

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 15, 1990

## Black Consultants Carve Their Niche In Urban Radio

BY SEAN ROSS

NEW YORK—Ten months ago, several prominent urban programmers left their day jobs to launch full-time black-owned consultancies. Since then, one has taken a day-to-day PD job and another has joined forces with an existing consulting firm. Yet, the balance of power among urban consultants has changed enough so that the complaints about the consultant's role in urban radio that were so rampant a year ago have been virtually neutralized.

Former WRKS New York PD Tony Gray, who wanted 10 stations by the end of his first year, now has 11. That gives him as many urban clients as his chief competitors, Don Kelly and J.C. Floyd, whose count of urban stations has been virtually

(Continued on page 16)

## Judge Pulls Plug On Isgro Payola Trial

BY CHRIS MORRIS

LOS ANGELES—Independent record promoter Joe Isgro, whose own lawyer called him "the big fish in the eyes of the government" in its four-year payola investigation, has slipped off the Justice Department's hook.

In a stunning defeat for federal prosecutors and a sudden triumph for the defense, Judge James M. Ideman of the U.S. District Court here

declared a mistrial Sept. 4 and dismissed the entire 57-count indictment against Isgro, former Columbia Records promotion VP Ray Anderson, and Isgro's associate, Jeffrey Monka, on grounds of "outrageous government misconduct."

The indictment was dismissed "with prejudice," meaning that, unless the prosecution succeeds in having Ideman's ruling overturned on appeal, the three defendants will be

free men.

Isgro, named in 51 counts, faced charges of racketeering, mail fraud, making undisclosed payments of cash and cocaine to radio programmers, obstruction of justice, filing false tax returns, conspiracy to distribute cocaine and commit payola, and fabricating money laundering and kickback schemes with Monka and Anderson. He could have received penalties of as much as 200

years in prison and \$1.4 million in fines.

Until Ideman threw out the case in a scathing 15-minute denunciation of the prosecution's tactics, the government appeared to have the upper hand: In the first four days of the trial, half a dozen witnesses offered damning testimony tying Isgro to payoffs of money and drugs, the flight of a subpoenaed grand jury witness, and payments to reputed Gambino crime family boss Joseph Armone (Billboard, Sept. 8).

But in the end, the government's case went down in flames when it was revealed that prosecutors had concealed wildly contradictory prior testimony by a key witness from the grand jury that indicted Isgro and his co-defendants and from the defendants' attorneys.

On Aug. 29, defense lawyers filed

(Continued on page 98)

## Yetnikoff Flip-Flops, Leaves CBS Post

BY KEN TERRY

NEW YORK—Only two weeks after announcing he had signed a new three-year employment contract, Walter Yetnikoff stepped down from his post as president and CEO of CBS Records Inc. on Sept. 4. In a statement, he said he was going to take a "sabbatical" for a few months and then work with CBS Records chairman and Sony president/CEO Norio Ohga on "long-term projects affect-

ing the future growth of Sony."

Industry reaction to Yetnikoff's departure ranged from sadness to mockery, illustrating the contradictory passions generated by the man who led CBS for 15 years. Meanwhile, artist managers and attorneys fearfully wondered who would be named to succeed him and speculated about a power struggle among the likely candidates.

According to the company's statement, Tommy Mottola, president of

CBS Records' domestic division, Robert Summer, president of CBS Records International, and Neil Keating, president of Columbia House, will continue to run the company's day-to-day operations, reporting directly to

(Continued on page 102)

## KPLX Tops '90 Radio Awards

NEW YORK—KPLX Dallas is the big winner in the 1990 Billboard Radio Awards. KPLX was named major-market country station of the year and also snagged awards for best PD, MD, promotions director, and air personality.

KPLX's sweep—the first since 1987—was part of a good year for multiple winners overall. Thirty-nine stations divided the Billboard Radio Awards compared with 47 last year. Among the other big winners:

- AC WEBE Bridgeport, Conn., which picked up the same four awards it won last year: station, PD, MD, and air personality.

- Album KLOL Houston, which won every major-market rock award except for air personality. That award went to KLOS Los Angeles morning stars Mark & Brian.

- KIIS-FM Los Angeles, which won three awards, including top 40 major-market station of the year.

- WFLZ Tampa, Fla., won two medium-market awards; WGCI-FM Chicago and WZAK Cleveland shared

the urban lead with three awards each; and KOST Los Angeles won the major-market AC station for the fourth year in a row.

Full details start on page 25.

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RELEASE ME	(SBK)
WILSON PHILLIPS	
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
M.C. HAMMER	
HOT BLACK SINGLES	
★ LIES	(ATLANTIC)
EN VOGUE	
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
M.C. HAMMER	
HOT COUNTRY SINGLES	
★ JUKEBOX IN MY MIND	(RCA)
ALABAMA	
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	(RCA)
CLINT BLACK	
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ DRIVING MISS DAISY	(WARNER HOME VIDEO)

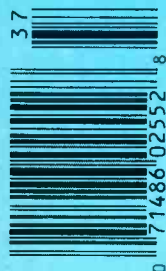


COCTEAU TWINS \* HEAVEN OR LAS VEGAS

The new album featuring the single and video Iceblink Luck. Also: Cherry-coloured funk. Pitch the baby. Wolf in the braast. Tour starts mid-November. On 4AD/Capitol Records (93669).



CARON WHEELER, the voice behind the hits "Keep On Movin'" and "Back To Life" steps out with her solo single & video "Livin' In The Light". Urban radio smash! Going for Top 40 adds 9/10. The album UK BLAK arrives 10/2. EMI



PHALON'S GONNA TAKE YOU HIGHER

RISE TO THE TOP  
the debut album  
features the single and video  
"DANCE FLOOR OF LIFE"

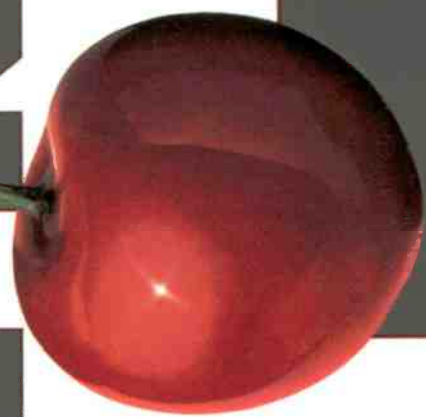
Producers: Ernest Williamson, Jr. and Louis McKay, III  
Co-producer: Phalon for JEA Productions

On Elektra Cassettes, Compact Discs and Records

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COLLABORATION THAT CELEBRATES THE TIME WHEN

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# P'Gram France Names 2 Presidents

## Promotions Reflect Strength, Diversity

■ BY ADAM WHITE

LONDON—PolyGram's money-spinning French operations, which outgrossed the company's U.S. unit last year, are gaining new leadership and a fresh corporate structure.

