiclly, Bach was amusing at several points, when he kidded about accounts. "The perfect one-stop must collect its money in a timely fashion in order to maximize payables to manufacturers and distributors. And that perfect one-stop takes advantage of all cash discounts allowed by the suppliers, and once in a while it's not allowed."

On the other hand, Bach also seemed to politely scold one-stops for certain practices. For instance, he said, "The perfect one-stop uses advertising to help support the customer base, not just to fill pages in the [one-stop's] catalog."

Yet another thinly veiled jab was a warning that one-stops should not make price-cutting a full-time (Continued on page 44)

Tickling The Ivories. Composer Burton Lane and vocalist Michael Feinstein perform for fans at the Sam Goody in New York's Rockefeller Plaza. Afterward, they recorded the first in a recent release, "The Burton Lane/Sam Goody Collection," on Elektra/Nonesuch. Shown, from left, are Lane; Feinstein; Elektra VP of sales Wendy Kenny; store manager Steve Ragan; co-manager Wayne Looks; and area manager Ron Hall.

RACKERS TREAD WATER IN AGGRESSIVE TIMES

PALM SPRINGS, Calif.—Rackjobbers are keeping pace with the aggressive retail atmosphere of the mass merchandiser but face continuing and even mounting challenges.

That status was emphasized during a rackjobber panel at the annual National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 2-7 at the Palm Springs Hilton here.

Moderator Joe Pagano, senior VP of merchandising for Minneapolis-based Lieberman Enterprises, set the stage for the panel by emphasizing four goals in selling accounts, the first a specialty for his firm and one that has led to many NARM awards. "Promotions should enhance the shopping experience and differentiate the account from its competition." Pagano next mentioned product and timely delivery; i.e., how New Kids On the Block and Vanilla Ice releases "were retail events. All the other items in the store were centered around these audio and video products."

He also mentioned recognition of a broad and expanded demographic base—"black to country, children's to film classics, we've got it for your customer." And finally, the importance of generating traffic and transactions. "The customers we serve today have a common characteristic. They are sales- and growth-oriented. Throughout the store those categories that are producing greater sales and margins are becoming dominant.

(Continued on page 48)
Unfinished Business: In the spring of 1987, the music industry took an admirable stance. The state of Arizona and Evan Mecham, its governor at that time, refused to recognize Martin Luther King Day as a holiday and, in response, record companies took their convention business elsewhere. The National Assn. of Recording Merchandisers announced it would move its '87 Wholesalers Conference from the Phoenix area to Palm Springs, Calif. Similarly, WEA, and later PolyGram, also relocated meetings that had originally been slated for Arizona.

Now, four years later, Mecham has been shown from office but the state's snub of Martin Luther King Day is in place again, the result of two referenda that were on the ballot in the recent election. While the cities of Phoenix and Tucson both recognize the holiday, the state does not recognize it as a paid holiday. It is only one of three states that do not honor the day, and that stance has created a stir in the sports press headlines. The National Football League has threatened to pull the 1993 Super Bowl from Tempo, Ariz., and play it elsewhere; the Fiesta Bowl, which is played in Tucson, is having trouble attracting some major college football teams.

Once again, the music biz has jumped on the bandwagon, led by WEA and NARM.

WEA had a sales conference in Scottsdale, Ariz., back in March, and had planned to hold another meeting there in December. But, in response to the election results, the distributor is moving its impending conference to Palm Springs.

NARM had plans to hold its annual Wholesalers Conference for the next three years at the Arizona Biltmore in Phoenix, a decision that was made before the ballots were cast (pre-election polls predicted that voters would choose to honor the holiday), but, the trade group now seeks a different site for the 1991 meet.

Hats off to NARM and WEA, and here's hoping other record companies and music organizations will follow these examples and take their convention business somewhere other than Arizona until that state recognizes Martin Luther King Day.

Notes From NARM: For the last few years, some Video Software Dealers Assn. board members have complained that VSDA carries NARM “on its back,” because the video group's larger membership of smaller retailers means it brings in more revenue. While the video group does lure more bucks, this columnist predicts that if the two groups do split, as has been speculated in Billboard (Nov. 24) and other trades, those VSDAers will be surprised how well NARM functions on its own. Friday (80) is the order deadline for NARM-provided display materials for campaigns tied to the Jan. 28 American Music Awards and the Feb. 20 Grammy Awards telecasts. There are five different pieces being offered for the AMA event and there are 11 Grammy pieces.

There's no charge to NARM members; fulfillment begins the second week of December. The theme for NARM's 33rd annual convention, set for March 22-25 at the San Francisco Hilton (there's no political agenda preventing confabs there, unless you're upset that the city hasn't built a new baseball park yet), will be "Bridging The Future." NARM executive VP Pam Horowitz says the Rock The Vote movement, the music industry campaign designed to motivate young people to vote, will (Continued on page 40)

ALBUM RELEASES

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

The following configuration abbreviations are used: CD—compact disc; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.
One-Stops Aim To Start Buzz On Their Special Needs

BY EARL PAIGE

PALM SPRINGS, Calif.—One-stops, at the recent National Assn. of Recording Merchandisers annual Wholesalers Conference, made impassioned pleas for more programs specific to their needs and for support on such industry issues as counterfeiting.

To further bolster their cause, the nation's organized one-stops presented a panel at the conference, Nov. 2-7 at the Palm Springs Hilton here, which focused on their independent store customers.

Serving as co-chairs for the one-stops, both Bruce Ogilvie and Jay Perloff led off the subwholesaler session with pleas for special one-stop programs. Ogilvie, president of Abbey Road Distributors in Santa Ana, Calif., alluded to a Supreme Court decision that apparently has removed obstacles from manufacturers offering a functional discount.

Perloff, an executive at Universal One Stop, stressed the various functions of subwholesaling, especially "buying in bulk at quantities but shipping on eases." Perloff also said, "The independent music store is more valuable now than ever before. With the consolidation of retailers and the ever-tightening playlist, the independent store is the last frontier for breaking new music."

Charging that counterfeiting has reached a "crisis" point, Perloff said there is a perception that "nobody is doing anything about it," a comment that met with loud applause.

Ogilvie said there are only seven Recording Industry Assn. of America investigators. "Throughout the whole U.S. Part of the frustration from our dealers is that when they call RIAA, they don't feel RIAA is receptive enough about solving the problems, a little not caring."

Representing one-stop customers were Kevin Anderson, owner of three Los Angeles record stores, two under the name VIP Records and one totally gospel outlet under the logo New Life Gospel; Chris Kimball, owner of City Disc, a San Francisco compact disc outlet; and Brad and Mark Ludes, operators of Music Mart, in suburban Costa Mesa.

A veteran of 18 years in the business, Anderson said his stores' sales come 75% from cassettes, 10% from CDs, and "10% LPs if I could get them," with the remaining 5% coming from 12-inch singles sales.

Kimball cited listening stations plus product knowledge, special orders within a week, and overall responsiveness as key success ingredients for 2-year-old City Disc.

U.K.'s HMV Takes Bite of Big Apple (Continued from page 11)

section devoted to the HMV 100 best-selling albums, the top 16 of which are also stocked upstairs in the rock/pop section. That chart is compiled weekly by the company's IBM AS 400 computer system. The ground level is also home to an ample video-sell-through section and the classical wing.

In the rock/pop and soul areas on the upper level, HMV has placed bin cards containing snippets of reviews or biographical information about selected artists from press sources and label publicity departments. CD prices in this section range from $11.99 to $15.99.

The dance/rap room, consisting largely of vinyl 12-inch singles priced at $4.49 and full-length CDs in the $14.95 range, includes walls for cassette and CD singles, priced at $1.99 and $5.99, respectively.

On the lower level, the Broadway store stocks a wide selection of jazz, country, reggae, new wave, easy listening, folk, film/shows, children's, zydeco, spoken, comedy, and blues product.

HMV's Eastern Philosophy

At the East Side location, HMV is experimenting with an edited version of the superstore on the 5,000-square-foot ground floor. The stock on that level consists of best-selling sheet music, tiles and catalog for various music genres, offering the customer a preview of what lies in the level below—a 35,000-square-foot area that serves as the heart of the superstore.

On that level is a vast open area for all music genres except classical, easy listening, and jazz, each of which are featured in separate rooms around the perimeter.

In addition, a soundstage for in-store performances occupies a corner of the floor, with a booth behind it functioning as the nerve center for WIMV, the outlet's in-store video play network.

Like its crosstown counterpart, the 88th Street site contains a video section complete with theatrical titles, music videos, and special-interest fare. Also, the store will contain a TicketMaster counter.

Although both stores were essentially complete at deadline, there were signs of unfinished business. For instance, the shelves for the listening booths were in place, but the machines themselves had not yet been installed. Also, some wall space intended for the use of postcards and other merchandising aids remained empty. These "odds and ends," as Hirsch calls them, he led the HMV president to quip, "Welcome to the HMV construction site."

YES, BUT DID THEY LIKE IT?

Those minor glitches notwithstanding, reactions to the stores were unanimously positive, particularly at the East Side site. Juggy Gayles, founder of Sleeping Bag Records, said, "I'm going to be selfish: I wish them as much luck as I would wish myself."

Keith Sweat was on hand to witness the rollout. "This place is great," he told Billboard. "I'm looking forward to helping these people try to sell more records."

And sell they must. HMV has invested $125 per square foot—a total of $8.8 million—in build-out costs alone. Moreover, the company plans to open a third New York superstore, further fueling the competition with Tower and adding a new player to a market already crowded with such majors as Trans World, Musicland, J&R Music World, and the Win.

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■ BY DEBORAH RUSSELL

EXPECT THE UNEXPECTED: Houston is not a city one automatically considers a roaring center for jazz. Randall Jamail, formerly a practicing attorney and the principal behind Houston’s newly formed Justice Records, doesn’t care. In fact, he’s convinced it is an advantage, and he may be right. Justice jumped onto Billboard’s Top Contemporary Jazz Albums chart Nov. 10 when the late Emily Remler’s “This Is Me” debuted at No. 25.

The eight-person Justice—which has four of its five departments run by women—is committed to releasing 10 albums in 1991, Jamail says. The artist roster includes the newly signed, New York-based jazz trumpeter Rebecca Franks, as well as Swedish pianist Stefan Karlsson, Mighty Sam McClain, Nancy King & Glen Moore, and Dave Catney, to name a few. Label priorities include the development of a publishing arm as well as a presence in the film soundtrack realm.

Justice in Houston gives us the perspective to be a leader instead of playing follow the leader,” says Jamail. “We’re removed from the hype here, and we have the freedom and clarity that comes with working in a minimalistic situation.”

To flesh out this clarity led Jamail—an attorney who once specialized in representing people who had been harmed by multinational corporations—Justice acts as a recouping system that actually benefits his artists. Justice acts can earn royalties on only recycled papier in all of its packaging. Jamail, while interested in living up to his company’s name, is eager to turn a profit, as well. He’s determined to build his label into the kind of promotional powerhouse the industry usually associates with pop/rock labels. He hopes an aggressive marketing stance, coupled with his commitment to fairness, will attract accounts and stimulate business.

“I used to work on a contingency basis and not getting paid for poor performance,” he says, adding to his days on the legal battlefield. “I love fighting windmills, whether it’s the record business or a Fortune 500 company. I’m doing things that are not standard industry practice, and if it works, great. If it doesn’t work, I’ll go bananas, but I’ll tell you now, it does work. It works for me.” Jamail can be reached at 713-520-6669.

TRUTH IS STRANGER THAN Fiction: King Diamond, longtime metal cult hero whose ghoulies personifies fans favoring savage, horror-show rock, could be considered the textbook target for Parents’ Music Resource Center purists. His new Road Racer album, “The Eye,” is sure to delight fans and fanatics. Tracks contain tales of murder, rock, and drug-induced orgies, bizarre occult rituals, and, yes, even the crucifixion of an innocent.

GRASS ROUTE

RETAIL

The Perfect One-Stop
(Continued from page 41)

strategy. “We all know the story about volume killing more people than cancer,” he said. “You cannot look to very much sales as incremental. Yes, every once in a while you can ship 2,000 of an item to another territory at a low price. But don’t let this become a habit, because you won’t be the perfect one-stop.

“As a wrap-up, to me the perfect one-stop is financially secure, is a moneymaking machine, sells—doesn’t just take orders, is entrepreneurial—not corporate, is organized— not disorganized, anticipates changes and trends and acts rather than reacts. They constantly upgrade service systems and selling and the marketing tools. They are fully computerized. They react quickly to market demands and communicate that to the distribution companies.

“That one-stop stocks everything that sells, and turns [its inventory] often. It is extremely aware of [the label’s] business and ... enthusiastic about the position it fulfills in supplying recorded music to the marketplace. That’s the perfect one-stop.”
New Company To Enter Tote-Bag Business

RGA Electronic Gear Will Use MGM Logo

BY ED CHRISTMAN

NEW YORK—A new company, wielding a licensed brand name, will try to steal market share from established manufacturers by launching a line of cassette and CD carrying cases under the Metro Goldwyn Mayer logo.

RGA Electronic Gear, based in New York, hopes to snare $5 million-$10 million of the $90 million cassette and CD carrying-case business by introducing the concept of brand-name marketing to the business.

The company is a joint venture between RGA Accessories Inc., a company that manufactures mainly leather-goods accessories, and a team comprised of Charles Cornell, Ted Vail, and Joel Kochman. The latter two, formerly with Bloomfield, N.J.-based Lebo Corp., are serving as VP of sales and marketing and VP national sales manager, respectively, while Cornell heads up the effort as president.

RGA Accessories has the know-how and infrastructure to manufacture and distribute the product, while Vail and Kochman will provide the inroad into the music retailers and other outlets, according to Cornell.

Currently, the cassette and CD carrying-case business is dominated by companies like Lebo, Coast Manufacturing Co. in Mt. Vernon, N.Y., and Case Logic Inc. in Boulder Colo., "but there is nobody with a brand name," according to Cornell. "We see a total lack of marketing on their part."

"We see a big opportunity with a brand name. We are trying to bring fashion into a business that doesn't have any. Nobody else has a brand name or fashion. What does Coast and Lebo mean to the consumer."

Cornwell figures that the MGM logo, which the company has licensed for North America, will give his company an inroad to the consumer. "We think that the MGM brand logo applies to the consumer between 18-27," he says. "We will have promotions with MGM. We might have a giveaway or a purchase-with-a-purchase."

But before RGA Electronic Gear reaches the consumer, Cornell realizes he has to sell the chains. The company, beginning in November, placed product in such warehouse clubs as Price Club and Pricer-Savers. But Cornell says the music specialty chains, which now comprise about 30% piece and a growing segment of the carrying-case marketplace, are MGM's main target. The other 70% of the carrying-case business is split between mass merchants, such as K mart and Walmart, which generate about 40% of sales, while other retailers, including warehouse clubs, account for 30% of volume, Cornell says. RGA, which will also manufacture carrying cases for cameras, plans to launch its product line at the Winter Consumer Electronics Show in Las Vegas.

The company makes cases out of three materials: nylon, parachute, and synthetic leather. For cassettes, the company makes cases that carry 10, 15, and 30 units. For CDs, the cases carry 12 and 24 units. In addition, the company makes Camcorder and car-stereo cases.

Scorpions share their 'Crazy World' with retail on promo tour . . . see page 28
The road to ABBEY ROAD was paved early on with our undying interest in every aspect of the music business and a fierce desire to react to customers' needs with knowledge and service. So even before there was an ABBEY ROAD, the motivation was already there.

ABBEY ROAD DISTRIBUTORS opened for business in Santa Ana, California in December 1980. Prior to that I was selling records at the Orange Drive-In Swapmeet. With management controlling the box office, it was hard to plan for the future so I started looking for something else. As a customer and buyer of music, I always felt that I could be treated better. My suppliers had the attitude that they were the only game in Orange County so you had to do things their way.

I became convinced that I wanted to get into the one-stop business, and so after attracting the necessary investment capital, ABBEY ROAD was born.

In January 1982, I bought out my partner and approached our competition to merge. The owner suggested I buy him out. In October 1982 he sold to somebody else, and the new owners lowered their prices by 5% with the intent of driving us out of business. They never had any long-term intention of surviving, only of gouging their suppliers.