The changes bear the stamp of Alain Levy, who has advanced within two years from CEO of PolyGram France to the presidency of PolyGram worldwide. Levy has been directing the French affiliate from New York since he became acting CEO of PolyGram U.S. late last year.

In a new round of appointments, Gilles Paire is named president/CEO of PolyGram France, the holding company for all the multinational's interests there. Paul-Rene Albertini is named president of PolyGram Disques, newly formed as a division overseeing the Polydor, Phonogram, and Barclay labels.

Both appointments (subject to board approval) take effect Jan. 1, which is also when Levy will officially become president/CEO of PolyGram International. Paire, 44, is currently president of DIAL, PolyGram's French mail-order company. Albertini, 31, is GM of Phonogram France.

"The French operation today is much more than a record company, which these moves recognize," says Levy. Its activities include records and music publishing, TV and movie production, music video, mail order, and a stake in a Paris rock radio station, Oui FM. Revenues in 1989 were close to 2 billion francs (\$377 million at current exchange rates). Sales at PolyGram U.S. last year were ap-



ALBERTINI

PAIRE

proximately \$300 million, according to outgoing PolyGram International president David Fine (Billboard, March 31).

Also affected by the changes are

the managing directors of Polydor and Phonogram, respectively, Marc Lumbroso and Denis Boyer, who have been running PolyGram France on a day-to-day basis since Levy's promotion.

Lumbroso, highly regarded for his artist development skills, will leave the company at the end of the year. "Marc is setting up a label on a very ambitious scale," says Levy, "and we're backing him. It will be rather like London Records for continental Europe. He was a contender for the top job, but didn't feel it's what he

(Continued on page 100)

## EMI Goes Monoline With Its New Dutch CD Facility

■ BY KEN TERRY and NIGEL HUNTER

UDEN, Netherlands—EMI Music Worldwide opened a CD manufacturing facility equipped with state-of-the-art monoline technology here Aug. 29. It is EMI's fourth CD manufacturing facility and its first in continental Europe.

The monoline system, also used by WEA Corp.'s U.S. plants, Bertelsmann's Sonopress plant in Europe, and a few independent presses, eliminates most of the need for clean rooms and combines all stages of CD production into one

self-contained unit (Billboard, Sept. 30, 1989).

The new plant cost Thorn-EMI about \$19.5 million, not counting the value of the existing facility in which it was installed. The Uden plant will have an initial annual capacity of 16 million CDs, and there are plans to double that output within the next two to five years. According to Richard Burkett, managing director, operations, for EMI Music Worldwide, the increase in capacity could easily bring Thorn-EMI's investment up to \$40 million at the current exchange rate be-

(Continued on page 100)



**Dying To Sign With Epic.** Iron Maiden's mascot, "Eddie," is all smiles after the band signed a new long-term recording agreement with Epic Records. Iron Maiden's ninth album and label debut, "No Prayer For The Dying," is scheduled for release Sept. 25. Shown, from left, are Don Grierson, senior VP of A&R, Epic Records; Dave Glew, president, Epic Records; Eddie; Ron Smallwood, manager, Iron Maiden; and Harvey Leeds, VP of album promotion, Epic Records.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Gilles Paire is appointed president/CEO of PolyGram France, effective Jan. 1 (see story, this page). He is president of DIAL, the company's mail-order division. Concurrently, Paul-Rene Albertini is named president of PolyGram Disques in France. He is GM of Phonogram there.

Michael Letchford is named GM of international marketing, classical repertoire, for WEA International in London. He was director of the classical division of Decca U.K.

Pat Drosins is named senior VP of marketing for Motown Records in Los Angeles. She was VP of advertising/merchandising/creative services at PolyGram Records.

Jerry Follis is named director of national sales for the Chameleon Music Group in Los Angeles. He was national sales manager for the label.

Rhino Records in Los Angeles promotes Keith Altomare to VP of sales



DROSINS



FOLLIS



ALDOMARE



HILL

and Tracy Mann Hill to VP of publicity. They were, respectively, national director of sales, and senior director of publicity at the label.

David A. Thompson is named executive VP of A&R for Justice Records in Houston. He was GM of Sugar Hill Recording Studios.

Sisapa Records in Los Angeles names Gary Davis executive VP/chief operating officer, David Urso executive VP of promotion, and Stephanie Timberlake national coordinator of promotion and marketing. They were, respectively, VP of promotion and A&R of Sisapa, VP of promotion at WTG Records, and national coordinator of Sisapa.

**DISTRIBUTION.** Paul Newnham is named senior VP/controller of WEA Corp.



THOMPSON



URSO



NEWHAM



LEEDS

in Los Angeles. He was VP/controller of the company.

**RELATED FIELDS.** Steve Leeds is named director of international talent for MTV: Music Television in New York. He was director of talent and artist relations for the company.

Arnold W. Messer is named president of Columbia/Tri-Star International Releasing Corp., a division of Columbia Pictures Entertainment (CPE), in New York. He was executive VP of Columbia Pictures Entertainment.

Kenneth Wiedeman is named director of marketing of the professional tape division of Sony Magnetic Products Group of America in Park Ridge, N.J. He was director of marketing for Sony Magnetic Products Co.

Masayuki Nozoe is named president of the Sony Consumer Video Products Co., also in Park Ridge, N.J. He was senior VP of the personal video division of the company.

• VIDEO PEOPLE ON THE MOVE, SEE PAGE 58.

## Morgan Creek To Branch Into Music

### Mazza, Kershenbaum In Venture With Film Indie

■ BY CRAIG ROSEN

LOS ANGELES—Morgan Creek Productions chairman/CEO James G. Robinson, noted producer David Kershenbaum, and former EMI and Capitol executive Jim Mazza have formed the Morgan Creek Music Group, a joint venture that will include a West Coast-based multilabel record company, a mu-

sic publishing firm, a soundtrack division, and recording studio interests.

Morgan Creek Productions is a successful independent film production entity, responsible for the recent theatrical releases "The Exorcist III" and "Young Guns II." The latter film inspired the Jon Bon Jovi album and hit single "Blaze Of Glory," currently resid-

ing in the upper regions of the Hot 100 Singles and Top Pop Albums charts.

In a statement, Robinson said, "Our expansion into the music industry reflects my earliest plans to diversify Morgan Creek's interests into all related entertainment areas."

Robinson will serve as chairman/CEO of the new entity, with Kershenbaum and Mazza serving as co-presidents.

According to Kershenbaum, the company will announce its labels and artist roster in January 1991, and it will issue its first release in February. A "major distribution deal" is currently being negotiated, he adds. Although Kershenbaum cannot say at this time how many people the company will employ, he does say that "it will be a fully-staffed label and a major stand-alone company."

In all, he says, there will be one main label and the possibility of other spin-off imprints that will be home to acquired catalog or significantly different artists.

Kershenbaum, who has produced Tracy Chapman and Joe Jackson, among others, is a former VP of A&R for A&M Records. Ex-Capitol president Mazza was also founding president and chairman of EMI America Records.

According to Kershenbaum, he and Mazza will be involved in all

(Continued on page 101)

## KIIS-FM, Tanqueray Sterling Link With Music Vid Awards

NEW YORK—KIIS-FM personalities Ellen K. and Magic Matt Alan have been named hosts of the Billboard Tanqueray Sterling Music Video Awards, Nov. 9 at the Palace in Hollywood, Calif.

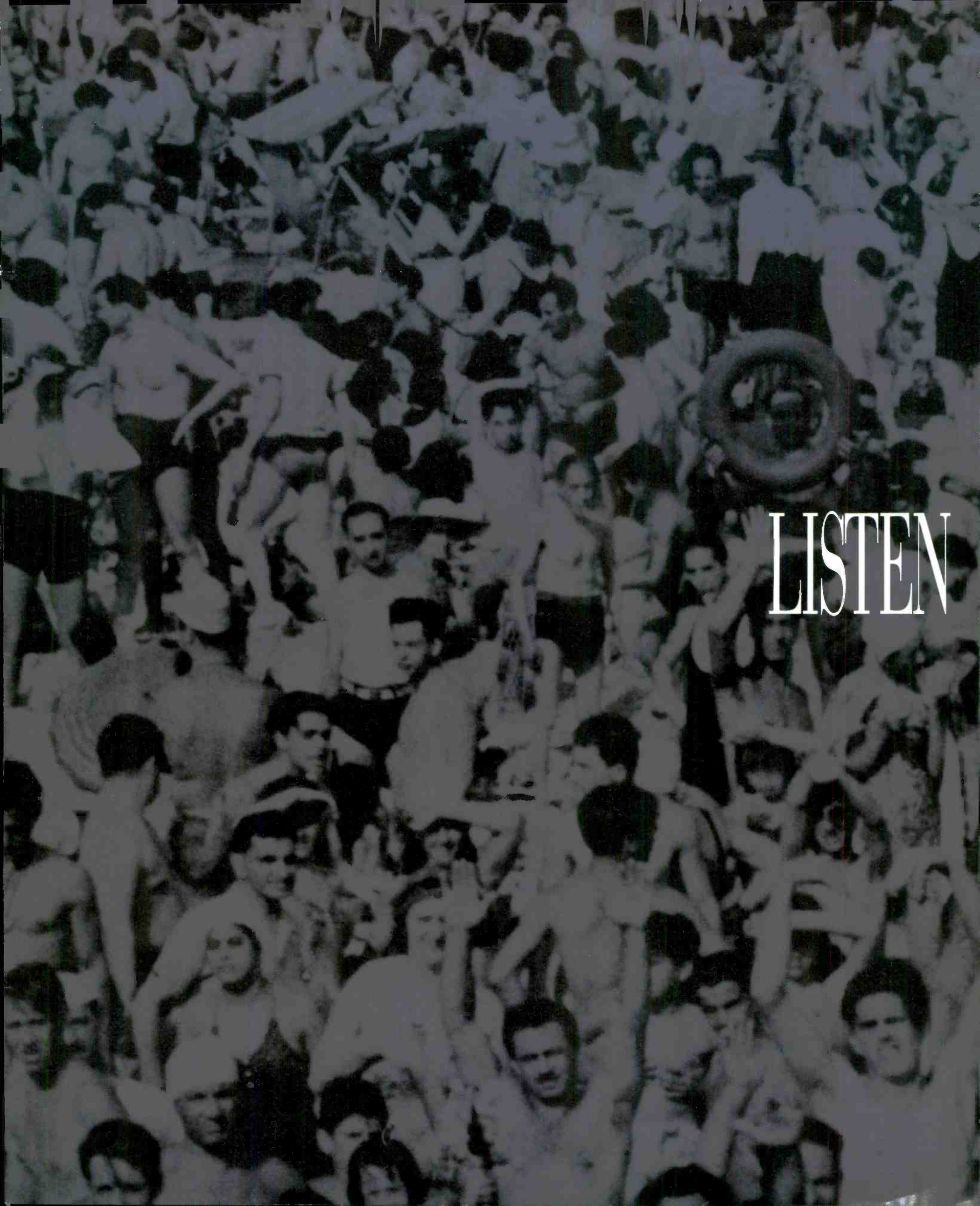
In addition to featuring live performances for the first time, this year's awards ceremony has been expanded to cover five different musical genres: pop/rock, black/rap, country, Latin, and dance. Top videoclip performances in each area will be honored in five categories: best male, female, duo or group, new artist, and director.

KIIS is the exclusive radio station of the event. Any proceeds from the ceremony will benefit the

Los Angeles Regional Food Bank.

The Billboard Tanqueray Sterling Music Video Awards cap the 12th annual Billboard Music Video Conference, held Nov. 7-9 at the Westwood Marquis Hotel and Gardens, Los Angeles. The conference incorporates workshops and panels covering the entire spectrum of music video, from creation to sell-through. The conference runs concurrently with the American Video Conference, which attracts professionals from the special-interest video field.

To register for either conference, or for further information, call Peggy Dold or Anita Daly at 212-473-4343 or 212-353-2752.



LISTEN

# 'Step By Step' Climbs Platinum Ladder Eagles, Hammer, Carey Also Shine In Aug.

■ BY PAUL GREIN

LOS ANGELES—New Kids On The Block's "Step By Step" last month became the first album in nearly two years to be certified gold, platinum, double platinum, and triple platinum simultaneously. "Step By Step," the teen idols' first pop album since the 8-million-unit selling

"Hangin' Tough," is the first out-of-the-box triple-platinum smash since Bon Jovi's "New Jersey" in 1988.

Also in August, three Eagles albums were belatedly certified multi-platinum by the Recording Industry Assn. of America. "Their Greatest Hits: 1971-1975," released in early 1976, was certified for U.S. sales of 12 million copies, a total matched by

just three albums: Michael Jackson's "Thriller" (21 million), Fleetwood Mac's "Rumours" (13 million), and Bruce Springsteen's "Born In The U.S.A." (also 12 million).

In addition, the Eagles' landmark 1976 studio album, "Hotel California," checked in at 9 million, and their 1979 follow-up, "The Long Run," was clocked at 4 million. The Eagles thus become the only act in recording history with two albums certified at or above the 8 million sales plateau.

M.C. Hammer's "Please Hammer Don't Hurt 'Em" last month became the first rap album to top the 5 million sales mark. The Beastie Boys' 1987 blockbuster, "Licensed To Ill," stopped at 4 million.

Mariah Carey's eponymous debut album was certified both gold and platinum in August, and her No. 1  
*(Continued on page 101)*



**Bowie Changes To Gold.** Rykodisc president Don Rose, right, presents a gold record award to David Bowie for his greatest hits compilation "ChangesBowie," released earlier this year. The presentation took place backstage at Sullivan Stadium in Foxboro, Mass., where Bowie was performing as part of his "Sound + Vision" world tour.