They finally closed their doors in June 1984. During the 20 months they were in business, I thought more than once about closing. After their closure we eventually got all their business...

In December 1980 we started with 2,000 square feet. We kept adding on 1,000 square foot buildings and also added on a mezzanine. After growing to 6,500 square feet, we then moved in January 1985 to 11,000 square feet of space, which lasted us until September 1987. We then moved to a 35,000 square foot building with an option on another 27,500 square feet.
In November 1981 we bought a used computer from Sound Music Sales in Los Angeles for $8,000. We received no documentation and no training. We took it upon ourselves to learn the system, then wrote additional new software to complete the package. In September 1986 we sold our software to Vinyl Vendors, then Radio Doctors, Jerry Bassins, Campus Records, South Texas Wholesale, and Encore Distributors. All of us learned something from each other.

In August 1987 we started a profit-sharing account for the employees. This is our Retirement Plan for the future. In August 1989 we amended it to become a Stock Bonus Plan. The corporation would become employee owned. Today, the employees own about 10% of ABBEY ROAD.

We used to own some retail stores, which opened our eyes to what small gross profit our customers were making. After two years we decided not to be in competition with our customers. We took the working capital from the stores and purchased our building in July 1987.

The bigger ABBEY ROAD grew, the more I realized I needed 75 Brucezes to deliver the level and degree of service I was after. Since that was impossible, the next best thing was to make the employees owners, to give them that extra measure of incentive that would drive them to be the best in the business.

Today there are 75 strong owners of ABBEY ROAD. We would not be where we are today without all of them. We have always been a believer in ourselves, but we also know we are only as good as our customers; if they succeed then we succeed.

Of course, we also owe our success to the support of our suppliers. If the credit managers didn't have faith in us, then we simply wouldn't be here today.

Finally, I would like again to thank everyone who has contributed to the growth of ABBEY ROAD. Thanks also goes to the suppliers, owners, and the customers. We look forward to the new decade as the one-stop for the '90s and hope to see you next century!
All it took was one good idea.

And only Billboard has been there since the very beginning. That's why no one covers home and music video, CD, blank tape, accessories and new innovations in Consumer Electronics with the authority and timeliness of Billboard.

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Bonus distribution at the Winter CES Show Jan. 10-13 in Las Vegas.

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RETAIL

RETAIL TRACK
(Continued from page 43)

get a big push at the meet

SERENDIPITY: It figures that HMV USA and Tower Records will be heated rivals in New York, or in other markets where the supermarket titan claims clash, but we're told it was only coincidence that the Manhattan party celebrating the two new HMVs happened the same night, Nov. 15, that Tower threw a bash to unveil its first New York Tower Books store. An insider noted that the two events would draw "different crowds..."

Look for HMV to head west sometime in 1992 when it opens a mega-store in Rockpax, an entertainment complex that will be developed by MTV. Rockpax, which will include a restaurant, an MTV studio, and other attractions geared to draw in the network's audience, will be in a retail complex called Universal CityWalk, located adjacent to the Universal Amphitheatre in Universal City, Calif. The developer reportedly had originally been courting California-based chains, but one source says MTV brought the U.K.-based HMV into the fold.

REGARDLESS OF YOUR view of global politics, with Thanksgiving just behind us and the holiday season just ahead, it is appropriate to pause and consider those folks in the service who have been sent to the Middle East during the ongoing crisis there. Several weeks ago, the day after a sold-out concert by Jim Chappell at the Berklee Performance Center in Boston, Music West director of promotion Kenny Altman and Chappell ran into some 300 soldiers at the airport who were on their way to join the Middle East fray. Altman and Chappell struck up conversations with about 25 of those men and gave them autographed tapes of Chappell's "Saturday's Rhapsody." An Army PFC named Chris Rush told Altman the best way folks at home could show support would be to send mail, and that he would share any letters he received with the rest of the men in his 12-soldier section. Altman got his address, shared it with his friends in the trade, and shortly thereafter received an appreciative note.

"For the last week, I've had a steady flow of mail," Rush wrote. "My whole section wishes to thank you. It seems as if the whole California music industry has helped to raise the morale of our unit." If you'd like to join the shower of mail, Rush's address is Operation Desert Shield, ABTRHY-4-5 ADA, 1st Calvary Division Task Force,APO New York (90866-0629).

TRACKING: Capitol metal band Megadeth drew more than 1,600 headbangers to Tower Records' Tempe, Ariz., store. While there, guitarist Dave Mustaine presented his $400 RayBan sunglasses to a young fan... "Gotta' love the content Arista is running in conservative Tampa, Fla., where developing act Every Mother's Nightmare has a buzz going. Winner gets to bring the group home to mom for dinner.

GREEN AND SILVER: In response to the Green issue, seven-store Michigan WheelHouse Records offers its customers a 15-cent discount when they reuse Michigan WheelHouse bags. The effort has been co-funded by 20 record companies.

RACKERS TREADING WATER IN AGGRESSIVE TIMES
(Continued from page 41)

Those that do not are being eliminat-
ed. "The formula for success is quite simple," Pagano said. "The category must generate sales increases, allow the merchant to be competitive in the marketplace, and thirdly, be profitable. At stake is some of the premium shelf space in the middle of K-Mart, Phar-Mor, Wal-Mart, and Caldor. Those of us who have talked to other vendors—Rubbermaid, Delco, Kimberly-Clark, and Minnetonka Toys—learn to appreciate how music and video ranks in shelfspace share, he said. "How are we doing? Overall, good with some reservations. The customers served by our panel are showing sales increases and are expanding their financial commitment to entertainment software. Yes there is a shift among categories with video making a big push, but, there is a consistent demand for music software. The reality is we are getting more shelf space."

The panel comprised Bill Hall Sr., president of Sight & Sound Distributing; Larry Hicks, senior VP of merchandising, Handleman Co.; Jerry Hopkins, executive VP of rack services division, Western Merchandisers; and Don Weiss, president, Arrow Distributing. Audio gross margin, or the lack of it, was a key issue mentioned by panelists. Again and again, they warned record manufacturers that they are in danger of losing shelf space to video if they don't improve margin (Billboard, Nov. 17).

Stocker, pricing, and packaging are three other issues causing concern among the rackjobbers' account base, according to Hall. He said they have to be merchandised in mass-merchandiser outlets just in a jewel box, "they will be under lock and key." Weiss disagreed, however, boast-
ing that his firm was somewhat of a "rebel" and was working with the jewel box in some accounts. Weiss wants the freedom to purchase CDs at various prices and eminent the audience how the Norelco box finally emerged after years of debate over cassette packaging. "Shrink is the issue," declared Weiss, stating that he is dismayed at the malleability of the manufacturer's seal as it arrived at a shoplifting deterrent (electronic article surveillance) system that will work. "There are only six suppliers" of software, he reminded, suggesting that they should work together to solve the issue.

As for ordering, some panelists said their accounts relied on the rackjobbers to monitor the issue, while Hall said he constantly feels pressure from his customers to not carry controversial product.
Wunsch, Schuyler Top Newly Elected CMA Board

NASHVILLE—Roy Wunsch, president of CBS Records/Nashville, and songwriter Thom Schuyler have been elected to leadership posts by the Country Music Association board of directors. Wunsch will serve as chairman of the board, and Schuyler will take the presidential seat.

The directors also elected 26 officers to one-year terms. Officers and directors are responsible for establishing the policies, procedures, and projects of the organization.

Wunsch began his career record at CBS Records in St. Louis 15 years ago. He has served on the CMA’s board for several years, in a music adviser at Belmont College, a trustee of the Country Music Foundation, and a member of the Tennessee Film and Entertainment Commission.

Schuyler’s songs recorded by such acts as Earl Thomas Conley (“Love Out Loud”), the Forester Sisters (“I Fell In Love Again Last Night”), Lacy J. Dalton (“16th Avenue”), Michael Martin Murphey (“Long Line Of Love”), Kenny Rogers (“Love Will Turn You Around”), and Eddie Rabbitt (“(Continued on page 51)

‘Inside Country Music’ Fetes 1st Year

BY DEBBIE HOLLEY

NASHVILLE—“Inside Country Music” video magazine celebrated its first anniversary with the release of its second issue Nov. 22.

The company originally planned to produce an issue every two months, but only now is that plan coming to fruition. The third edition is scheduled to be out Jan. 22.

MCA Distribution Corp. is taking the video magazine to retail. It recently shipped copies to such record chains as Tower Records, Musicland, and Sam Goody, and to video stores ranging from mom-and-pop operations to Sun Coast Video and others.

“We are carried by all eight major video distributors across the country,” says Tom Laffey, VP/director of Sales for MCA Media Inc., the company under which the “Inside Country Music” video magazine operates. “And MCA is working very hard on getting us into the K-Mart, Target, and Wal-Mart stores. We’re also in the process of setting up a situation to be in the truck stops across the country.” The magazine carries a suggested list price of $14.95.

Laffey says there are still quite a few copies of the first issue (also distributed by MCA) out in the market. It shipped nearly 17,000 copies and sold about 15,000, he says. MCA’s predictors for the second episode already total 15,000, according to Laffey.

“There are two phases to our sales,” he remarks, “one through retail sales, handled by MCA, and the other through direct-response television and radio.” Anyone may subscribe to the magazine. A one-year subscription (six issues) sells for $29.94 plus shipping and handling. Currently, there are 1,526 confirmed subscribers.


There are approximately three minutes of advertising time spotted throughout the show by the network and increases, Laffey says, the ad allocation could go as high as five minutes. Advertising rates vary, Laffey explains, depending on the amount of ad you choose. We are very competitive with the rates you would find in purchasing television and print media.” Sponsorships of segments, sponsorships of the whole tape, and 30- and 60-second spots are available. “A 30-second spot in the first edition sold for $4,000,” says Laffey.

All phases of production on “Inside Country Music” are handled by the six-member staff of New Media: Laffey, Jim Scullton, Debbi Beaumont, Ron Ryden, Robert Smith, and Mike Brit Smith. “They are editors, producers, writers, and editors,” Laffey explains. “We physically go out on location and shoot and edit every part of everything we do—it’s stuff you can’t get anywhere else. We all double up on duties, depending on the day. Sometimes we’re out with equipment from place to place, but I also book the talent that appears in the feature stories.”

“Inside Country Music” is only one property of the privately held (Continued on page 51)

**NEW ON THE CHARTS**

ROOSTED HOUSE, TO GO: Gerry House, kingpin of DJ WSIX-AM Nashville, was the subject of a Nov. 15 roast benefiting the Nashville Chapter of NARAS at the Nashville Stouffer Hotel. A large crowd of Housekeeters ate—four courses of fair, and chicken on the menu and House on the spot. The horrendous sound system got roasted as robustly as House. Cocks, pops, booms, zaps, and moments of silence can’t be bracketed the muddied sound that has run through the Nashville sewer tunnels to achieve that level of audio ineptitude. “Is WM [WSIX’s country competitor] sounding this?” asked Joe Bonsall of the roasting quartet the Oak Ridge Boys. As the slurred sound bounced off the walls of the banquet hall, Bonsall threatened, “Is there a sound man here? Turn this down—more before we stamp your ass.” The then-beautifully eccentric Roger Miller responded to the mound of sound with a “Jesus Christ!” then added, “We’re to thank once again Saddam Hussein for sound.”

The bars aimed at House were also formidable. Bruce Hinton, president of MCA Records/Nashville, who signed House to a comedy album pact, noted, “I’m here to publicly acknowledge that my drinking days are behind me.” Jack Weston, head of RCA Records/Nashville, added, “Gerry, from the bottom of my heart, thanks that you’re on MCA.”

In other words, despite the round mound of sound, a good time was had by all, including House and such fellow roasters as K.T. Oslin, Merle Kilgore, Ronnie Milsap, Charlie Monk, Vince Gill, Rudy Galarin, Lorraine Crook, Charlie Chase, Paul Randall, Devon O’Day, David Hollywood Manning, Henry Warner of BMI, and Gerry’s mother, Lucille House, who came down in a bus from her old Kentucky home. Couldn’t Gerry have lent her his Mercedes?

Roomful Of Jokes For Gerry House Party

By Gerry Wood

Friends (Zap) Roast (Pop) Radio (Boom) Legend

ROOSTED HOUSE, TO GO: Gerry House, kingpin of DJ WSIX-FM Nashville, was the subject of a Nov. 15 roast benefiting the Nashville Chapter of NARAS at the Nashville Stouffer Hotel. A large crowd of Housekeeters ate—four courses of fair, and chicken on the menu and House on the spot. The horrendous sound system got roasted as robustly as House. Cocks, pops, booms, zaps, and moments of silence can’t be bracketed the muddied sound that has run through the Nashville sewer tunnels to achieve that level of audio ineptitude. “Is WM [WSIX’s country competitor] sounding this?” asked Joe Bonsall of the roasting quartet the Oak Ridge Boys. As the slurred sound bounced off the walls of the banquet hall, Bonsall threatened, “Is there a sound man here? Turn this down—more before we stamp your ass.” The then-beautifully eccentric Roger Miller responded to the mound of sound with a “Jesus Christ!” then added, “We’re to thank once again Saddam Hussein for sound.”

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<td>39</td>
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<td>RICKY VAN SHELTON</td>
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<td>40</td>
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<td>SHENANDOAH</td>
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<td>45</td>
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<td>47</td>
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**HOT COUNTRY RECURRENTS**

- **HOLDIN' A GOOD HAND**
- **WHEN I CALL YOUR NAME**
- **THEY MEAN EVERY WORD HE SAID**
- **NEXT TO YOU, NEXT TO ME**
- **THINGS NEVER NEW**
- **I'M GONNA BE SOMEBODY**
- **LOVE WITHOUT END**
- **THE DANCE**
- **I'M MAKING MY WAY**
- **KEEP ME IN YOUR HEART**
- **HOLDIN' A GOOD HAND**
- **WHEN I CALL YOUR NAME**
- **THEY MEAN EVERY WORD HE SAID**
- **NEXT TO YOU, NEXT TO ME**
- **THINGS NEVER NEW**
- **I'M GONNA BE SOMEBODY**
- **LOVE WITHOUT END**
- **THE DANCE**
- **I'M MAKING MY WAY**
- **KEEP ME IN YOUR HEART**
- **HOLDIN' A GOOD HAND**
- **WHEN I CALL YOUR NAME**
- **THEY MEAN EVERY WORD HE SAID**
- **NEXT TO YOU, NEXT TO ME**
- **THINGS NEVER NEW**
- **I'M GONNA BE SOMEBODY**
- **LOVE WITHOUT END**
- **THE DANCE**
- **I'M MAKING MY WAY**
- **KEEP ME IN YOUR HEART**

**NOTE:** This list includes songs that have been recurrent on the Hot Country charts for at least 2 weeks. **Recurrent availability** for any song is based on the chart's availability as of the publication date. **Recurrent catalog number** for any song is the same as its original chart number. **Recurrents** are songs that have been recurrent on the Hot Country charts for at least 2 weeks.
NEW MOVERS

Ronnie Wescott—"Unimpressed" (Melody) WQDR, KFDI, WGNR, WOWW, WESC, WBYZ, WKAA, KILT, KRKT, WDFA, WCAK, WRKZ.

Tim Ryan—"Breakin' All The Way" (Epic) WSSL, KIKK, WEZL, WFLS, KFDI, WBJJI.

"IT'S A DIFFERENT SOUND for the Oak Ridge Boys," says MD Cary Record, KMLE Phoenix, of the group's debut single on RCA, "(You're My) Soul And Inspiration." It's something they needed. I'm glad somebody took them into the studio and let them try something new. They might lose some of their core audience who like the traditional sounds, but they'll acquire a younger audience with this polished sound. I think it's great.

You need a change of pace every once in a while to keep things interesting," says PD Mark Lewis, WYNE Appleton, Wis. "I like it a lot; I think it's a positive stride."

"A positive stride," adds MD H. David Allen, KRKT Albany, Ore. "Maybe this is their niche."