## Confiscation Order Served In Italian Suit Against Prince

■ BY DAVID STANSFIELD

MILAN, Italy—A bailiff from the Civil Tribunal Court in Venice has served a confiscation order to SIAE, the Italian society of authors and publishers, with regard to the music publishing revenue of rock star Prince.

The action stems from an Aug. 4 court decision in Venice authorizing concert promoter Francesco Sanavio and his firm, Avantgarde Company, to confiscate up to 1.6 billion lire (\$1.37 million) of Prince's Italian earnings in a dispute over canceled concerts (Billboard, Aug. 25, Sept. 1).

The court stated that Sanavio is

entitled "to proceed with the conservative sequestration of all sums due in Italy to the artist Roger Nelson, called Prince, and/or to the company PRN Production Inc. directly and/or through promoters and representatives for Italy or for Europe up to the sum of 1.6 billion lire."

The court's decision followed an application by Sanavio's attorneys, Renzo Vitale and Claudio Campaner, for the confiscation of 2 billion lire. Their action was taken after Prince canceled concerts in Italy during July. Sanavio's claims to Billboard that the order had been served to SIAE were confirmed by Della Valle of the society's presi-  
*(Continued on page 79)*

## New Kids Have Their Day(s) In & Out Of Court

■ BY TRUDI MILLER

NEW YORK—Several lawsuits involving New Kids On The Block have been either settled or heard in court recently.

One case involves four lawsuits filed by New Kids attorneys against promoters of allegedly unauthorized New Kids "900" lines and magazines running ads for those lines (Billboard, March 31). Another suit was filed by Winterland Concessions, manufacturer of New Kids merchandise, against a comic-book company that used the New Kids trademark and logo in a comic book bio of the group. Lastly, New Kids were sued by Omni Marketing Systems, which

ran the group's fan club, for alleged nonpayment of fees; New Kids attorneys, in turn, sued Omni Marketing to force the company to turn over its database and list of fan club members.

In the 900-line case, the lawsuit against the Investex company has been settled, according to New Kids attorney Philip Heller; terms have not been disclosed. New Kids attorneys have asked for summary judgment in the other suits, which were filed against USA Today, Star magazine, and Media Promotions Inc. along with Merry-Go-Round Enterprises. Media Promotions has since filed for bankruptcy, and a manda-  
*(Continued on page 91)*

## BMI Injunction Request Denied HBO, Manhattan Cable Fees At Issue

■ BY FRED KIRBY

NEW YORK—BMI's request for an injunction against HBO's use of BMI music was denied by New York Federal Court Judge John E. Sprizzo Sept. 5. Also denied was a similar injunction against Manhattan Cable, which services part of that New York borough.

A hearing was scheduled for Oct. 7 on the amount of an interim fee that HBO will have to pay the performing rights organization. The jurist also reserved decision on a separate fee for Manhattan Cable, leaving the central issue of split licensing up in the air.

Sprizzo explained that, if he set a

high fee for HBO, the question of split licenses could be put off until the entire matter is resolved at trial. But Robert J. Sisk of Hughes, Hubbard & Reed, the law firm representing BMI, had earlier noted that Manhattan Cable presents programs of other suppliers while not paying for them—a situation that would not be resolved by the judge's proposed solution.

Robert D. Joffe of Cravath, Swain & Moore, attorneys for HBO and Manhattan Cable, said that problem was created when BMI allowed all of its cable licenses to expire last Dec. 31.

Sprizzo and Joffe both referred to  
*(Continued on page 101)*

## Wilson Phillips' 'Release' Captures No. 1 Slot; Jane's Addiction Leads Pack Of High-Jumpers

**WILSON PHILLIPS**, virtually unknown six months ago, this week becomes the first act to land two No. 1 hits in the '90s. The trio achieves the feat as "Release Me" follows "Hold On" to the top of the Hot 100. In addition, the act's eponymous debut album holds at No. 2 on the Top Pop Albums chart for the sixth week.

For the record, **Queen** was the first act to land two No. 1 hits in the '80s. The first act to top the chart twice in the '70s was the **Jackson 5**. In the '60s, it was **Elvis Presley**; in the '50s, the **Ames Brothers**; in the '40s, **Glenn Miller**.

**JANE'S ADDICTION's** "Ritual de lo Habitual" vaults from No. 36 to No. 19 in its second week on the pop albums chart, suggesting that the critically lauded alternative band is about to crash the top 10. That's the most striking development in a week of eye-popping jumps.

Among other standout moves:

**Prince's** "Graffiti Bridge" vaults from No. 21 to No. 10 in its second week. It's Prince's fifth album to reach the top 10 in just two weeks. In addition, the Purple One lands his 15th top 10 hit on the Hot 100 as "Thieves In The Temple" jumps to No. 7. That's an impressive tally, especially considering that pop radio shunned Prince throughout the early '80s. But those days are long gone. Prince has landed at least one top 10 single in each of the last eight years.

**Anthrax's** "Persistence Of Time" jumps from No. 54 to No. 26 in its second week. It's already the band's highest-charting album, surpassing "State Of Euphoria," which reached No. 30 in 1988.

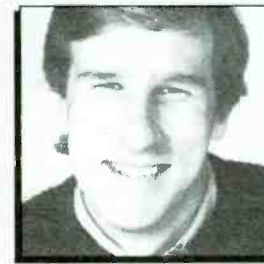
**N.W.A's** "100 Miles And Runnin'" leaps from No. 55 to No. 32 in its third week. The five-song EP has already surpassed the No. 37 peak of the rap group's 1989 debut album, "Straight Outta Compton."

**Ratt's** "Detonator" surges from No. 64 to No. 33 in its second week. It's likely to become the band's second straight top 20 album, following "Reach For The Sky" in 1988.

**Stryper's** "Against The Law" vaults from No. 59 to No. 39 in its second week. It's almost certain to become the band's first top 30 album. "To Hell With The Devil" and "In God We Trust" both stalled at No. 32.

**FAST FACTS:** M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its 14th week at No. 1 on the pop albums chart. It's the longest-running No. 1 album by a black artist since "Whitney Houston" spent 14 weeks on top in 1986.

**CHART  
BEAT**



by Paul Grein

**Living Colour's** second Epic album, "Time's Up," is the top new entry on the pop albums chart at No. 82. The band's 1988 Epic debut, "Vivid," reached No. 6 and yielded two top 40 singles: "Cult Of Personality"—which won a Grammy for best hard rock performance—and "Glamour Boys."

Remakes of two classic **Chi-Lites** hits are scaling the top 15 on the Hot 100. **M.C. Hammer's** "Have You Seen Her" inches up to No. 4; **Paul Young's** "Oh Girl!" jumps to No. 15. **Pete Dinklage** produced Young's single, which this week matches the peak position of Wingfield's own 1975 hit, "18 With A Bullet."