The song, which was a No. 1 record for the Righteous Brothers in 1966, debuted on the Hot Country Songs & Tracks chart at No. 59. Among the monitored stations showing early action are WGGX Memphis; WRKZ Hershey, Pa.; WNYN New York; WWYF Hartford, Conn.; KPLX Dallas; KJWY Oklahoma City; WWKR Orlando, Fla.; WGCR Cleveland; KRAC Sacramento, Calif.; and KSAN San Francisco.

"IT TESTED UNUSUALLY WELL, something like 97% favorable," says MD B. Dailey, WRKZ Hershey. Of John Conlee's "Doghouse" (16th Ave.), "It's such a great song. I'd love to see him come back with another No. 1 hit. It's a 3:13 [minute] record too, which is great. I get so upset with the four-minute records that come in. I think long records are a disservice to radio. You could say what you want to say in a three to four-minute and a half second. When you add forty-five seconds several times over a day, it's a lot extra."

Other believe in the Conlee record include KNX Phoenix, KERC Oklahoma City; WCMS Norfolk, Va.; KVET Austin, Texas; KFDI Wichita, Kan.; WDAF Kansas City, Mo.; KEEN San Jose, Calif.; KRPM Tacoma, Wash.; and KVOO Tulsa, Okla.

NEW FACES: Dawn Sears, whose first single, "San Antonio," is on Warner Bros., draws rave from MD Wayne Elliott, KEEY Minneapolis-St. Paul. "This may be my favorite record of the week," says Elliott. It's a very nostalgic-sounding tune, a little like Patsy Cline but not entirely. "I haven't heard anyone belt out a tune like this gal can since Reba McEntire. It makes her hair on his stand up," adds others already on the record, YOUNG Rome, Las. WO, WQI; KJRA San Antonio Texas; and WDAF Kansas City.

Black Tie, a newly formed group that includes Billy Swan, Randy Meisner (with Phoenix), and Jimmy Griffin (formerly with Brenda), has some West Coast attention with "Learning The Game (Bench)."

"We put it on our 'Homegrown Show' since Randy and Jimmy are considered local talent," says MD Lisa Pazo, KZLA Los Angeles. "It did really well—the response was great." Other recording projects include KFDF Wichita; WWYF Hartford, WOWW Pensacola, Fla.; and KHEY El Paso, Texas.

RECURRENT FACTS: Lee Greenwood's "Havin' A Good Hand" (Capitol) has completed its 21-week run on the singles chart and moves to the No. 1 position on the Hot Country Recurrents chart. In the overall combined ranking of currents and recurrences, Greenwood's record is No. 38, still showing more than 7% million impressions. Clint Black's "Nothing's News" also moves to the recurrent chart, at No. 43; it ranks at No. 44 overall.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
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<tr>
<td>1</td>
<td>GARTH BROOKS</td>
<td>52 weeks at No. 1</td>
<td>CAPITOL 33664 (9.98)</td>
<td>NO FENCES</td>
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<td>2</td>
<td>RANDY TRAVIS</td>
<td>28</td>
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<td>13</td>
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<td>CRC 5237 (9.96)</td>
<td>PUT YOURSELF IN MY SHOES</td>
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<td>RICKY VAN SHETTON</td>
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**STEVE WARINER**

**Christmas Memories**

A VERY SPECIAL CHRISTMAS COLLECTION FEATURING "ON CHRISTMAS MORNING," WITH SPECIAL GUEST PERFORMANCES BY NANCY GRIFFITH AND OTHERS.

LISTEN FOR STEVE WARINER'S ACOUSTIC CHRISTMAS ON NATIONAL PUBLIC RADIO IN DECEMBER

PRODUCED BY BROWN BANNISTER

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LOS ANGELES—In spite of large successes by New Kids On The Block, M.C. Hammer, and Janet Jackson, a panel of music video executives maintained a cautious attitude about longform's future and warned against using such artists' sales as an accurate gauge of the format's presence in today's market.

The bottom line from the "Just How Big Is The Volt Of It?" panel during the 12th annual Billboard Music Video Conference: In spite of a handful of recent multimillion-dollar success stories, longform doesn't generate big dollars for the record labels. Ever-increasing marketing costs, production, packaging, manufacturing, and artist royalty costs gouge the profit margin. And industry leaders have yet to determine the magic formula to make money on the medium.

"Longform music video is a viable form of home entertainment," said Stuart Hrench, president of A Vision. "The fact that it isn't profitable now doesn't mean it won't be in five years."

At the same time, concert longform videos generate higher sales than compilation reels, said Capitol Records' VP of Video, Mick Kleber. But in many cases, the income generated by a title barely covers the cost of releasing the product, he says.

The unresolved issue of royalty payments to video production companies darkens the profit profile even more, Kleber said. Creating a payment mechanism with nonexistent funds is difficult. "When the profit margin is slim to begin with, and the question of even releasing the thing is of concern, labels don't even go out to consider payment of royalties," he admitted.

As a music video director, FYI's Jim Yukich sees a no-win situation. While he argued that audio producers reap royalties from album sales while their video counterparts are denied comparable treatment, he said he won't jeopardize new projects by demanding a royalty the label is not organized or prepared to pay.

"Most production companies just want the work, so they don't push the issue too aggressively," he said.

[The label] needs a guarantee of production and a return of investment, and...the fact is the profitability of music video is very low, in general," he added.

While longform video might fare better in the marketplace when timed for simultaneous release with an album, the prospect of an untold million-dollar deal is "far-fetched," Yukich said, creating the video image for the longform hit up to the shelf, he added.

Often labels will take a loss and release compilation reels merely to appease an artist's ego, said Hrench. Reappraising music videos or marketing video singles will not work because consumers are not willing to buy what they can get for free on television. The way to generate a profit is clearly to create a product that is deemed "of value," to the consumer, he said.

One less risky way to get something in the marketplace while a corresponding project is in the works is to establish 20-30-minute programs with three to four clips and wraparound footage. For example, CBS Music Video Enterprises offers consumers a three-video compilation at $9.95. "Snapshots" alleviates the hassle of an individual video and allows every three to four minutes and offers an affordable introduction to the world of longform video, said CMY president, Jeff Thrasher.

In-store accessibility is an obvious, but often overlooked, factor in longform sales, said Tower Records VP of video purchasing John Thrasher. He notes that longform music video sales doubled at Tower Video in 1990. He added that the shift-out of video stores and into the record retail realm was a direct sales catalyst in his chain. Numbers continue to rise as record retailers become more effective at merchandising the video format.

Merchandising is crucial, since longform video generates purely additional sales at this point, agreed Hrench. "Fans and nonfans buy albums," he said, "but only hardcore fans buy videos."

He warns that the situation may change with the advent of laser.

(Continued on page 60)

THE EYE

by Melinda Neuman

BILLBOARD MUSIC VIDEO CONFERENCE, Part II: As we continue to recover from the L.A. extravaganza, a few thoughts come to mind. Although not as diverse thematically as we had hoped it would be, the conference already reflected the interests of the industry's many facets.

One of the biggest areas of growth, and one that has always seemed restricted to the Right coast, are the longform videos. According to the panelists. Many said they have purchased records on impulse because they heard the song or saw the video in the marketplace. Secondly, in addition to watching MTV and VH-1, as many of the L.A.-based panelists mentioned tuning in to Anaheim's Request Video, indicating that local shows definitely have an audience.

However, the fact that local shows even exist seems to come as news to many people at the conference. As Videolink's Mike Drumm said during the pop-rock forum, "It's a VH-1 and VH-1-driven business. We're like the little fish swimming around the whales."

No where was this more evident than on the Music Video Producers' Assn., panel, where MTV ruled supreme as director after director griped against a greed. In fact, many expressed the belief that to cater to all kinds of music is the key to longevity. But the directors and producers didn't seem to care because they, or their bosses, aren't exposed to the local shows.

 Appropriately, the conference drove home the point over and over again that the local and regional shows must find a way to show the music industry what they can do. This they are out there, they do have an impact, people are watching them, they should receive some recognition.

Who can do such a study? The obvious candidate is the Music Video Assn. In fact, newly chosen president Jeff Walker brought up such an undertaking at the organization's meeting during the conference. We encourage them to begin as quickly as possible.

We asked VH-1 and VH-2 to serve as whipping posts in the conference. Interestingly, when a panelist had to confront MTV's Abbey Konowitch with some of their complaints/concerns during the "View From The Top" panel, nary a one did. Which only proves...

that people either just love to hear themselves complain or are scared of possible retribution by the channel. Given that some people don't seem to satisfy all MTV plans even, Music Video finds a creative solution to the Persian Gulf crisis, we suggest everyone keep making the best videos they can and do everything possible to get on MTV. If they don't achieve that goal, realize that the sun does not rise and set on MTV. Yes, there are many legitimate complaints about MTV, but if you don't expect to receive the best is unrealistic.

MOVING ON: Rumor has it that Jennie Mattiassi, who left RCA Records last month, is set to resurface in Los Angeles, as head of video for the new PolyGram division to be headed up by former RCA exec VP/RM Rick Dobbs. More news as it develops.

Jill Eisenberg is the new video promotion director at Def American, enhanced this job at Angel. She was previously in retail at the label, and before that, worked with Caprice Carmona at Enigma.

As many who attended the conference already know, Nannette Putnam has left SPI and Nashville to assume the role of VP at Reelvision Video in Dallas. The company is providing video reefs, as well as hardware, primarily to retail outlets and video arcades. Putnam says that in addition to working on three-quarter-inch and half-inch formats, Reelvision is also programming laser dis-

Cuts. Putnam's husband runs the production side of the business, and the team is also working on the Texas rep for Jeff Walker's Aristo Video Promotions.

Irene Cinlita, former producer with FYI, is spearheading a new music video division at commercial production house Figures Films. The company, called Beca Films, has three directors, John Jospon (Hall & Oates, Icehouse, Poison), Jeff Richter (the Pro-Pillows) and composer Paul Williams. Beca Films is based in Los Angeles.

Clio winner and music video director D.J. Webster (Rod Stewart, En Vogue, Stevie Ray Vaughan) has started his own production company.

Winnmill Entertainment has added actress and director Sondra Locke and director George Seminara.

THOUGH IT'S STILL in the formative stages, MTV is working on a show that will highlight portions of longform music videos. The segments will be chyronized with the name of the home video or laserdisc, and viewers can crash out and purchase the rest of the program.

CONFERENCE FOOTNOTE: M.C. Hammer's "Have You Seen Her," nominated best black/rap male video in the Billboard Tanqueray Sterling Music Video Awards, was improperly credited at the awards ceremony. The director is David Florimbi, row of the A&R Group.
HIGH-FLYING FUN
AT BILLBOARD MEET

LOS ANGELES—In keeping with Billboard Music Video Conference tradition, MTV and VH-1 hosted an opening-night reception Nov. 8 for conference attendees. This year’s high-flying event took place at the Museum of Flying in Santa Monica. The good times continued the following evening at the Billboard Tangeray Sterling Music Video Awards at Vertigo in Los Angeles. (Photos: Robert Matheu; Awards Photos: Michael Jacobs/MJP)

Linda Ingrisano, national director of video promotion, Elektra Records, left, with Tom Hunter, VP of international programming, MTV; Steve Leeds, director of international programming, MTV; and Traci Jordan, VP, Motown Records.

Mitch Rowen, publisher, CVC Report, left, with Suzanne Olsson, director of national video promotion, Chrysalis; Steve Schnur, VP of AOR and video promotion, Chrysalis; and Mike Ousley, president, Mike Ousley Productions, Birmingham, Ala.

Ralph King, president of Rin Con Recordings, left, with Caprice Carmona, program director, RockAmerica, and Chris Russo, president, Telegenes.

Mark Keene, national director of video promotion, Motown Records, is accompanied by aspiring recording artist Dianne Granger.

Tom Hunter, newly appointed VP of international programming, MTV, makes a point with Karen Sobel-Silver, national director of video promotion, Griffin Records.

Jeff Walker, president, Aristo Video Promotion, Nashville, left, poses with an antique airplane engine and the thoroughly modern Wolfram Zimmerman, president, Wolfram Video, Milwaukee.

Christina Anthony, newly appointed national director of video and AC promotion, Hollywood Records, with producer Ray Haboush.

Nannette Putnam, Reelvision Video, Dallas, left, with David Law, producer, Hot Traxx, San Diego; and Mary Matthews, producer, Studio Productions, Nashville.
MUSIC VIDEO

Breathe, Mellow Man, Tiffany Headline Billboard Awards Show

Kadima Levadi, director of video operations, Rowe International, New York, left, with Norman Schoenfeld, director of talent relations, VH-1.

Apyle Vaughn, producer of Rap, Rhythm & Reggae, Los Angeles, left, with Lauren Williams of WKG-TV Video College, Baton Rouge, La.

Abbey Konowitch, senior VP of music and talent, MTV, second from left, plays host to Sherry Simpson, sales rep, Black & White Television, New York; Ralph McDaniels, producer, Video Music Box, New York; Paris Barclay, president, Black & White Television, New York; and Steve Stevenson, national video promotion manager, Warner Bros.

Mark Ghuneim, associate director of video promotion, Columbia Records, left, finds out what's up with Deli Kit Newman, VP, CBS Music Video Enterprises; Steve Saporta, president, Invasion Productions; Susan Solomon, director of video production, Chrysalis Records; and Bryan Johnson, producer, The Film Syndicate, Los Angeles.

The gang's all here. Shown, from left, are Linda Ferrando, national director of video promotion, Atlantic Records; Linda Ingrisano, national director of video promotion, Elektra Records; Marybeth Kammerer, national coordinator, music video promotion, Atlantic Records; Lou Robinson, national director of video promotion and marketing, EMI Records; Mary Barnett, national director of video promotion, Virgin Records; Dante Moratto, producer, Rock Rap, New York; Laurel Sylvanus; and Diane Earl, manager of national video promotion, PolyGram Records.

Capitol artist Mellow Man Ace fires up the crowd with his bilingual rapping.

Members of the BMG act Maldita Vecindad are flanked by the New Music Seminar's Peggy Dold, left, and Howard Lander, group publisher of Billboard, right.

Above: David Glasper, center, and his fellow members of A&M act Breathe performed the evening's grand finale. At right: Music Video Awards show hosts Magic Matt Alan and Ellen K of KIIS-FM Los Angeles flank MCA artist Tiffany, one of the show's featured performers.

First Priority's MC Lyte, nominated for best female black/rap video, announces the nominees for best new artist in the black/rap category.


Motown's Johnny Gill, left, responds to a big ovation from the awards show crowd. Gill was nominated for best male black/rap video. Disco CBS act Los Fabulosos Cadillacs, right, was also among the awards presenters.
Congratulations to José José, Luis Enrique, Kid Frost, Margarette Menezes, Yuri, and Gipsy Kings, the first winners in the new Latin category of the Billboard Tapequería Stereo Music Video Awards, presented Nov. 2 in Los Angeles. José José and Luis Enrique tied in the best-Latin-name category, Menezes and Yuri tied for best female, and Kid Frost won the best-new-artist award. Gipsy Kings won as best duo or group, while Markus Blunder received the best-director award for that group's "Gloria" clip.

If some recent events are any indication, Latin entertainers would be well advised to exercise caution about the events, especially awards ceremonies, they lend their names to and/or attend. On Nov. 2 in Los Angeles, a private club called Hards held an awards ceremony to honor the best in Latin talent. Attending artists, such as Andrés García, Lucía Méndez, and Celia Cruz, as well as such personalities as TV host Luís Bertus, were honored in the midst of a mudslide. The event organizer, Fredy Grande, reportedly said that Madona and Sylvester Stallone were going to show up to pick up awards as the world's most famous artists (they didn't do it). After the dust settled, Grande disappeared, leaving many bills unpaid and quite a few people disappointed.

In New York, "Haciendo Historia Part III," a concert organized by radio station WSKQ-FM 95.5, was to be held Nov. 11 at Madison Square Garden, was canceled. The official reason for the was that there was visa trouble. The unofficial reason was that a merchant auctioned off 20,000-plus capacity venue.

The Top Latin entertainers nab video awards

José Luis Rodríguez
José Luis Rodríguez has returned to CBS. This recording, "Esta Vez," includes selections produced by Emilio Estefan and Rudy Perez. José Luis is known for his romantic and captivating voice as well as his electrifying on-stage performances. A nationwide television campaign will begin very soon and José Luis has an extensive concert tour planned throughout the U.S. and Puerto Rico for 1991.