**Janet Jackson's** "Black Cat" blasts onto the Hot 100 at No. 37. It's likely to become the sixth top five hit from her smash album, "Rhythm Nation 1814." Only one album in pop history—**George Michael's** "Faith"—has yielded six

top five singles.

**En Vogue** lands its second straight No. 1 hit on the Hot Black Singles chart with "Lies," which also advances to No. 58 on the Hot 100. The group's previous release, "Hold On," topped the black chart for two weeks and reached No. 2 on the Hot 100.

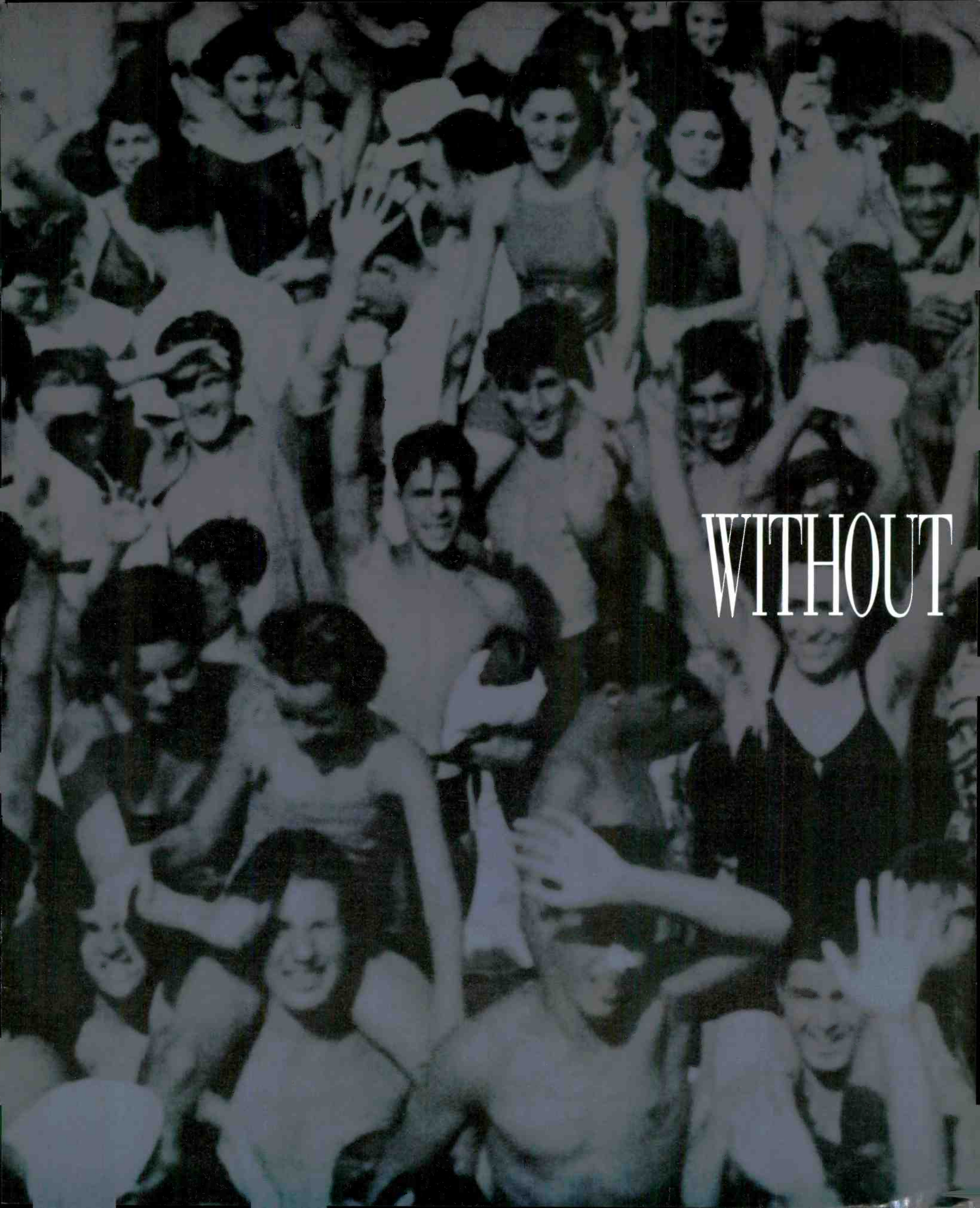
**Mariah Carey's** second single, "Love Takes Time," enters the Hot 100 at No. 73. Carey's debut single, "Vision Of Love," has appeared in the top 15 on the pop chart for 10 straight weeks.

**WE GET LETTERS:** William Simpson of Los Angeles observes: "Billboard has been called the Bible of the music business and this week's Hot 100 certainly supports that view. Check out the song titles in the top 40: 'Something Happened On The Way To Heaven,' 'Thieves In The Temple,' 'Praying For Time,' and 'Say A Prayer.' And the artists: **Maxi Priest**, **Faith No More**, the **Righteous Brothers**, **Billy Idol**, and **Luke** (featuring the 2 Live Crew)." Simpson's inevitable closing thought: "You might say I follow the charts religiously."

Jeff Cameron of Billboard in New York notes that **Madonna's** "Vogue" remains on the Hot 100 even though its follow-up, "Hanky Panky," drops off the chart this week. The same thing happened earlier this year to **Young M.C.**, whose "Bust A Move" outlasted its follow-up, "Principal's Office."

Steve Piegari of North Port, Fla., notes that **New Kids On The Block** have tied the **Supremes** and **Credence Clearwater Revival** for the most consecutive top 10 singles (nine) by an American group in the rock era.





WITHOUT





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**—Paula Abdul**

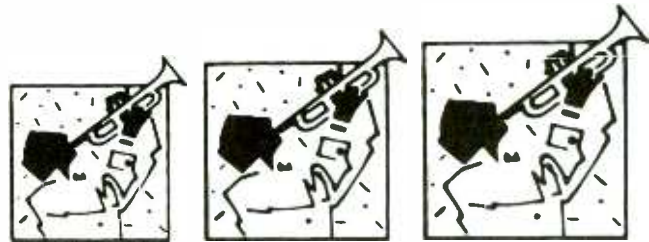
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## Will Top 40 Slump Lure Joseph Back? 9 Years After CAU-FM, Climate Is Similar

BY SEAN ROSS

NEW YORK—When radio people talk about the travails of top 40—specifically the fact that many markets now have only dance-leaning top 40, only adult-leaning top 40, or, in a few cases, no top 40 at all, the conversation frequently ends with someone saying, “So maybe it’s time for Mike Joseph to come back and do Hot Hits again.”

Joseph is the veteran consultant whose high-energy, all-current version of top 40 WCAU-FM Philadelphia nine years ago is usually considered the first step in top 40’s early-’80s renaissance. And although radio people frequently mention WCAU-FM without much real hope that anything can again galvanize the industry in quite the same way, Joseph is, in fact, seeking to become active again, after 18 months away from broadcasting.