Luis Enrique
This is Luis Enrique's most ambitious album ever. His last three albums have sold more than 500,000 in the U.S. and Puerto Rico alone and much more if you include Latin America, Europe and Japan. Luis Enrique is one of the most important superstars in the Latin world today.
Hall & Oates’ Disc Features Some A-Pawling Recordings

BY JESSE NASH
and GEORGE FLOWERS

NEW YORK—Much of the recording for “Change Of Season,” the seasonally-themed A-ha project from Hall and Oates, was done in Hall’s barn/studio in upstate New York.

Dubbed A-Pawling Studio, the “barn” features a Trident Series 88B 66-input console and two 24-track Otari MTR-90 analog recorders. But the main impediment for using the space was that “the room sounded so good,” says Hall. “It’s very natural.”

Simplicity was the main premise behind the project. The band played together “live,” similar to the way records were made back in the ’60s—“We just sat in a circle and played,” says Oates—and outboard equipment was kept to a minimum.

With the exception of the title track, special effects were avoided. However, the tune “Change Of Season” features “echoes” of “Mandy” and “She’s Out Of My Life” and it’s a taste of what technology, says Oates. “On the end of ‘Change Of Season’ we used circular phasing, a kind of phase shifting that seems to revolve 360 degrees between the speakers.”

This was the first time in years that slave recorders were not sync’d up to provide additional tracks. “In fact, we had one two-song mix with only one 24-track tape; we didn’t even go to 45,” says Hall. In the past, the band has used up to four or six, and sometimes six, slaves on projects; the “Ooh Yeah!” album featured one cut—the name of which the artists did not divulge—that contained 50 tracks of drums.

A variety of instruments were used on the current album. “I play a Strat and a Tele almost exclusively,” says Oates. “We used an old Vinnie Bell Coral Si-that I started playing on the new album, says Oates. “We’ve got a lot of collectors in this band,” adds Hall. “We used an old Wurlitzer B-3, and a Hammond with Leslie. All basic traditional instruments.”

At first, Oates says, they weren’t confident that their barn mixes were good enough, so they remixed them at a New York studio. “We wound up using just about all of our regular band mixes, he notes. “When it’s simple you can do that.”

The album features an “unplugged” acoustic version and an electric version of the first single, “So Close.” “The unplugged version was the original,” says Oates. “It’s a lot more NPR. The other is a little more aggressive.”

Several songs feature collaboration, most of whom chose not to use A-Pawling. “So Close” was produced by Danny Kortchmar and Jon Bon Jovi at Studio 50 in L.A.; Rick Wakeman produced “Give It Up” (Old Habits), which was recorded at Cove Studios in Long Island, N.Y., and Florida’s New River Studios; David Frangioni did “Don’t Hold Back Your Love,” used Sunset Sound Factory and Westlake Audio in Los Angeles. Hall and Dave Stewart co-produced “Heavy Rain,” which was recorded at A-Pawling and at Orpheus Studios in L.A.

Hall & Oates spent about 10 months on RCA before joining A-ha, and “Change Of Season” is their 13th career album. It was produced by Tom T-Bone Wolk, Hall, and Oates. Recording and mixing at A-Pawling Studio was done by engineer Larry Alexander, and tracks recorded at A-Pawling Studio were either mixed on location or at The Hit Factory in New York.

(Continued on next page)

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(Continued on next page)
cause the two companies were competitors in the pro duplication market that will not be affected because of necessity of market share once they are united.

"We'll have a bigger sales force and staff in audio, which we didn't have, and the studio business is new for us," notes O'Kelly. "In video, we'd been limited by capacity, and that was the reason for buying the Agfa plant. They'd concentrated on the high end, but also on thin film base and TMD [Thermal Magnetic Duplication] tape, and that was another place where our thinking was similar."

In the first quarter of next year, BASF plans to introduce products that address some of the new demands being placed on tape by advances in duplication technologies.

"We've new tape for the digital audio [digital] bins that are becoming more popular," says O'Kelly. "With analog bins, the limitation is in how much tape could be run through the bins, the limitation was the hardware. With the new digital bins, the limitation is in the tape and the slaves, and we're developing new tapes that address that."

New videotape for Otari's TMD high-speed duplication system is also under development. Both products are in the final test phase, notes O'Kelly. "These are big advances, something no one's done before," he says.

NEW YORK—What is the size of two refrigerators, is interfaced via computer, and costs millions per system to manufacture? It's QSound, Archer Communications' 3D sound process used on Madonna's greatest-hits compilation, "The Immaculate Collection," released Nov. 13 (Billboard, Nov. 7).

The process is being embraced by several other artists, including Sting and Janet Jackson, and a handful of other companies and engineers, among them Bob Clearmountain and Bob Ezrin (Billboard, Nov. 17).

According to Shep Pettibone, who remixed the Madonna album, QSound is used in the control room as a piece of outboard gear applied, as desired, to a particular instrument or vocal track. On the Madonna project, QSound provided its own computer operator to work the system.

"It doesn't work on every instrument," says Pettibone, noting that the process is best applied to low/midrange frequencies. "It places the instrument out of phase with the rest of recording, giving the sense that it is in its own position out of the stereo mix.

"It gives a three-dimensional sound if you sit directly in front of your speakers with the speakers slightly angled toward you," he points out. "If you're not sitting in the center, it just has a wave-enhancing effect on the sound; it makes it more prominent."

One of the system's two units contains the computer and computer processing equipment; the other holds six digital-to-analog converters. Processing is done in the digital domain.

"The software is hardware that we first step in the mix. I found that I liked it better using it as a last step, getting a good stereo mix first with the system feeling right, and then getting it on things I wanted to hear out of stereo range," he says.

Calling the Madonna project a "lab test" for QSound, Pettibone notes that there is room for improvement. "We gave them a lot of information as to what we thought it could and should do."

He is uncertain whether he will use the system again or recommend it to artists. "I think if you use it too much, it makes a record gimmicky and takes away from the actual substance of what the song is about."

"I mean, the remix/postproduction credits include work for Paula Abdul, the B-52's, Betty Boo, Blondie, David Bowie, Mariah Carey, and Phil Collins, is skeptical about the attention-sound-manipulation tools have been receiving generally.

"Songs are getting less and less original, or it seems that way, and I think it's become how much of a gimmick or effect someone can do to a song to make it stand out from the rest of the pack. I just hope that people get back to writing songs so that you'll want to go back in 10 years and hear that oldie from 1990."

SUSAN NUNZIATA

FOR THE RECORD

The Mariah Carey single "Love Takes Time," which appears on the Studio Action Chart in the Nov. 17 and 24 issues, was recorded at Hit Factory and The Plant, and mixed at The Plant, Otari MTR-100 and Studer A-800 multitrack recorders were used, along with an Otari MTR-12 two-track machine. Sony does not manufacture an AKG-100 multitrack recorder.
## BILLBOARD DECEMBER RECORDING PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 24, 1990)

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<tr>
<th>CATEGORY</th>
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<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>ADULT CONTEMP</th>
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<tr>
<td>TITLE</td>
<td>Artist/Producer (Label)</td>
<td><strong>LOVE TAKES TIME</strong> Mariah Carey/W.Afanaseff (Columbia)</td>
<td><strong>MISS-UNDERSTANDING</strong> Alex B. Sure!/Di Eddie F.; Nevelle (Warner Bros.)</td>
<td><strong>COME NEXT MONDAY</strong> K.T. Oslin/J.C. Scaife/J.Cotton (RCA)</td>
<td><strong>FROM A DISTANCE</strong> Bette Midler/A.Martin (Atlantic)</td>
</tr>
<tr>
<td>RECORDING/CONSOLE(S)</td>
<td>Producer(s)</td>
<td><strong>THE PLANT/HIT FACTORY</strong> Dana Jon Chappelle; Manny Lacerubba; Paul Logus</td>
<td><strong>HIT FACTORY</strong> Mickey Guazzetti; Sue Shams; Michael Gilbert; Mark Harder</td>
<td><strong>MUSIC MILL</strong> Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton</td>
<td><strong>AUDIO ACHIEVEMENTS</strong> Donovan Sound</td>
</tr>
<tr>
<td>RECORDING/CONSOL(S)</td>
<td><strong>SSL 4000-G Series</strong></td>
<td>Trident TSM</td>
<td>Trident Series 70</td>
<td><strong>Focusrite</strong></td>
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<tr>
<td>MULTITRACK/RECORDER(S)</td>
<td><strong>Otari MTR-120/Studea-800</strong></td>
<td><strong>Sony 3348</strong></td>
<td>Sony MCI JH-24</td>
<td><strong>Studer A-800</strong></td>
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<tr>
<td>MASTER TAPE</td>
<td><strong>3M/Ampex 456</strong></td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 456</td>
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</tr>
<tr>
<td>MIXDOWN/STUDIO ENGINEER(S)</td>
<td><strong>THE PLANT</strong> Dana Jon Chappelle; Manny Lacerubba</td>
<td><strong>HIT FACTORY</strong> Mickey Guazzetti</td>
<td><strong>MUSIC MILL</strong> Pete Greene; Michael McCarthy; Joe Scaife; Jim Cotton</td>
<td><strong>AUDIO ACHIEVEMENTS</strong> Donovan Sound</td>
<td><strong>STUDIO 55</strong> Jack Joseph Puig</td>
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<td>CONSOLE(S)</td>
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<td><strong>Trident Series 70</strong></td>
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<tr>
<td>MULTITRACK/2-TRACK RECORDER(S)</td>
<td><strong>Otari MTR-12</strong></td>
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<td><strong>Sony MCI JH-24/Sony MCI JH-110</strong></td>
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<tr>
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<td><strong>3M</strong></td>
<td>Ampex 467</td>
<td>Ampex 467</td>
<td>Ampex 456</td>
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<tr>
<td>MASTERING HOUSE/ALBUM ENGINEER</td>
<td><strong>MASTERDISK</strong> Bob Ludwig</td>
<td><strong>HIT FACTORY</strong> DMS Herb Powers Jr.</td>
<td><strong>MASTERFONICS</strong> Hank Williams</td>
<td><strong>BERNIE GRUENBERG</strong> Brian Gardner (Single)</td>
<td><strong>MASTERING LAB</strong> Doug Sax</td>
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<tr>
<td>PRIMARY CD REPLICATOR/ALBUM</td>
<td><strong>CBS Manufacturing</strong></td>
<td><strong>JVC</strong></td>
<td><strong>WEA</strong> Manufacturing</td>
<td><strong>CBS</strong> Manufacturing</td>
<td><strong>WEA</strong> Manufacturing</td>
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<td>PRIMARY TAPE DUPLICATOR/ALBUM</td>
<td><strong>CBS Manufacturing</strong></td>
<td><strong>Sonopress</strong></td>
<td><strong>WEA</strong> Manufacturing</td>
<td><strong>CBS</strong> Manufacturing</td>
<td><strong>WEA</strong> Manufacturing</td>
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- **Inside A&R: The Heartbeat of the Record Company, Ritch Esra, formerly with Arista Records’ A&R Department.**
- **The Marriage of Radio and Records: Making Today’s Hits, Mike Schoefer, News Editor, Radio & Records.**
- **Negotiating Agreements in the Music Industry, Jill Berliner, music lawyer, Mitchell, Silberberg and Knapp.**
- **Legal and Practical Aspects of the Recording and Publishing Industries, Richard Schuberg, music industry attorney; President, Veridian Productions.**
- **On the Cutting Edge of the Contemporary Music Scene: Succeeding as a Musician in Los Angeles, Kenny Kemere, Senior Editor, Music Connection.**
- **The Stardom Strategy: The Art of Career Management in the Entertainment Field, Ken Kragen, personal manager, currently managing Kenny Rogers, Travis Tritt, and Burt Reynolds.**
- **Writing Music for Hit Songs I, Jai Josephs, songwriter/producer; author of Writing Music for Hit Songs.**
- **Rewriting Your Song and Shopping It to Top Producers and Publishers, Barry Kaye, songwriter, producer, and performer, Arielle Matzo, songwriter, A&R consultant, publisher, music supervisor.**

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**BILLBOARD DECEMBER 1, 1990**
**GOSPEL**

**In the SPIRIT**

by Lisa Collins

WALTER HAWKINS—ON TOP AGAIN: WALTER HAWKINS’ latest release, “Love Alive IV,” may not be his personal favorite of the Love Alive collection of choir albums, but it is certainly one of the most successful in terms of commercial success.

WALTER HAWKINS believes the album’s message is universal.

“The songs are inspirational oriented,” he says. “They’re a message of encouragement to people who are definitely trying to walk the straight and narrow, and for them to have in there—because they will pay off.

It has already paid off for Hawkins, as evidenced by the overwhelming critical and commercial success of the Love Alive series.

“If I can say this without sounding vain,” he adds, “I’m probably most proud of my consistency in whatever style of music to be able to pull my audience in—it’s the right direction I’m going musically.”

**STELLAR PERFORMANCE:** The sixth annual Stellar Gospel Music Awards, to be held Dec. 21 at the historic Apollo Theater in New York, is uppermost in the minds of gospel fan-artists, too, and labels this day. The awards ceremony, hosted by the Rev. Sara McCoo and Cliff Davis, are designed to mark outstanding achievement in gospel music over the past year.

A partial list of nominees follows:

• Best performance by a group or duo, traditional—Willie Neal Johnson & the Gospel Keynotes, Willie Banks & the Messengers, Luther Barnes & the Sunset Jubilaires, and the Rev. F.C. Barnes & Co.

• Best performance by a female, contemporary—Dorothy Norwood, Shirley Caesar, Wanda Nero Butler, and Alberta Walker.

• Best solo performance by a female, traditional—Lexi, DeLeon Richards, Helen Baylor, and Vernessa Mitchell.


**Walter Hawkins is back on top with his latest ‘Love Alive’ effort**

James Cleveland


Best music video—WALTER HAWKINS, the Winans, Witness, and the Rickey Grundy Choir.

Best new artist—Keith Stahan, the Catalogue Of Faith Choir, the Rickey Grundy Choir, and Helen Baylor.


Album of the year, contemporary—“Love Alive IV” (Walter Hawkins & Love Center), “Come to See You” (Rev. Milton Brunson & the Thompson Community Choir), and “He’s Worth It” (The Catalogue Of Faith Choir, and “The Rickey Grundy Choir (Rickey Grundy)

Choir of the year—the Florida Mass Choir, the GMWA Mass Choir, the Rev. James Cleveland & the Southern California Community Choir, and the New Life Community Choir, featuring John P. Kee.

Song of the year—Thank You (Walter Hawkins), “It Will Be Alright (John P. Kee & the New Life Community Choir) 

This year’s awards ceremony will be telecast nationally in January.

**LONGFORM MUSIC VIDEO**

(Continued from page 53)

...disc, which is the first time the visual and audio media will compete on equal footing. “You’ll have the same music at the same quality on both formats,” he said.

As a director and music video artist, Yurchik is eager to see the superior laserdisc format break into the American marketplace. He complained that the industry is driving its feet, overpricing the equipment and purposely limiting the amount of laserdisc product it releases.

If the manufacturers would bring down the price of the hardware, they’d make up for their loss in sales of software,” he claimed. But, CMY’s Peissinger countered that current laserdisc sales are not significant enough for his label to take the plunge further into laserdisc just yet. He said it is too early to expect consumers, who have only recently invested in CD and VCR hardware, to make yet another equipment change.

Scorpions share their ‘Crazy World’ with retail on promo tour...

...see page 28

**VIDEO PRODUCERS DISCUSS ‘NEW PROFESSIONALISM’**

(Continued from page 53)

from a job if it’s going to be a cattle call.

MCA’s VP of video services, Susan Silverman, countered that bidding is required on only half of MCA’s projects. “I’d say that 45% of the time, a project comes to us with a director’s name attached. Someone the artist already knows he wants to use. If it’s a good marriage, that’s fine, but we don’t just do it because they come in with the name on it.”