Joseph’s last full-fledged client was WGY-FM (Electric 99) Albany, N.Y., in late 1988. Shortly thereafter, he began working with the station that eventually became KHTK (Hot 97) St. Louis, but that association ended well before the station actually hit the air.

Since then, Joseph has stayed at his suburban Connecticut home with his new wife and out of the public eye. “I had traveled for 34 years straight. It was time that I took time out to stop and smell the roses. After having been married for 38 years and going through a divorce, it was time to have a different look at the world.”

When KHTK fell through, Joseph seemed discouraged about the state of radio in general, specifically the switch in radio group ownership from the major networks and industrial companies to entrepreneurs and speculators. “You don’t know who’s going to own a station from one decade to another. Stations like WABC New York had a five-year plan . . . today there isn’t a one-week plan, much less a one-book plan.”

With increased financial pressures on everybody, Joseph says, “broadcasters expected that during the first book I was going to wave some magic wand. I’ve spoiled too many people by doing that over the years, and it’s not that way all the time. [Winning immediately] gets tougher with each succeeding station because everybody is waiting for you.”

Joseph also says he had a hard time getting owners to commit the promotional dollars he needed to launch stations. “Usually on my deals going in, I ask for full promotion and outline what I want and when I want it. Then stations renege at the last minute, so I’m left with a new sound, a new staff, and no money to let the audience know about it.

“More and more people were telling me that I didn’t need promotion because they’d talked to CBS and

ABC and heard that I’d been successful for them without promotion. I’d tell them yes, but the times are different. Everybody else caught on. We’re not the first ones in.”

What Joseph has heard in recent months, he says, are the same things he heard in September 1981, when he convinced WCAU-FM to drop urban for top 40: “People were saying top 40 was dead, it was a dinosaur format, nobody wanted to program for or sell to teens, and that the demos requested by advertisers were 25-54 and that was all everybody was after.”

*‘Stations like WABC had a five-year plan; today there isn’t a one-week plan, much less a one-book plan’*

So was there advertiser resistance to WCAU-FM after its phenomenal fall 1981 book? “Not at that time for that station with that sound in that market.” Because WCAU-FM was reminiscent of mid-’60s WFIL Philadelphia, another Joseph client, adults understood what WCAU-FM was doing—despite its hyperactive on-air sound. “WCAU-FM was sold out and rates increased four times. Just three to six months down the road, when I was doing my next client, WBBM-FM Chicago, I was listening to airchecks of WCAU-FM and one of my major criticisms at the time was that it was sold out.

“I’ve never had sales resistance to one of my top 40s. One of the major reasons for that is the dayparting I do and the fact that all the stations have had tremendous adult as well as teen appeal. It’s part of my philosophy that all the daytime jocks are very adult in their personality and that they talk to and do things for adults.”

Joseph allows that there have been changes that affect top 40 since 1981: morning shows are higher profile; mainstream pop records are in shorter supply; and the ethnicity of many major markets has changed radically.

So knowing that, what would Joseph do on a top 40 station in 1990? Essentially the same thing he did in 1981. Or 1961. “As far as music and communication and production, I would say I haven’t gone through any philosophical changes. The basics will always be the basics. They haven’t changed in 35 years of top 40, just as the basics haven’t changed in movies or on Broadway. The razzle-dazzle is different. The language is different. But the basics are the same.”

The lack of mainstream pop, Joseph says, can be dealt with through dayparting. Or through the use of album cuts, something he began experimenting with again at WGY-FM. At that station, Joseph also modified his stance on oldies. WCAU-FM and its successors had not played any. WGY-FM—because it tracked album sales and not singles—was willing to play gold, as long as it came from artists who had current greatest-hits albums on the chart, something, he says, that gives them relevance other artists without a current album of some sort do not have.

As for the ethnicity question, Joseph says, “I’ve programmed news and top 40 on WKAQ-AM-FM San Juan, P.R., for the last 22 years. They’re still doing the same formula and maybe that’s why they’re both still there. Their last playlist was 70% Anglo music.”

As for mornings, a shift that was as tightly formatted on WCAU-FM or WBBM-FM as all the others, Joseph now says, “I would do a high-profile, strong-personality morning show now, but I wouldn’t de-emphasize the music. That’s still the reason people tune in to radio.

“Until recently, all the great personalities had music as part of their show, and that includes John Gambling, Bob Steele, Wally Philips, and J.P. McCarthy. I’ve programmed 12 of the 24 clear-channel AMs in America and most of their morning men were among the great jocks of all time. Obviously, they got time to express themselves and communicate to the audience.”

One of the 50,000-watt AMs Joseph worked with was WCAU’s AM, which shocked the industry recently by dropping its longtime N/T format to become oldies WOGL-AM. Joseph says he found out about the change when the local press began calling for his reaction. Joseph traces WCAU’s problems back to a decision during the ’80s, later reversed, to go from all-talk to all-news.

“WCAU was well-established as a talk station, but corporate people, not knowing the market or the competition, decided to take it all news, and as a result it lost its talk audience. [In subsequent years,] it was never allowed to function as an all-talk station. It was not meant to be a sports station or a services station; it was [supposed to be] an all-talk station.

“I just hope that the broadcasters who now own the major 50,000-watt super-channels around America don’t take the easy way out, but try to hold on to the image and prestige and millions of listeners belonging to these great stations. There is always a way to program the right thing in the right market, if it’s properly researched. Most times there are two, three, or four ways to go.”

## It’s Fax, Not Fiction: Machines Have Become Integral At Radio

BY CRAIG ROSEN

LOS ANGELES—The novelty of fax machines at radio stations has cooled off somewhat, programmers say, but the machines have become an integral part of everyday business in radio.

Stations around the country continue to use fax machines as another pipeline for listener requests and contest entries. Top 40 WIXX Green Bay, Wis., uses the machine for “Fax Tracks Fridays,” when it plays only fax requests from 10-11 a.m. PD Wayne Coy says the feature, which he describes as “an unofficial weekend kickoff,” remains popular and leads to some pretty unpredictable programming. “Friday morning is a fun thing,” he says. “I have no qualms whatsoever about playing ‘Back In Black’ by AC/DC at 10 a.m.”

During the one hour, WIXX receives more faxes than it can get on the air, and the remainder end up on file for the next week’s show. Nonetheless, Coy says fax fever has cooled from two years ago, when every station in America seemed to be on the hunt for a new fax promotion. “It’s pretty much leveled off,” he says. “It’s not a big novel thing anymore. It’s just another way to communicate.”

KQKS (KS104) Denver PD Dave Van Stone concurs. “It’s almost as accepted as the telephone, but people don’t have nearly that type of access to it.”

Says KISN Salt Lake City PD Gary Waldron: “Originally it was kind of a toy thing. Now it’s just another part of business life.”

Several weeks ago, Columbia’s Bert Baumgartner suggested that the fax machine had been instrumental in the success of “Oh Girl” by Paul Young, an adult-appeal record that did not get phone requests, but did do well via fax. While no PD had a story of a record breaking via fax, most point out that the requests are significantly different than what comes in over the phone.

“We get requests on the the fax machine for things that we would never in a million years play,” says WIXX’s Coy. “While the phones burn for the New Kids, the fax requests tend to be more adult. We get fax requests for ‘Paradise By The Dashboard Lights’ by Meat Loaf.” Other hot artists on the WIXX fax machine include James Ingram and John Farnham.

There is also a difference in the messages and dedications that often accompany requests. “The fax requests are more detailed and more intimate,” says Van Stone. “People seem to be less intimidated with paper and pencil than they are by the telephone. I think it’s the secretarial mindset, because that is where we get the faxes from—working women.”

At KZZU (The Zoo) Spokane, Wash., the fax machine is not used for requests, but it is used for contesting. “If we are running a contest, we tag in the fax number with the address and phone number, and at times we have gotten a non-stop stream of entries on the fax,” says PD Ken Hopkins.

For adult-leaning top 40 KNRJ

(Mix 96.5) Houston, the fax machine has been a crucial means of communicating with its audience since the station’s format change in July. APD/midday personality Kurt Kelly reports that the studio’s walls are “wallpapered” with fax messages sent in by listeners.

In early August, the station held a 24-hour marathon in which listeners were invited to fax in dedications to American servicemen and women being sent to the Middle East. “We went through a case of fax paper,” Kelly says. The marathon began when a woman faxed in a letter requesting a song for her lover. They had just broken up, then before they could get things patched up, he had been sent to the Middle East.

Kelly maintains that the fax machine offers a unique way for listeners to communicate with the radio station. “Sometimes they say the same type of thing they say on the phone,” Kelly says. “But some like the anonymity. Sometimes it’s real outrageous, tear-jerking, or funny.”

According to Kelly, KNRJ receives fax messages from “every line of business you can imagine, from mom-and-pop shops to agencies to the Marine Corps.”

Kelly says the popularity of fax communication in radio continues to rise. “It seems to be taking off,” he says. “We don’t give out our fax number that often, but it stays pretty damn busy.”

Instead of using the fax machine to pay tribute to servicemen, Waldron has used the fax to support the hometown NBA team, the Utah Jazz, whose games are broadcast on KISN-AM. “One year we had listeners fax messages to [the team’s] hotel,” says Waldron. This year, however, listeners faxed their messages to the station and the station “delivered a large mountain of faxes to them to show our support,” he says.



**Smarter Than The Average Bear?** New KHAK Cedar Rapids, Iowa, morning man Scott Bear made a week’s worth of public appearances before revealing his actual identity, above. Once he did, KHAK distributed bear-claw pastries to clients and agencies to announce his arrival.

## BLACK-OWNED CONSULTANCIES

(Continued from page 1)

halved over the last year. It also gives him rough parity with Dean Landsman, who claims 12 urban stations, and puts him ahead of Jerry Clifton's eight urban stations; all three of his rivals, however, have substantial business in other formats, especially top 40/dance, in Kelly's and Clifton's case.

Gray—whose initial sales pitch stemmed largely from his status as an independent black consultant—recently signed a controversial deal with Burkhart/Douglas & Associates. Consultant Lee Michaels, who was up to seven clients at one point, has recently become PD for one of them, KBLX San Francisco, although he has been promised one week a month to work with his five current stations. Those career changes mean that the only full-time solo black consultant is Atlanta-based Harry Lyles, who currently has four stations and

has just started consulting the Satellite Music Network's Heart & Soul format.

Yet the relative equality of several players within a format where, one year ago, one consultant advised about one-fifth of Billboard's black chart reporters, seems to have reduced the amount of fear and loathing directed at urban consultants overall. At last year's Jack The Rapper industry meet, the influence of consultants and the shortage of blacks in the field were the objects of bitter, oft-voiced complaints. This year, the consultancy issue was barely mentioned.

Some of that, consultants say, is just that they have become a fact of life in urban radio. "There is still some furor about consultants, but it isn't as much in the forefront as it used to be," says Floyd. "Since there are more consultants, people are

used to talking about it."

Landsman attributes the new climate to "the caliber of PDs who are consulted." When big-name PDs work with a consultant, he says, "it's clear that these people are not just order takers." But he admits that racial politics did help fuel the controversy. "Now that there are some black consultants out there, it takes away the issue of no blacks consulting black radio," he says.

"The problem over the past couple of years is that it appeared to the industry that blacks were no longer in control of a medium that was targeted to black consumers," says Gray. "If people were honest with themselves, I don't think too many would deny that those concerns were justified."

### THE FIRST 10 MONTHS

In their first 10 months, Gray, Mi-

chaels, and Lyles were all able to score some brand-name large-market clients. Michaels worked briefly with KKBT Los Angeles and still consults WOL/WMMJ Washington, D.C. Lyles' clients are primarily small-market outlets, but he also consults WZAK Cleveland and has just started working with SMN.

Gray has amassed the largest roster of large-market stations, including KMJQ Houston, WJLB Detroit, and WKYS Washington, D.C. Even initially, he says, there was not a time when he felt he would have to go back to day-to-day programming, although he did face skepticism from potential clients.

"Many people thought I wasn't serious about pursuing this as a full-time career, and that I would accept the right PD offer if it surfaced," he says. "I have had a number of major-market offers, but after programming for four years in New York, that didn't excite me."

Black consultants do not feel they have encountered any racial prejudice from station owners. "I can't really say I've [had] a real problem," says Gray. "Initially, my target was black owners. Over the last several months, some of the major broadcast groups have recognized the value of our services." Similarly, Lyles says, "I've had zero racial resistance. [My problem] has been from record people who feel I'm too conservative for them."

But there have been challenges. Lyles' first months "have been harder than what I expected. A lot of owners don't realize that it's a new day . . . and that if you don't spend money, you're not going to get any return on your investment."

"The biggest frustration is [not] getting paid for your work," Michaels says. "Even if you have an agreement with a station, the consultant is the last person to get paid. That's very frustrating for anybody, black or otherwise."

Is that why Michaels was willing to take another PD job? "Yes and no. I've poured over \$250,000 into this company over the last year and a half. I have not made a profit, and I haven't . . . expected to. When you're an entrepreneur starting a new business, you don't expect to make any money right away."

### THE B/D&A AGREEMENT

Several other consultants speculate that the problem of getting paid may have had something to do with Gray's willingness to affiliate himself with Burkhart/Douglas & Associates, a firm that has not had a high profile in black radio since the late '70s heyday of disco. And several question Gray's link to a white firm, especially since his initial sales pitch included the contention that it took a black consultant to understand black listeners.