Although directors and producers expressed their fears that labels play it too safe when it comes to utilizing television videos, Silverman said, “If 70% of what VH-1 plays is [current] music videos, that doesn’t leave much room for many artists. So the approach a lot of labels are taking is to put it on radio and see how it does. Then often leaves you scrambling to make a video clip. When you have to deliver something in two weeks, you’re going to go with something safer.

Directors and producers then lamented what they felt was too conservative a policy by MTV in terms of programming, prompting members of the audience to speak up. “Y’all have become slaves to MTV,” said Ralph McDaniel, head of Classic Concepts and producer of New World-based “Video Music Box.”

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*BRIAN MERRETT, Billboard*
Eddie DeGarmo's videoclip is really something special

from Dino's stint in Vietnam to his best-selling instrumental albums for Benson.

Dino, by the way, recently signed an agreement with the Baldwin piano company to represent a line of "Dino" piano, and the Reunion singer/pianist/songwriter will be working together on a series of product advertisements and promotional materials for the days ahead. Smith, of course, is a mainstay of Reunion's new distribution agreement with Geffen Records.

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NOVEMBER 29 & 30 Anaheim Convention Center Anaheim, CA

DECEMBER 1 Tacoma Dome Tacoma, WA

6 U.D. Arena Dayton, OH

7 Charlotte Coliseum Charlotte, NC

8 Patrick Center Fairfax, VA

13 Carpenter's Home Church Lakeland, FL

14 The Palace Auburn Hills, MI

15 St. Paul Civic Center St. Paul, MN

(sold out)

GOSPEL

by Bob Darden

VIDEO-SYNCRACY: If you're looking for the videoclip of the year, look no further than "There's Something About That Name" from Eddie DeGarmo's ForFront release, "Phase II." It features the unbeatable trio of DeGarmo, Russ Taff, and Mark Farner (formerly of Grand Funk) on Bill Gaither's classic, 20-year-old praise song. Gaither makes a cameo appearance on the keyboards. The bluesy guitarist, by the way, is Larry Howard, probably the finest Memphis soul guitarist around.

Besides the performances, what makes "There's Something About That Name" so special is the gorgeous, slow-motion, black-and-white photography of Deaton Flanigan Productions. Believe me, it rivals anything from Don Henley or Steve Winwood in recent years.

But the amazing thing about the video is that it was added by both Country Music Television and CBN's "700 Club" the same week! Go figure.

Also from the video front: Mylon LeFevre's classy, swirling remake of "Shower The People" was added by VH-1.

MORE VIDEO: "McGee And Me," Tandy House Publishing's live-action/animation video series for children, continues to sell at the rate of 21,000 units per week. The latest episode, "Take Me Out Of The Ballgame," features the usual gag, plus a cameo from Los Angeles Dodgers great Orel Hershiser. Reunion Records is releasing a soundtrack of original music from the series, "McGee And Me: The Hits." The music for "Take Me Out Of The Ballgame" includes a new song from Amy Grant and Michael W. Smith.

Also worth a look is the first longform video from GLAD, "The Video Project," which includes both instrumental and a cappella selections from the group's storied career. The Benson artists are among contemporary Christian music's most powerful performers live.

The latest project from award-winning pianist/arranger Dino also veers out of the realm of music. Thomas Nelson Publishers has just released his autobiography, "Dino: Beyond The Glitz And Glamour." Co-authored by Cecily Murphy, the book details everything
The way Betty Carter figures it, "We've all seen it and it's something nice happening to us all." No, Carter is not talking about career WAGs winning the lottery, she's talking about her good fortune, and image of fellow jazz singer Shirley Horn and Ab- by Lincoln, now that all are enjoying major-label support and recognition from PolyGram/Verve.

Ever so deliberately and without much fanfare, the label has devised a roster that includes this triumvirate of golden girls—all distinguished voices who emerged in the '50s, endured various career slowdowns, and ultimately persevered as seasoned practitioners of their craft.

Finally, they are receiving attention commensurate with their talents. Lincoln has just issued "The World Is Falling Down," her first effort for the label. Horn's third album, "You Won't Forget Me," is slated for release early in January; and Carter has "Droppin' Things," a quick-charting successor to her coming-out album of two years back, "Look What I Got." Carter, in particular, appreciates the difficulty of negotiating a career through lean times.

She just survived a sometime got into the position to recognize what I do," she says, echoing Thelonious Monk's famous admonition that artists ought to hang tough, no matter how long it takes, because sooner or later audiences will come around. "I took some risks along the way, challenged myself, and wasn't concerned whether or not any record companies were going to support me. I've always hustled and done my own thing—mostly because I didn't intend to be bored with myself."
EC Ministers Hear Copyright Concerns
Music Industry Presents Recommendations

BY JEFF CLARK-MEADS and MIKE HENNESSEY

BRUSSELS, Belgium--Europe's culture ministers are this week analyzing the record makers' view of how copyright should be handled in the world's most valuable music market.

A meeting of senior politicians from the 12 member states of the European Community has been presented with a document setting out performers' and producers' recommendations on copyright in the run-up to the open market in 1992. Though copyright was not on the agenda for the ministers' regular gathering last week, the music makers used the meeting as an opportunity to present their case.

The list of recommendations ministers are now considering includes:

- provisions for performers to have the right to reproduce, broadcasting, and public performance of their works;
- a standard 50-year copyright protection for all EC-made records;
- provision for producers and performers to limit or exclude the rental of their records;
- compensation for rights owners for home-taping; and the adoption of the Serial Copy Management System on all digital audio-tape machines;
- and recognition of the performers' moral rights in respect of his or her name or representation.

The document was produced at a seminar organized jointly by the French culture ministry in Aix En Provence, France, and attended by more than 100 performers, producers, and copyright officials.

There is evidence that those at the seminar may be pushing at an open door. The conference was told by Jean-Francois Vesbyte of the European Commission that the EC considered it essential to protect performers' and producers' rights.

He indicated the commission is in favor of a 50-year protection term throughout the EC and supports a rental right and a blanket-lease levy.

EUROPEAN COPYRIGHT PROTECTION

<table>
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<tr>
<th>Country</th>
<th>Rome Convention</th>
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*royalty on both software and hardware **no performance rights. Information supplied by the IFPI.

Hamburg, Germany--Teldec, one of the most famous names in the German record market, is slated to disappear.

In keeping with WEA policy elsewhere in Europe, the operation will be renamed East West Records, effective Saturday (1).

Teldec, founded 40 years ago by Telefunken and Decca, was bought by Warner Communications in 1988. As East West, it will operate as a separate entity from WEA Germany, a strategy that has already been introduced in the U.K.

Manfred Zumkeller, president of Warner Music International for central Europe, says, "We are so affluent in repertoire that more than one company can live on it." He argues that two smaller companies instead of one large one are more flexible and better able to give each of their releases a full marketing push.

Zumkeller contends that two companies will offer a much greater musical diversity and will give local repertoire a better chance in the market.

Teldec currently has 9% of the German market and a turnover of $130 million. WOLFGANG SPAHR

MCA/Geffen German Co. Will Enhance Current Repertoire

BY ADAM WHITE

LONDON--The decision by MCA Records to open its own company in Germany (Billboard, Nov. 24) will introduce a $55 million player into Europe's largest music market.

That is the scale of revenues that the combined MCA and Geffen labels are expected to generate next year, according to company sources. The new venture will probably be headed in Hamburg, where MCA Music is located. It will begin signing and developing local artists after the exploitation of U.S. and U.K. repertoire reaches satisfactory levels.

No launch date has been set for the German company, according to MCA Records International VP Stuart Watson. "We're moving to make this challenge at the earliest practicable convenience," he says. "Now that the [BMG] agreement has been finalized, we'll be setting our minds to the operational aspects."

The MCA group switches its international marketing and distribution from Warner Music International to BMG International next year. Geffen repertoire moves Jan. 1, while MCA transfers April 1. There is a six-month sell-off period in both cases, with some individual releases--the MCA catalog, for instance, (see Nelson album) enjoying a longer sell-off time table.

In Germany, BMG Ariola will market and distribute all MCA repertoire under license until the U.S. company has established its subsidiary there. Then BMG will handle only pressing and distribution.

Currently, MCA Records is not part of the Warner group, while Geffen goes through WEA Music.

MCA's Watson says no consideration has yet been given to staffing in Germany. "Obviously we've been considering the options, but nothing has been finalized. No one's been targeted or hired or anything like that."

He continues: "Our first and foremost role [in Germany] is to enhance the career of our existing U.K. and U.S. artists. We've got three gold acts already--Kim Wilde, Holly Johnson, and Jan Hammer--and we've got three more who are halfway there."

He identifies those as Transvision Vamp, Tom Petty, and Bobby Brown, whose last albums each sold about 140,000 units.

"The first job is to do that, but bearing in mind how local repertoire has increased from 20% to 30% of the German market, that would be foolish not to consider local A&R after we've accomplished our initial goals."

Thus the London-based GRP Records has various European distribution deals, with product manufactured at its regional headquarters in Switzerland. In Germany, the label is already handled through BMG's Ariola import service with marketing and promotion by CTI.

3 Amigos’ Take Australia By Storm

SYDNEY, Australia--They are affectionately known as the "Three Amigos" at PolyGram Australia because the three tenors who have set new sales levels for a classical release here with "Carreras, Domingo, Pavarotti: In Concert." "The Essential Karajan," a gold disc with classical excerpts from the tenors and Luciano Pavarotti, has sold 25,000 copies in three weeks.

Following similar success in the U.K. and elsewhere, the package bowed at No. 17 on the national chart in Australia, selling 25,000 copies in three weeks. By year's end, it is predicted to overtake "Karajan's Greatest Hits," one of the past 90,000-unit mark after eight years in the market, as PolyGram's biggest classical seller here.

Says Florence Miles-Waldman, PolyGram Classics national marketing/promotions manager, "We've had albums before which have indicated that Australians do have an appetite for things cultural, a wider music interest than is often perceived. The Essential Karajan" went gold to show that when segments from the video, shown on current affairs television shows, had viewers phoning in to demand more.

"It reaches such a broad section of people because, unlike most classical releases, it's not too lutefully purist," says Anderson. "It includes popular songs that are widely known and they give it an extra accessibility."

The assault on Australia by at least two of the "Three Amigos" will continue next year, with plans from the advertising campaign, tours are planned by Carreras in March and by Pavarotti in May.

GLENN A. BAKER

IN THIS SECTION

U.K. Awards Show Targets U.S.
Vinyl Is 'In' At German Label
British Ad Firm To Sell Space On Sleeves
U.K. Aims To Extend Reach Of '91 Awards Show

LONDON—The U.K. record business' annual shop window, the televised British Record Industry Awards, is set to be seen in 40 countries next year.

Chairman of the organizing committee, CBS U.K. managing director Paul Russell, says he believes the potential audience of 375 million in 30 nations for the 1990 show will be bettered in 1991.

Definitely included in the intended total of 40 nations for next year will be the U.S., where Russell hopes reviewers will see the best of what the U.K. has to offer. He also suggests that the show should be viewed as an indicator of what is happening in music outside the U.S.

"The British music scene is a barometer of tastes worldwide," he says. "This show is not only going to have the best of the British record industry but will also be a barometer of international taste."

The television presentation is being produced by Jonathan King and, as this year, will be recorded the day before transmission in the U.K. An edited version of this broadcast will then be seen in other countries.

The event itself is promoted by the British Phonographic Industry and Russell, as chairman of the awards committee, is under a mandate that the venture should not suffer a loss. He is not, though, obliged to make a profit.

Sales of this year's show are set to make a net profit of about $75,000, money that will be donated to BPI-sponsored charities.

An additional international award is being added to the 1981 show. The best-international-artist category will be split into male and female sections.

The ceremony will take place Feb. 10 at the Dominion Theatre in London.

Vinyl Still 'In' At German Label

FREIBURG, Germany—Jazz and contemporary music label In-Out Records is giving a boost to the ailing vinyl market. All future releases will be available in an audio-philic "premium vinyl" format using discs 30% thicker than normal LPs and manufactured using the latest Direct Metal Mastering techniques.

In-Out director Frank Klein-Schmidt says the move was prompted by the continuing dedication to vinyl of a substantial number of Hi-Fi enthusiasts.

He comments, "There has been a most animated debate recently over the relative merits of CDs and LPs," he says, "and many people feel that carefully pressed LPs of high-quality vinyl played on state-of-the-art equipment offer more faithful reproduction than CDs, which some regard as having a cold sound and giving overemphasis to the high frequencies."

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U.K. Ad Firm Eyes Album Space Will Sell Spots On Sleeves, Inlays

LONDON—The often-blank space on the inner sleeves of albums and tape inlay cards is slated to become an advertising site. A new agency here, Music Carrier Advertising, has been set up to sell the concept and says it has already struck deals with Hitachi and Ever Ready.

Music Carrier Advertising offers its customers blocks of 250,000 album units from a chosen sector of classical, popular, or MOR music. The agency achieves these circulations through its liaisons with 11 record companies, including EMI Classics, Factory, and television merchandiser Telstar.

Both Ever Ready and Hitachi will be advertising on pop product, the agency says, with Hitachi using compact disc inlay cards to promote its CD boom box. Music Carrier Advertising argues that with 200 million albums sold in the U.K. every year, advertisers cannot afford to ignore the marketing potential. It says it is currently negotiating to take the concept to Spain and the Netherlands.

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Canada Keeps Fed. Fund For Artists
But Govt. Won't Expand $5 Mil Budget

BY KIRK LAPOINTE

OTTAWA—The federal government, after some soul-searching and questions about the validity of the Sound Recording Development Program, has opted to make the program a permanent fixture.

Communications Minister Marcel Massé, in announcing the continuation of the $5 million annual fund, praised the program’s success in exposing Canadian talent around the world. Even though it is believed that he considered trying to expand it, Massé at least maintained the status quo.

The program, split 60% for English-language and 40% for French-language music, provides funding through loans and grants for record production, video production, radio syndication, tours, and international marketing. It is principally administered by the Foundation to Assist Canadian Talent on Record, a private, nonprofit organization overseen and augmented by industry executives. And in French Canada, Musicaction, a similar group, disburses funds.

The decision was greeted warmly by both the Canadian Recording Industry Assn. and the Canadian Independent Record Production Assn., although both groups acknowledged that they had been pressing for more funds. Right up until the government’s move, “we’ve been saying that much, much more was needed,” acknowledged CIRPA executive director Brian Chater.

But the government, faced with a recession in Canada and what is bound to be a higher deficit than the anticipated $30 billion in the current and coming fiscal years, had little political choice but to hold the line at the funding. The clear difficulty, advisers said privately, was in persuading the cabinet that the funds should be continued at all. Some ministers, or at least their officials, felt that the cream of the crop would inevitably emerge internationally and that the sound recording program would not make a fundamental difference.

During the first four years of the program, such artists as Alannah Myles, Blue Rodeo, the Jeff Healey Band, and many Quebec artists like Roch Voisine had been helped by FACTOR or Musicaction. It was the Quebec argument that was particularly persuasive, officials said. After years of suffering, the Quebec business has rebounded; federal money was in no small way responsible for the rejuvenation.

“I am pleased, in a time of increased costs and competition, to be able to assist in ensuring the health and growth of our sound recording industry through continuing this vital program,” Massé said in a recent release.

Still to come, however, are key government moves that the record business is eagerly anticipating. Upperspot on the shopping list is the second phase of copyright reform, which now has proceeded to the drafting of a cabinet document for consideration shortly. It is hoped by the record business that the reforms will address the issue of home taping in favorable terms for them. Additionally, the business is awaiting the federal go-ahead on the issue of neighboring rights, the performance royalty that radio has been dreading but that the government now seems to be supporting. A decision or move on that front is expected soon.

FACTOR also said it was pleased that the program was renewed, but it could not have been happy that funds were not expanded. After all, for two years now, FACTOR has been running out of funds early in each fiscal year for programs under its aegis. In some cases, a year’s worth of money dried up only four or five months into the fiscal year, forcing postponement and perhaps even cancellation of recording projects.

(Continued from page 63)

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Up 12% This Year and a Projected 10% Next, the Music Industry Is Still Telescoping for Future Expansion.

BY MIKE HENNESSEY

Although operating in a market beset with some disquieting problems, most of Italy's music industry leaders are manifesting considerable confidence in contemplating the coming year. At 1990 draws to a close, indications are that sales will be up 12% over 1989 at 670 billion lire (retail)—about $585 million, taking 1.145 lire to the dollar.

And the consensus is that the market will grow by a further 10% next year, due primarily to an acceleration in CD as player penetration which has jumped from 3% in 1988, to 6% in 1989 and to almost 20% this year. EMI chief Roberto Citterio expects CDs to account for 30% of long-play unit sales next year.

The record market in Italy has considerable room for growth compared with most of its European neighbors. Not only is the CD market share relatively low, but the annual unit purchase per capita of long-playing sound carriers is well behind even that of Spain. It has to be said, however, that the figures do not tell the whole story. If you depict the cassette market, for example, in the form of a pie, you get a decidedly unappetizing piece of confectionery. According to IFPI figures, the Italian industry sold 23 million prerecorded cassettes last year. But this only represents around a quarter of the actual consumption. Blank tape sales were in excess of 50 million and it is estimated that sales of pirate cassettes topped 20 million.

Says PolyGram president Gianfranco Rebulla: "The home taping problem is exacerbated by the widespread business of CD rental. And although there are perfectly adequate laws against record piracy, they are not rigorously enforced."

Guido Rignano, president of Italy's foremost independent music company, Ricordi, echoes this view. He says: "Record piracy in Italy is part of organized crime, but the police and judges don't take it very seriously. The law provides penalties of up to three years in prison, but such sentences are never imposed. And then, every three or four years, there will be an amnesty."

Piracy has long been a major problem in Italy, but the record rental phenomenon is relatively recent. There have been suggestions that rental has been encouraged by the high price of compact discs in relation to average income, a full-price CD costing as much as $20, but Rignano rejects this argument, pointing to the booming rental business in Japan where living standards are substantially higher.

It is estimated that around 5% of Italy's 3,000 record dealers are in the CD rental business and this is one growth element in a retail sector which is in general decline. However, the industry is pressing the government to enact a law giving performers the right to sanction or refuse to allow rental of their recordings. And the government has already approved in principle legislation providing for a home taping royalty. The record industry is looking for a levy of 10% on the retail price to be shared among producers, publishers, composers, and artists.

Another factor which contributes to the understating of the (Continued on page 14)
International Superstars Falter, but Domestic Topliners Race Ahead on Italian Tour Circuit

BY DAVID STANSFIELD

wood Mac, who attracted audiences of 2,200 in Milan and 1,500 in Modena. "That was a specific case. I thought that with a 20-year recording career behind them they would have no critics now, but I was wrong. It was a disaster that no one could have imagined. People see them only as a recording outfit, but they're not. They are a great rock 'n' roll band. But when music is too Americanized, it's difficult to get used to." Monique Passoni, of the Milan-based Kono Music firm, is a harsh critic of the current international music scene. Kono represents national artists, Vasco Rossi (EMI), Pino Daniele (CSD) and Fabio Concato (Phonogram). The firm also handles several new acts. Passoni: "There's a creative crisis at international level. The music of the 1970s and a lot said it all." She believes one of the reasons why local talent fares better in concerts in Italy is because of their ability to share their feelings with audiences.

But while Passoni boasts of triumphs for the major local acts, she is pessimistic about the future for new talent such as the Sharks and Casino Royale, who are on her books. "Young musicians don't have much chance to perform. Major acts like Zucchero, Pooh, Antonio Venditti, Vasco Rossi, and Pino Daniele are always going to do well. But there's little music culture. People prefer to go to the disco."

And Passoni predicts that concert success will not immediately translate into international acts. "Things will pick up in a few years when some creativity returns. That will come from the U.S. or U.K."

Roberto Citterio, EMI MD, has his own theories about the failure of some top international acts in Italy. "You don't always get what you expect. Many young Italians base their image of major artists on lush video clips. It's not always like that in concert, where it is possible to separate the singer's image."

"More can they do? With a band like Pink Floyd, for example, it seems audiences are waiting for more and more stages and maybe two airplanes to land mid-way through their act."

Francesco Sanavio owns the Avangarda agency, which reportedly suffered financially with Prince earlier this year. He says that his budget is great but his talent is primitive. He says: "I haven't toured a national act since the early 1970s when I managed the bands PMF and Banco. Most of my other colleagues have got the situation tied up now, but I'm making it a priority to get myself involved."

On the failure of world acts recently, he says: "Madonna has her big shot three years ago and that was enough. She was a big surprise package and everybody wanted to see her. But really she's just a disco phenomenon and nobody is interested second time around."

Concertgoers are aged from 1.6 to 25, Sanavio believes, and this affected the Rolling Stones tour. "But 25-45 year-olds go to see bands like the Stones, but they don't buy many tickets here."

Vasco Rossi is well over the age of 30 but Sanavio reckons he appeals to Italy's younger generation. "He talks the same language. But with U.S. or U.K. bands, they don't understand the significance of the lyrics. They're not interested."

Prince, he believes, is "the music genius of the 1990s" and his failure on Italian soil was put down to "bad management." He adds: "They must have been stupid to put him on stage without any product. They thought they could sell him on the 'Batman' album and they were wrong. "But artists like Prince need to perform in an intimate atmosphere. Without crowds, it's just like Lucio Battisti and Franco Polatrussardi. Paying customers preferred it that way. But this time around, his management wanted to pick up a lot of money in one shot instead of playing five nights."

As well as domestic talent, Sanavio believes that dance music will provide box-office profits in the near future. "Black music is always popular in between other new major trends. It happened in the 1960s, 1970s and 1980s. And although I don't know why, this is when there is a boom for national talent. "You only have to look at the U.S. singles charts to see what is going to sell tickets in the early 1990s—namely, hard rock and dance. That's why my future plans include dates by M.C. Hammer, Soul II Soul and Snap."

One of the biggest Italian concert draws is Gianna Nannini, who has sold-out crowds from Japan to the Eurostar and is being a genuine pan-European contender. She's signed to Germany's Metronze label worldwide but stays with the Ricordi label in Italy."

Her latest album, "Scandalo," released late August, easily topped the 300,000 sales mark locally. She's set for Italian concerts this month and Maurizio Miretti, Ricordi promotions chief, says that Italian fans will again see a real "live animal" in her true light."

The new album was produced by David Allen, who works with U.K. act the Cure. It went straight into the European Top 100 chart and "Piori Del Veleno," a track from it, is being used as the theme for a German TV movie. A Europe-wide MTV campaign preceded the kick-off of Nannini's 12 country tour abroad which started in August.

The Domestic Dance Music Scene Still Reverberates to the Boom

If the majors can't do it, then the indies can. That seems the general view this year as the eyes are focused on this country which will produce next. It is a situation of "tattoo in casa," or made in-house and some of the key independent companies are finding their own business relationships with the majors a little perplexing. Says Anne Lombardoni, international manager at record company Music Magic: "We do have problems with the majors. They have to learn a lot. At first, I found it exciting working with them, but it's not an easy relationship. We work in such different ways."

But such deals in production, plus import and export, is the company behind Black Box. The first single, "Ride On Time," created some early controversy with the sampling of Love Sensation, a 1981 track by U.K. singer Jo- Lea Holloway.

Leaving aside the accompanying legal hassles, Lombardoni explains: "When we had that single, we thought it was brilliant. I sent the U.K. De-Construction label, but they didn't have any information on them, but they said they thought it was great. But it was only after disc jockeys in the U.K. became excited about the act that we realized there was an interest in Music Magic."

Lombardoni admits the Disco Magic policy is to release first and then see what happens. "You just never know what to expect. The dance music field is so unpredictable. Indie producers like this because they don't have to work with the majors."

Despite reservations about the majors, the company deals with Polydor and CBS in Germany. They have business with P.W.I. in the U.S. over tracks for compilations and have also worked with Chrysalis in the U.S. with Ice MC, an act Lombardoni tips for great success.

"She's Lombardoni's special relationship with Chrysalis didn't work for the artist. I don't know why. But last year in Germany he had two records in the chart at the same time."

Disco Magic claims to be the only record company to release productions that were not recorded as a concept album but that, as they say, "redefined the Milan headquarters is New Music, another acknowledged pioneer in the dance field. New Music also produces and has its own import and export company, Pippo Landro, who heads a firm which now has a staff of 15, agrees with the belief that the majors can't cash in on the dance scene. "They just aren't able to do it. I've specialized in this scene for years."

Like Disco Magic, Landro licenses a lot of product from other territories. But he also has his own acts like Chicco Cecci Project, U.S. artist Arthur Miles and U.K. act Katie & Carlos.

Lombardoni puts much of the success of Italian dance down to the creative and inventive skills of DJs and producers, and Landro concurs, saying: "At one time, disc jockeys could say: 'I want to go to the U.S. and U.K. to check things out and learn a lot."

But it's not a question of just copying, according to Clay Montana, president of DJ Connection, an Italian association which acts as a domestic talent pool. "At the moment, the major DJs in the country. Montana: "About 10 years ago, locally-produced dance music was known for its fusion of U.S.-influenced music and Italian melody. After 10 years, that's still the case. Hasn't Spagna (CBS) and Sabrina (Phonogram) opened some doors on the international market. It's beginning to happen as they compete with other acts because their type of music is dated compared with house music."

Every region, he says, has its own club but "they go in and out of fashion every season. Kids in Italy get tired of music quickly but house is by no means finished."

He lists Daniele Davoli, one of the Groove Groove Melody production team behind Black Box, and Piero Fidelatti as two of the leading DJ producers of the moment. (Continued on page i-6)
About the time that Enrico Caruso was introducing thousands to a curious new invention called the phonograph, KLM was doing the same thing for the passenger plane.

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(Continued from page 1-1)
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OCT 1 SUHL OCT 13 CHEMNITZ OCT 16 ZURICH OCT 16 STUTTGART OCT 16 SALZBURG OCT 19 MUNICH OCT 21 LANDSKRON OCT 29 OSLO OCT 30 STOCKHOLM
NOV 1 COPENHAGEN NOV 3 GOTHENBORG NOV 4 LUND NOV 6/7 PARIS NOV 8 STRASBOURG NOV 10 LYON NOV 11 LAUSANNE NOV 12 LINZ NOV 14 VIENNA

EUROPEAN TOUR 90
NOV 15 AUSBURG NOV 17 FRANKFURT NOV 18 RAVENSBURG NOV 19 AARBECKEN NOV 21 DORTMUND NOV 23 FRANKFURT NOV 24 KASSEL
NOV 25 ERFURT/LUXEMBOURG NOV 26 AMSTERDAM NOV 28 MANNHEIM NOV 29 NUREMBERG DEC 1 HANOVER DEC 3 BREMEN DEC 4 BERLIN
DEC 5 HAMBURG DEC 7 COLOGNE DEC 10 BOLOGNA DEC 11 TURIN DEC 11 ROMA DEC 13 MILAN DEC 15 FLORENCE DEC 16 LUGANO DEC 18 MUNSTER DEC 20 MADRID

NEW SINGLE «DUE RAGAZZE IN ME» BY PUBLIC AND MEDIA DEMAND AVAILABLE NOW
DANCE SCENE
(Continued from page 1/2)

Other indie companies are getting serious about dance production. The Milan-based DDD company has pop superstar Eros Ramazzotti as its main breadwinner, but international manager Donatella De Gaetano says the company has had a long involvement, too, with dance music. "We've had big successes but it's a different channel to market for a normal company. We receive thousands of demos, so we've launched the specialist DD Dance, with young collaborators selecting the best material submitted."

Artists she tips for potential international success are the African Red Kidanga, the Tunisian-born F.R. David and the Brazilian Paco Paco.

Tony Verona's Modena-based Ala Bianca company has been a leading exporter of high-energy music on his special-

ist Flea label. Now he's launched Mighty Quinn, a label devoted to house music. And he has had initial success with Mauritian born artist Denis Azor, who has "Europeanized" his country's national sega dance. Alex Lee reached the national singles chart with "I'm Gonna Go Out," and Verona has high hopes for what he describes as a new style of house, with "Souvenir," by University of Love.

Says Verona: "It's a new era for dance. Five years ago, it was impossible to get good results but now something has changed in our world of music." He cites the 12-inch mix as important for the indie record business. He also criticizes the Italian major companies for "a lack of understanding" of dance music. "Their very structure is so traditional. And they don't have relationships with discos, private radio stations and young people."

CBS A&P director Claudio Buja agrees—to an extent. "Independent dance labels have a better tradition of dealing with everyone connected with this kind of product. We also focus on albums, while dance music is usually the 12-inch mix format."

But Buja says his company is planning some major projects with name DJs and producers. "We can hit the same field as Lombardini and Landro. They've done very well, but we're not out of it yet." He adds that a compilation will be released shortly by CBS in conjunction with Milan's Hollywood Disco.

But Landro has his own theories on compilations. "My first one, 'New Music Style,' was distributed by a major company and sold 12,000 units. For the second, 'Los Cuarenta: The Best Of, Vol. 1,' I handled the distribution myself and sold 220,000 units. A follow-up to this sold 74,000 on pre-release orders alone. The majors can't sell compilations. They include one hit and the rest is rubbish."

DAVID STANSFIELD

FUTURE EXPANSION
(Continued from page 1/4)

topped the 2 million sales mark."

Roberto Galanti believes that with production costs increasing, Italian repertoire can only sustain viability by gaining acceptance in other territories. "We have to find a bigger market for our productions," he says. And he plans to launch Ramazzotti in the U.S. with his Spanish language repertoire aimed at the Latin market.

One Italian record industry problem which has spilled over, with damaging effects, to other European markets has been the short duration of protection—30 years—accorded by the national copyright law to sound recordings. In recent years, millions of recordings of what, in Italy, are now public-domain productions, have found their way into other European markets where they are still, nominally, protected.

Guido Rignano, who heads Italy's IFPI group, notes that the duration of protection for recordings of live performances in Italy is a mere 20 years. "But," he says, "we now have an act before parliament which will extend the duration of protection for phonograms to 50 years, a reform which is long overdue."
ITIAN MUSIC IS

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- Baby Tonight

**THE BEAUTIFUL SOUTH**

- Hammer Bucket

**WARNER BROS.**

- The Beautiful South

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- The Beatles LIVE in Japan

**HOT 100 ALBUMS**

- Paul Simon
-heim the Info of the Sights
- CARRIERS, DOMINGO, PAVAROTTI in Concert
- DECCA

**A NEW**

- ENGLAND ❤
- I’ve Been Thinking about You
- LONDONBEAT
- ANGRUS RACER

**2.**

- Cherry Pie
- Warrant
- WHITNEY HOUSTON
- ARISTA

**3.**

- Hard To Believe
- Warrant
- WHITNEY HOUSTON
- ARISTA

**4.**

- More Than Words
- Can’t Say
-一秒の光
- WARNER BROS.

**5.**

- Show Me Heaven
- Maria McKee
- WARNER BROS.

**6.**

- Baby Tonight
-懷疑
- WARNER BROS.

**7.**

- Unbelievable
- E.M.F.
- PARADISE

**8.**

- Close To You
- Whitney Houston
- ARISTA

**9.**

- I'm Your Baby Tonight
- Whitney Houston
- ARISTA

**10.**

- Your Baby Tonight
- Whitney Houston
- ARISTA
NEW AND NOTEWORTHY

BLUE PEARL
Musician Youth
Big Life/Fat City 847495

Duomo comprised of throaty chanteuse Durga McBroom and former Killeke member Tom pump states of the chart's dance beats on impressive debut set. First single, "Naked In The Wind," is the first to dump here is an exuberant cover of the Beatles' durable rag-roller "Tomorrow Never Knows," which may be the best market for modern rock radio.

THE MEN WHO CANT HUNDRED
The Donkey Club
PRODUCER Pat Collier
S seventies (159)

U.K. folk-rock sextet continues doing what comes naturally on spunky new release. While band's instrumental attack is always vigorous, it is somewhat odd English lyrical bent may require a leap by American modern rock programmers. The evocative bits of humor are a bit too far and few still, the Family Way] and hard-edged "Hardy Man" have some spinnability.

UNGLE TUPED
No Depression
Paul Kaelin & Sean Staley
Rockville 6050

Illinois-based trio creates a compelling, original strain of acid folk that sometimes recalls such indie-rocker predecessors as the Silos and Husker Du. Astute alternative/college programmers should take note of such outstanding tracks as "Grayshift Veil," "Whisky Bottle," "Flatness," "Oxidone," and "Life Worth Living." Colors ring true track and Leadbelly's "John Hardy."

THE HEADCOATS
Heaven's To Murgatroyd, Even It's The Headcoats (Already)
PRODUCER Daniel Ernst
Solo Pop 140

Raw and deliberately crude (CD version was mastered from a scratched-up vinyl LP), album by British trio is one of the best of 48. Frontman Billy Childish to receive wide U.S. distribution. It's a happy event, for dressing up their new work, which draws on such primitive sources as the Sonics and early garage bands. "Mantrap," "Girl Of Matches," and "I Don't Like The Man I Am" are highly recommended to modern rock's left wing.

THE ORIGINAL SINS
Self Destory
PRODUCERS: John Tremayne & Dave Scan
Puxita 88

"Original" is a highly ironic title for this group's name, since Pennsylvania-based unit pays homage to garage bands past on its third album. But the engine will not turn up and downturn over generally energetic borrowings here; "Land Of A 1000 Days," "Brainwash," and single entitle "Alice D." hold your share of chords and thrills. Distributed by Skydact.

MARCIA BELL/ANGELA STEWART/LOU ANN BARTON
Dreams Come True
PRODUCER: (K. Joffe, Rossmann)
Antone's 0014

Union trio of Texas' reining blues mammas may be a dream come true for many R&B listeners. The Antone's house band is wired with Sylvia Brown, Sarah Brown, George Raime) and the redoubtable Dr John lend solid support, and Jimmy Vaughan guests on one track. Repertoire is split almost evenly between covers and original, raucous "Good Rockin' Daddy" (spotlighting Barton) and group effort "Love, Sweet Love" are fine for trad-oriented joks.

HEADS UP
Small Brother Crisis Intervention
PRODUCER: Abert Bruckner
Cassidy 372

N.Y. four-piece offers a rough-hewn, driving blend of funk 'n' rap that turned up with a wild, punkish flair—just the right recipe for those yearning for a crossfader between urban Dance Squad. College and alternative outlets should give a listen to such full-felt grooves as "Corey Style Pizza, "Pumps," "Clouds," and "Brother Of The Blue Flame."

GALAXIE 500
This Is Our Music
PRODUCER: Just Salad Scrat
Cassidy 49372

Militant duos of rapper Lord Mustafa and DJ King Born might excite the Puget Sound audience with its densely programmed, politically charged music that is an obvious face of social observations. Poor unfriinkly takes on subjects ranging from racial inequities to environmental disaster to the AIDS epidemic. style is harsh, but a touch of humor lessens the mix here and there. Brutal "Freedom Groove A Shotgun" is a good start for tough enough to accommodate.

MOVEMENT EX
PRODUCER: Ryan Scrat
Cassidy 49372

Militant duo of rapper Lord Mustafa and DJ King Born might excite the Puget Sound audience with its densely programmed, politically charged music that is an obvious face of social observations. Poor unfriinkly takes on subjects ranging from racial inequities to environmental disaster to the AIDS epidemic. style is harsh, but a touch of humor lessens the mix here and there. Brutal "Freedom Groove A Shotgun" is a good start for tough enough to accommodate.

SOFTPICTURE
Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.
**VANILLA ICE** Play That Funky Music (3:38)

**WRITERS:** Vanilla Ice

**PUBLISHERS:** MCA (cassette single)

**MICHAEL**

![Photo of Vanilla Ice](Image)

Photogenic rapper follows his chart-topping "Ice, Ice Baby" with another appealing pop/hip-hop hit that is fueled by samples from Wild Cherry's disco-era hit of the same name.

**TITANYN** Here In My Heart (4:08)

**PRODUCERS:** Philip DaVine, Bobby Womack

**PUBLISHERS:** not listed

**SINGING** Contact: 1966

Now on a new label, Avila continues shooting for teen stardom, this time with a cute, synth-pop rendition of 1966 hit by James and Bobby Purify.

**BOBBY ROSS AVILA** I'm Your Puppet (4:34)

**PRODUCERS:** Bobby Ross, Ross Thomas, Ross Foster

**PUBLISHERS:** Ross Foster & Masculine, Inc. (cassette single)

Now a new on a label, Avila continues shooting for teen stardom, this time with a cute, synth-pop rendition of 1966 hit by James and Bobby Purify.

**BERNADETTE** You're So Beautiful (3:54)

**WRITERS:** Denzil Foster, Thomas McElroy

**PUBLISHERS:** not listed

**MCA** 513991 (cassette single)

Evocative power ballad from former teen queen is dedicated to U.S. troops in Saudi Arabia. Could score with top 40 programmers who passed on the previous "New Inside."
CALENDAR

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

NOVEMBER
Nov. 26, 1990 Billboard Music Awards Taping, Santa Monica Airport Hangar, Santa Monica, Calif. Colleen Higgins, 212-825-3939.
Nov. 27, American Women in Radio and Television Celebrity Auction, the Laugh Factory, Los Angeles. Cherie Chollar, 818-833-3733.
Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wisdom Ebell Theater, Los Angeles. 213-433-7178.
Nov. 28-30, Jan. 8 Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 504-588-4114.

DECEMBER
Dec. 2, Mid Atlantic Music Conference, North Bergen Holiday Inn, North Bergen, N.J. 201-222-0642.
Dec. 4-7, CANARIS ’90 (International Exchange for Performers), location to be announced, Montreal. 514-862-5666.

JANUARY
Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6766.

LIFELINES

BIRTHS
Boy, Ian Frederick, to Harry and Shirley Sandler, Oct. 20 in Orlando, Fla. He is a personal manager. He is former VP of Patrick Raina & Associates, a music management company.
Boy, Elijah Zachariah, to Richard and Roz Wolf, Oct. 21 in Los Angeles. He is a producer/songwriter. She is a publicist.
Boy, Geoffrey Alexander, to Michael and Lori Fagien, Nov. 10 in Gainesville, Fla. They are publishers of JAZZIZ magazine. She is also president/CEO of Millor Entertainment Group.

MARRIAGE
Ron Albert to Beth Hersh, Nov. 25 in Miami. Her ex-V.P. of Vision Records and former record producer for Pat Albert Productions.

DEATHS
Ronnie Fischer, 34, after a short illness, Nov. 11 in London. Fischer was marketing manager of Epcot in the U.K., where he worked closely with Michael Jackson, George Michael, Gloria Estefan, and Luther Vandross. He joined Epcot in 1982 after working in concert promotion.

Stan Z. Burns, 68, after a brief illness, Nov. 16 in New York. Burns was an announcer at WINS New York from 1944-46, and again from 1962 until his death. He is survived by a daughter, Jenny, of New York, and a son, Howard, of Connecticut.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036, within eight weeks of the event.

UPDATE

Jaco Loss Widens In 3rd Qtr. But Co.’s Cash Flow Improved

NEW YORK—Jaco Communications Inc., operator of 13 radio stations, says its net loss widened to nearly $4 million in the third quarter, although cash flow improved from last year.

For the three-month period that ended Sept. 30, the Cincinnati-based company says it lost $2.97 million on $25.9 million in broadcast revenues, compared with a net loss of $1.84 million on $22.4 million in revenues in the same period last year.

Jaco also says it will sell radio stations WMJF Cleveland and WYHY Nashville to Legacy Broadcasting Inc. for $25.75 million to ease its debt burden.

Meanwhile, another radio station operator says its net loss had been in trouble with its debtors, Tak Communications Inc. of Vienna, Va., reports it has reached a tentative agreement with its bankers on a restructuring of that debt. Tak operates three radio stations—in Fayette, La.; Champaign, Ill.; and Philadelphia.

A spokesman for Tak says details of the restructuring will not be disclosed until it is formally approved. After putting pressure on the company to repay its loans, Tak’s lenders had requested that a federal court appoint a receiver to run the radio and television stations.

Jaco has been pressured for payment by holders of zero-coupon notes, which matured in August, and of warrants, which expired in September. In addition, the company’s banks had required that it raise $15 million in new equity, which it also has been unable to do.

The good news at Jaco is that its broadcast cash flow (revenues less expenses) rose 19.5% year-to-year to $6.2 million in the quarter, while broadcast operating income (cash flow less depreciation and amortization) climbed 28% to $3.5 million.

A major reason for the net loss was a 10% increase in quarterly interest payments on debt, to $4.5 million.

Jaco’s stock, which trades over the counter, closed recently at $1.875 a share, near its 52-week low.

Tak is privately owned.

Conductor Becomes Director. Angel/EMI VP Tony Caronia, right, congratulates Austrian conductor Franz Welser-Most on his appointment as new music director of the London Philharmonic Orchestra. The photo was taken in Philadelphia, where Maestro Welser-Most made his debut with the Philadelphia Orchestra in October.

Tribal Diva Music, formed by Paris Harrell. A full-service artist management and publishing house, with special emphasis on black, Asian, and Hispanic artists and alternative, modern rock, and dance-oriented music. Singers and songwriters are invited to submit demo and bio for consideration.


265-7897.

Almari Records, formed by Marilyn Harris 2862 Bailey Ave., Jackson, Miss. 39211, 601-961-3425.


Outerspace Records, formed by Ray Woodbury, Philip Ittleson, and Kevin Lyman. An independent label with offices on the east and West Coasts. Initial releases include “Hot Diggity Dog!” by Desperation Squad and “Pretty Wiped Out” by Little Women. 226 W. Foothill Blvd., Suite E, Claremont, Calif. 91711; 714-625-4445, or P.O. Box 3308, Church Street Station, New York, N.Y. 10016; 212-671-1085.

Reality Records Ltd., formed by Belinda Walker. An independent label dedicated to music from the deep South, including rock’n’roll. P.O. Box 87, Meridian, Miss. 39302; 601-482-7869.


FOR THE RECORD

A Nov. 24 story about the revival of Creed Taylor’s CTI label should have stated that the jury award to CTI in the George Benson case was $3.5 million plus interest. Taylor says the total award came to $1 million. Also, the name of one of the CTI Super Band’s members is Michael Ledford.
Over Thanksgiving Week child delegates from twenty-eight countries gathered in New York at the BARBIE Children's Summit. Their purpose is to change the world by sharing ideas and concerns about global issues of today and their future.

"TOGETHER WE CAN DO IT (the Summit Song)" as performed by BARBIE, SHARI BELAFONTE and the WISE KIDS CHOIR, was debuted for these special children at the Summit.

This week the song will debut for the rest of the World through a CD Pro, which has been shipped to over 2000 radio stations, and a cassette single* shipping to one stops and retail, featuring "Together We Can Do It" and "We're Best Friends".

In this the International Year of the Child, take a few moments to listen to this important song and consider helping bring this message to the World.

Call 1-800-676-2272 for more information.

LOOK FOR THE NEW BARBIE ALBUM "the look" COMING IN JANUARY
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the 294 stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036

### HOT 100 A-Z

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEK</th>
<th>CHART</th>
<th>ADDED</th>
<th>DATES</th>
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<tr>
<td>1</td>
<td><strong>GROOVE IS IN THE HEART</strong></td>
<td>OASIS</td>
<td>DECEMBER 10</td>
<td>12</td>
<td>111,000</td>
<td>1995-11-26</td>
</tr>
<tr>
<td>2</td>
<td><strong>BECAUSE I LOVE YOU (THE POSTMAN SONG)</strong></td>
<td>JAMES TAYLOR</td>
<td>WM</td>
<td>13</td>
<td>103,000</td>
<td>1995-12-02</td>
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<tr>
<td>3</td>
<td><strong>DRAW THE LINE</strong></td>
<td>BON JOVI</td>
<td>BMG</td>
<td>14</td>
<td>96,000</td>
<td>1995-11-12</td>
</tr>
<tr>
<td>4</td>
<td><strong>YOU CAN CALL ME ALICE</strong></td>
<td>JEREMY</td>
<td>WEA</td>
<td>15</td>
<td>88,000</td>
<td>1995-12-09</td>
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<td>5</td>
<td><strong>NEVER DO THIS AGAIN</strong></td>
<td>FOO FIGHTERS</td>
<td>BMG</td>
<td>16</td>
<td>81,000</td>
<td>1995-11-25</td>
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<tr>
<td>6</td>
<td><strong>YOU KNOW HOW MUCH I LOVE YOU</strong></td>
<td>DIONNE WARWICK</td>
<td>BMG</td>
<td>17</td>
<td>78,000</td>
<td>1995-11-12</td>
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<tr>
<td>7</td>
<td><strong>IN THE GROOVE</strong></td>
<td>U2</td>
<td>BMG</td>
<td>18</td>
<td>72,000</td>
<td>1995-11-26</td>
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<tr>
<td>8</td>
<td><strong>I'M NOT IN LOVE</strong></td>
<td>THE CURE</td>
<td>BMG</td>
<td>19</td>
<td>68,000</td>
<td>1995-11-11</td>
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<td>9</td>
<td><strong>YOU GOTTA KNOW</strong></td>
<td>THE BEAT</td>
<td>BMG</td>
<td>20</td>
<td>65,000</td>
<td>1995-11-11</td>
</tr>
</tbody>
</table>

### HOT 100 Z

**1990 Billboard Hot 100 Sales & Airplay Chart**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the Hot 100 Singles chart.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER (DISTRIBUTING LABEL)</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td>B. S. URE 1990</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>2</strong></td>
<td>Debi Criosk</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>3</strong></td>
<td>J. A. McEntire</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>4</strong></td>
<td>D. T. O'Sullivan</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>5</strong></td>
<td>D. W. McEntire</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>6</strong></td>
<td>C. A. McEntire</td>
</tr>
</tbody>
</table>
CLINT BLACK

THE MALE VOCALIST
OF THE YEAR

IS

3,000,000
AND CLIMBING

2,000,000

1,000,000
The separation has been talked about by industry insiders for several months but reached a point of no return following a Nov. 1 NARM board meeting in Palm Springs, Calif. (Billboard, Nov. 24).

According to officials of both organizations, burgeoning activity in the trade groups over the past two years led to the split. NARM has been affected by the explosive enlargement of home video, and NARM has had to gear up with high-profile issues such as stickering, CD packaging, and configuration transitions. Consequently, says the joint statement, “a number of bodies had to give in order to ‘improve the level of services each offers to its members.’

“The statement, Horovitz said, ‘will be a thorough going over the transition period.’ My responsibilities and those of each staff member to serve both associations remain the same today as they were yesterday. The planning for both the NARM and NARSD conventions is well under way. There will be no disruption to either association’s programs or services.”

BUILDING ISSUE

Although insiders of both groups describe the separation as an evolutionary step in the growth of the organizations, they do indicate the move by VSDA to build its own headquarters structure was a catalyst for the split. The proposed VSDA headquarters structure has been in the planning stages for more than a year.

“VSDA’s building project is on hold. We’re looking at other buildings, either to buy or rent,” he says. “Of the overall thinking behind the separation, Messer says, ‘Two things have happened. One, it’s become apparent that the last two to three years it’s grown very rapidly past the NARM and VSDA, and that the staff had too much to do. We needed a solution from staff because of all of our needs could be met and we had a range of solutions. This range was submitted to both VSDA and NARM boards. Basically the result came out that it would be best established if each of us had a separate group that could move forward. 

“As for the divorce and all this kind of stuff, it continues,” he says. “I expect the associations will continue to remain close, do many of the same related jobs of both NARM and VSDA, when we have something in common. I don’t expect to see all sorts of changes in the industry. I think the relationship will remain fine between the two associations. We have to have independent staff at some time.”

According to retail sources, the move was not expected to have a significant effect on the organizations that have a substantial involvement in video.

“If they want to have any real visibility in the home video industry, they will continue to belong to VSDA,” according to one VSDA insider.

Still to come are issues such as the restructuring is unrelated to the formation by NARM of a video marketers advisory board (Billboard, Nov. 17). “That committee has been in the works since March,” this source says.

Lou Fogelman, president of Show Industries and its subsidiary 8Store combo music Plus, “is am Ende” with any related issues between both groups unless there are dramatic changes. But I am not anticipating any kind of significant changes in the future. We want the visibility in both areas.”

The shelf space and price as the key issues of concern. 

“Come Fly With Me” which also features Jordan, or a $50 rebate on both. “Come Fly With Me” has sold more than 1 million copies (including those sold through promotion channels).

The rebate offer will be featured in TV ads placed by CBS/Fox beginning on the street date, and in 30-second and 15-second spots on CBS. The offer otherwise is also available through the mail.

Two Wheatis commercials will appear on “Playground,” one at the beginning and one at the end of the tape.

A cents-off coupon for Wheatis, with a mention of the rebate offer, will be packed into “Playground” cassettes.

In another aspect of the promotion, CBS/Fox will produce a music videoclip for a song by the group Full Force that appears on the tape. The song jars a binding offer for the clip on MTV and other outlets. While clips from movies are common, clips from songs are few if any specialists.

selling: “This is putting the kind of marketing campaign behind that is usually reserved for big, theatrical sell-through titles,” said John Gaffney, director of promotions and music marketing for CBS/Fox. He predicted the $19.98 “Playground” will top 1 million units.

Michael Jordan has as much equity with kids as many Disney characters, the Ninja Turtles, and two Kids On The Block,” Gaffney said.

The tape represents something of a departure for CBS/Fox’s sports offerings. Previous tapes have consisted primarily of footage compiled by NBA Entertainments and licensed by the studio. “Playground” represents a new category and features original footage, in addition to NBA entertainment material.

The story concerns a boy cut from his high school basketball team. While on the way home he stops to shoot a few baskets, only to discover he is sharing the playground with Jordan.
Harrison, ABKCO Suit 'Fine'ally Ending After 20 Years

In the motions on damages, Harrison's attorneys claimed that Klein could not buy the song and prosecute a former client. In 1981, the judge supported Harrison the amount that Klein had paid for the song, approximately $580,000.

Cases involving worldwide distribution of the song's music have been filed, and there have been three written decisions handed down in the case since it began. Earnings from the song have included additional payments, as well as about $300,000 gained from "He's So Fine" in the U.S., U.K., and Canada during the course of litigation, have been factored into the total due ABKCO, reducing the amount to $270,002 put forth in last month's judgment.

"This is the only time I'm aware of that we did not have a guilty of copyright infringement and wound up being awarded the song in question," says Joseph Santora, an attorney for the firm defending Harrison.

SUSAN NUNZIATA

PUBLISHER CLAIMS WINWOOD TUNE INFRINGED ON COPYRIGHT

(Continued from page 7)

Walker and his band recorded it under the title "I'm A Roadrunner.

The song, released by Motown Records' Soul subsidiary, became a No. 4 R&B hit and rose to No. 20 on Billboard's Hot 100 Singles chart. It was among Walker's biggest successes of the year.

Winwood's "Roll With It," released in the summer of 1988, was No. 1 on the Hot 100 for four weeks, his third No. 1 hit since he was recording with a group in 1996. The singer/songwriter and producer of the song, according to the suits, released a copyright infringement of "He's So Fine" in 1996.

"I'm A Roadrunner," says the suits.

"I'm A Roadrunner" was written by Louie Svendsen and recorded by Walker in 1970. The song was later recorded by Walker's band, the Spencer Davis Group, in 1971.

"I'm A Roadrunner" was released in 1975 by Warner Bros. Records and was produced by Jon Langford.

The maximum estimated value of the song was $2 million.

A&M AIMS TO PLEASE RETAILERS & ENVIRONMENTALISTS WITH PACKAGE FOR NEW STING DISC

(Continued from page 3)

The Gabriel collection. In previous published reports, Fogel suggested that the song was "recorded for the National Assn. of Recording Merchandisers by the National Reclining Coalition in October." But A&M says the song was written by Horovitz, executive VP of NARM, Richard Keller, co-chair of the Coalition's market development committee, states that "the Coalition believes that the industry should attempt to prove the 5-1/2-inch square case is superior to the 5-inch square case."

The letter goes on to review the five alternative packages designed to meet retailers' needs, based on reports from researchers used by Martinez and Associates. Martinez proposed package compared with the longbox; the amount of recycled content could be increased and the potential for recycling or reuse of the product.

AASCAP, MEETING GROUPS AGREE TO LICENSE REACHING CONSENSUS ON COUNTERPART LICENSES

(Continued from page 6)

The AASCAP license was mailed to all AASCAP members with an elaborate question-and-answer section. Martinez's testimony "nearly accounts for all" of the 800,000 copies, is also pleased with the decision to use the Digitrax system, which he believes is "absolutely inarguable to us," says executive VP Arnie Bernstein. "We feel it is a viable solution to the packaging problem and would be the best choice for the CD.

The Digitrax is one of five alter-native packages reviewed for the National Assn. of Recording Merchandisers by the National Recyling Coalition in October.

The AASCAP license does not recognize the importance of using a package that works in our existing environment," he adds.

The largest record retail chain in the country, Minneapolis-based "Target," is also "a essential part of the discussion," he says. "I am really pleased that [A&M] realizes the importance of using a package that works in our existing environment," he adds.

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MILLI VANILLI'S GRAMMY WHAMMY

(Continued from page 1)

scheduled to meet Dec. 3 to decide whether to rescind the 1989 Juno Award Milli Vanilli received for Best International Album.

The controversy comes at a time when the recording industry is facing criticism for appearing to favor image over talent. Vanilli is not the first in which performers have been suspected of fronting a "ghost" act. Similar problems also plagued the dance-pop act Seduction and RCA's Black Box are in litigation with a singer who claims her vocals were used but not credited on their current albums.

NARAS president Michael Greene told Billboard the academy has no body in place to police labels and monitor the accuracy of label credits. The academy’s National Awards and Nominations Committee deals with problems such as the Milli Vanilli fiasco, and will continue to investigate similar complaints on an ad hoc basis, he said. Greene places responsibility on the label executives and record producers to ensure that label credits are accurate.

"We’re not an investigatory body here, we just get the reports to [investigate] unless there is reason to believe there is a problem," Greene said.

"People who do not what the label said they did were ineligible for a Grammy award. That’s just a fact," said Greene. "If there are no names on the label, it’s the special five in the future, and if we hear reports that the label credit may be incorrect, at that point in time, we will investigate.

Executives at Arista Records confirm there were no label credits lost when Vanilli was a German producer, Frank Farian, revealed the truth this month (Billboard, Nov. 24). In a statement released Nov. 20, the label said, "Any assertions to the contrary are false and libelous."

But in the press conference here, Pilatus and Morvan claimed otherwise. Asked if anyone at Arista was aware that they did not actually sing on the album, Pilatus replied [Arica president] Mr. Clive Davis knew.

Arista is scheduled to release another Farian-produced project in January, 1991. While it is known that Pilatus and Morvan will not be part of that project, it is unclear whether it will involve Brad Howell and Johnny Davis, two German singers under contract to Farian and the voices behind Milli Vanilli. Another performer, Charles Shaw, rapped on the "Girl, You Know It's True" single.

At the press conference, Pilatus said he and Morvan were young, poetic naives when they met Farian in Germany. They were seduced by money "and made a pact with the devil" when they agreed to sign for RCA. Morvan added Pilatus, noting that Farian bound them to silence with a contract only the producers could legally break.

Pilatus claimed he and Morvan have long wanted to tell their fans the truth, but that they were threatened by people in "the record industry" that "it would be the worst thing for our life if we told the secret to people. We were scared.

In the wake of the scandal, Pilatus and Morvan have been approached with offers regarding a book, movies, and other entertainment ventures, said the group’s manager, Carsten Hoye. Pilatus and Morvan are not under contract to Arista Records and are shopping for a deal in which they will actually perform the material and prove their talent, Heynd said.

Pilatus said he understands the recent backlash from Milli Vanilli fans. In fact, an Oakland, Calif., woman has filed suit asking for unspecified damages, and release of the purchase prices of Milli Vanilli product to consumers, whom she claims were defrauded by members of the recording industry.

As for the disputed award, Greene said the academy will make a decision by mid-December as to whether to give it the runner-up. Other nominees in the category were Soul II Soul, Tone Loc, Neneh Cherry, and the Indigo Girls.

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ALICE IN CHAINS

"FACE LIFT"

Edited by Iru Lichtman

RUMOR HAS IT that Al Caffaro, senior VP/GM of A&M InMusic Records, will become president of the label in early December. That would seem to mean a lessening of duties for Jerry Moss, the label's current president/CEO. Moss and Herb Alpert sold A&M to PolyGram a year ago for about $50 million. A&M execs could not be reached for comment at press time.

ONE MORE BRICK IN THE WALL: Davitt Sigerson, a producer and former journalist, is rumored to be in line for the top job at Polydor Records, which will be one of the units of the PolyGram Label Group under Rick Dobbins. It is also understood that London Records' new U.S. operation is a joint venture between PolyGram and London Records U.K. chief Roger Ames, majority owner of the label there.

POLITICAL OVERTURES: When industries converge for the National Assn. of Recording Merchandisers annual convention in San Francisco March 22-25, they will find a meeting that is heavy in political overtones. The meeting's goal, according to convention chairman Jim Bonk of Camelot Music and NARM exec VP Pam Horevitz, will be to launch the Rock the Vote campaign in the retail arena.

TRACK HEARS that Malverne Distributing, longtime Gotham setup, last week officially joined the ranks of INDI, the national distribution entity formerly called Mohee. This acquisition gives the INDI operation a link on the East Coast as well as the West Coast, where George Hocutt, head of INDI, brought his California Record Distributing into the fold earlier this year. In another move, Lou DeBiase, formerly at Select Records, has joined INDI in New York as VP of sales and operations.

NEWIES ABOUT OLDIES: Melissa Greene, VP of Arkansas, Pa.-based Collectible Records, reports an exclusive licensing deal with Rhino Records enabling Collectible to market singles, including 7-inch vinyl, cassette, and CD, from the logos of Roulette, Sun, Bear- ville, Gone-Erd, Gee, Hull, Tk, Rama, Josie, and Jubilee. Collectible says it will also market a series of "best of" albums on the aforementioned labels.

EXIT: Among the recent casualties of cutbacks at Island Records is Chris Reade, who was senior director of media and artist relations. She can be reached at 212-339-2811. Track had the wrong phone number for Ed Dougherty, who recently left his post as VP at Coast Manufacturing. He can be reached at 301-461-2578.

SURROUNDED: Pro Arte Records has joined the Dolly Surround market with an Audio Plus series starting with a new recording by pianist Peter Nero—"Anything But Lonely," a collection of showstoppers with the Columbia Symphony Orchestra—and Lalo Schifrin's "Hitchcock," along with previously issued product now containing the "surround" feature. They include "Fireworks For Orchestra" and Erich Kunzel's "Opening Night."

RETURN OF A TRIBUTE: In 1979, Warner Bros. Records released a two-LP star-studded benefit set, "Sondheim—a Musical Collection," which was recorded live at the Shubert Theatre in New York. The album, which has since become a highly prized collectible, is returning next month as a release from RCA Victor, which has 11 cast albums with scores by Stephen Sondheim in its catalog. In its two-CD/two-cassette reissue, a few fans of the composer get previously unreleased material plus more than 15 photos.

HEARTBREAK HOTEL: SBK Records act and NBC Saturday-morning stars Guys Next Door have been getting solid in-store response, so much so that they recently dropped plans to cast a Musical out of Austin, Texas, to handle fan interest in the grand ballroom of the Double-Tree Hotel there.

WAY OUT WEST: Jay Leiszgig, veteran PR and ad executive in the music industry, has shifted operations from New York to Santa Fe, N.M. He's located at No. 6, 624 Galisteo St., and he can be reached at 505-989-7518.

GOLDEN OPPORTUNITY: Mobile Fidelity plans a December release of the AIDS charity album "Red Hot + Blue" on its special gold Ultradisc series. The album, to benefit AIDS research, features such performers as Neneh Cherry, Sinéad O'Connor, and U2, among others, in renditions of songs by Cole Porter. Original label home is CBS Records Inc., who distribute Mobile Fidelity has also marketed audiophile releases of other benefit albums such as "A Very Special Christmas," to aid the Special Olympics; "Armenia—The Tragedy, The Music," to aid Armenian relief fund; and "After The Hurricane," benefiting victims of Hurricane Hugo.

PARTNERS IN PR: Don Middleburg and Wayne Rosso have formed a new marketing communications company, Middleberg & Rosso, in New York. Both previously had their own public relations firms. Rosso has been involved with such artists as Harry Connick Jr., Bradford Marsalis, New Kids On the Block, Aerosmith, Melissa Etheridge, and Regina Belle.

BEASTIE SETTLEMENT: Def Jam Recordings, which filed a suit in federal court against Capitol Records over its claim on a second album from the Beastie Boys, will save the suit, according to the label's attorneys for both sides, who declined to discuss terms of the agreement. Def Jam, which released the group's first platinum recording, "Licensed To Ill," filed the suit last summer, and subsequently released the hit follow-up, "Paul's Boutique."

LEGAL ACTION may be taken to procure money, which one source says is "in five figures," raised by an all-star benefit rap concert for R&B singer Curtis Mayfield held at the Palace in Hollywood, Calif., in August. A check from the Palace, which was closed and padlocked this month by bankruptcy trustees, bounced after it was deposited by the charitable organization created to defray Mayfield's hospital expenses after a concert mishap in Brooklyn, N.Y., this summer left the singer paralyzed.

IT'S ON, IT'S OFF: A Dec. 11 court hearing to set an interim fee for HBO during its litigation with BMI has been canceled. In a letter to New York federal court Judge John Sprizzo, BMI said it would prefer not to have him rule on an interim fee. BMI general counsel Edward Chapin says consideration of that issue would have meant more delays and greater expense. The trial date in the case, which concerns the issue of split licensing, has been scheduled for early June. Meanwhile, BMI has appealed the judge's denial of its request for a preliminary injunction against HBO.

PLAY IT (With Flowers): Ervin Littke, veteran New York music/video wholesaler/music publisher, has bought into Branches & Blooms, a florist on East Street and Lexington Avenue, not far from the new HMV retail setup on 86th Street. The florist is even closer in other ways because it's going to call weekly attention in its windows to top recording artists and may even cross-promote with HMV. Recent customers were PolyGram's Ron DiMattio, VP of sales, and Jim Caparzo, executive VP of sales, who bought everygreen to place in a section at HMV saluting Luciano Pavarotti.

WEDDING WINDING: John Sippel, this column's former editor, introduced his new wife, Jane, to friends recently at Chin's, a Thousand Oaks, Calif., restaurant. The host was Dr. Mel Hayashi of Los Robles Regional Medical Center, who treated the late Betty Sippel for many years. Among industryites on hand: Russ Bach, Al Sherman, Mickey Goldsen, Ron Oberman, Paula Batsos, Pat Moreland, Polly Ginsburg, Lou Fogelman, Lonnie-&-Mae Block, Aerosmith's Mickey & Lili.K. ten, Joe Price, Mike Mongiovini, Bonnie Frederics, Tom Noonan, and Bill Moran.

WHAT ELSE IS NEW? The International Intellectual Property Alliance has just released a report on copyright protection in the U.S.S.R. and in former-bloc Eastern Europe. What's in the report? The IPA found high levels of piracy of U.S. film and music product, and that enforcement of copyright infringement, when it's on the books at all, is at the nether level. IPA members say the situation is critical and must be improved by the regimes in those countries.
The 1990 Billboard Music Awards

A new annual prime-time awards show, based on Billboard's year-end charts.

The #1 Rock, Pop, R & B, Rap and Country stars.

And for the first time ever, the #1 song and artist in the world.

Live performances by winning artists, the year in review including new performers, the biggest releases and highest concert grosses...Plus—special appearances by past #1 artists!

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MORRISSEY BONA DRAG

A collection of 13 singles, plus the new track "Piccadilly Palare" Produced by Clive Langer and Alan Winstanley.

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Interesting Drug
November Spawned A Monster
Will Never Marry
Such A Little Thing Makes
Such A Big Difference
The Last Of The Famous
International Playboys
Ouija Board, Ouija Board
 README On Fire
Everyday Is Like Sunday
He Knows I'd Love To See Him
Yes, I Am Blind
Late Late Show
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