The deal sits especially badly with Don Kelly, who hired associate J.C. Floyd as the first full-time black consultant 3½ years ago. "Tony's initial pitch, which I thought was amazing, was that J.C. wasn't a black consultant because he worked [for a white consultant]. He was in a couple of situations pitching against J.C., saying a black station should hire a black-owned consultancy and really denigrating J.C. And when he didn't sign

too many clients that way, he sold out."

"There was no necessity [behind] the deal," contends Gray, who says he launched his business with enough money set aside to last two years. Gray says he does not draw a salary from B/D&A. Rather, he keeps the proceeds from any clients obtained before the deal and can still solicit new clients that are entirely his. B/D&A gets a commission only on stations it lines up. To date, he says, only WKYS, whose owner, Skip Finley, helped arrange the deal, has come through B/D&A.

Gray does not think there has been any backlash against the B/D&A deal. "Once people understand that they're involved to a certain level, but my firm is still an entity unto itself, their concern seems to disappear," he says.

"The point is that Gray Communications still exists," says station owner Barry Mayo, another former WRKS PD (and GM) who consulted in the early '80s but never did so full time. "This is a joint venture on future projects, and I don't see anything wrong with that. What makes a good business marriage is the fact that both parties bring something different to the table."

"Tony Gray brings something to B/D&A that they could never have—a black man who has helped shape what urban radio is today. On the other hand, they bring a network and a business knowledge that it would take Tony years to acquire on his own. Because of that, I think it's fine."

### CO-EXISTING

Having surpassed his first goal, Gray is now shooting for 15-20 total clients and may add an associate to work with medium-market stations. Michaels, whose operating style has been to spend two to three days in a market (most consultants spend one or two), still wants to add several clients, despite being an in-house PD again.

Not that much of the new consultants' business has actually come at existing consultants' expense. Only two Gray clients, KMJQ and WYLD-FM New Orleans, and one Michaels station, WMYK Norfolk, Va., were recent Kelly outlets. "I don't think the stations we collectively [added] have caused any hardship to the other guys," says Michaels. "There was a need for more help than these guys could provide, so we can all co-exist."

Kelly says the reason for his firm's reduced urban roster—which includes major outlets like WUSL Philadelphia, WVEE Atlanta, and WXYV Baltimore—is that he and Floyd are now "going for quality rather than quantity." Says Floyd, "Before, I wanted to sign stations and it didn't matter who. Now I'm trying to sign a certain caliber of station. I've also been spending a lot of time at WGCI-FM Chicago, [where he has been interim PD in recent months], because I felt I had something to prove there."

In the past two years, Kelly and Floyd have been, along with Jerry Clifton, the targets of much enmity from black radio and record people. Some of that, Floyd says, has dissipated now: "A lot of people blow the

(Continued on page 22)



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## Billboard Revises Radio Panels

NEW YORK—Beginning with this week's issue, Billboard is making revisions in the radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released spring 1990 Arbitron ratings.

Changes in all panels take effect this week, except for Hot 100 reporters, which will change next week. For a full listing of any Billboard chart panel, send a stamped, pre-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

### TOP 40

Ten stations were added to the Hot 100 singles panel, bringing the current total to 251 stations. Reporters are divided into five weighted categories based on a station's weekly come audience in Arbitron's total survey area. Weighting is as follows: platinum—weekly come 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.

KHYI (Y95) Dallas rejoins the panel as a gold reporter. Added as bronze reporters are KSTZ St. Louis, KXKT Omaha, Neb., and WZBQ Tuscaloosa/Birmingham, Ala. New secondary reporters are WQGN (Q105) New London, Conn.; WIKZ Hagerstown, Md., and rival WKMZ Martinsburg, W.Va.; WPBR Myrtle Beach, S.C.; WFHT Tallahassee, Fla.; and KTXV Jefferson City, Mo.

### ADULT CONTEMPORARY

The AC panel increases from 89 stations to 99 this time. Weights for this category are the same as for the Hot 100, except that secondary-station eligibility begins with 35,000 come. New adds are WKQX (Q101) Chicago (gold); WROR Boston and WMYI Greenville, S.C. (silver); WQMX Akron, Ohio, and KMJK Portland, Ore. (bronze); and KLVV Salt Lake City, KTHH Fresno, Calif., KMZQ Las Vegas, WKWK Wheeling, W.Va., WKSB Williamsport, Pa., WKTK Gainesville, Fla., and WQLH Green Bay, Wis. (secondary).

### URBAN

Billboard now has its largest-ever R&B radio panel of 110 urban stations. Weighting here is as follows: platinum—500,000 weekly listeners; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

New adds include KKBT Los Angeles (platinum); WWDM Columbia, S.C. (silver); WBLK Buffalo, N.Y.; WUJM (94 Jams) Charleston, S.C., XHRM San Diego, and KDKS Shreveport, La. (bronze); and the following secondary reporters: WKWQ Columbia, S.C.; WMHG (Magic 108) Muskegon, Mich.; WJFX Fort Wayne, Ind.; KIDZ Kansas City; KBLK Tulsa, Okla.; and KKFV Seattle.

### ALBUM/MODERN ROCK

Three stations are added to the 90-station Album Rock Tracks chart panel: WKLQ Grand Rapids, Mich.; KTCZ Minneapolis; and WZRR Birmingham, Ala. All are bronze reporters. Secondary reporter KTOW Tulsa, Okla., is the only Modern Rock Tracks add.

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# Kiss Vs. WZOU: A Boston Top 40 Battle; WLUM Stages In-Labor Day

BOSTON—"We're at war with Kiss. There is no doubt about it," says top 40 WZOU Boston marketing director Gordon O'Hara of his rivalry with crosstown top 40 WKXS-FM (Kiss 108). "But it is more of a tweaking-the-nose type of war than a battle. It's a fun war."

But WZOU's idea of fun and Kiss' idea differ greatly. Several months ago, WZOU flew a plane over the annual Kiss concert trailing a banner that read "Bored yet? Tune to WZOU on the way home." O'Hara calls the banner stunt an example of WZOU's "guerrilla tactics—quick in and out things."

But Kiss PD Sunny Joe White says, "Name me a 30-year-old woman that is going to change her station because of a plane . . . I thought it was cheap. When you're trying to get the audience away from the giant you've got to either be smart or do cheap stunts. [WZOU PD] Steve Rivers is not smart."

Actually, both Rivers and White look pretty smart these days. In the spring book, WZOU took the market lead from N/T WRKO, going 7.1-7.4. Kiss 108, after a slack period when White was away from the station, was back up 5.9-7.2. And that was with the market's major rocker WBCN back up 4.6-7.1.

When Rivers came to WZOU last fall, both WZOU and Kiss 108

wanted to be upper-demo top 40s with a wide variety of gold. Since then, WZOU has become a tighter, more mainstream top 40. White, meanwhile, has made Kiss even more of what it was before, remaining active on new music, continuing to drop in odd oldies (i.e., "Happy" by the Rolling Stones), and adding a nightly music magazine show.

Promotionally, the two top 40s have also had different market profiles. Kiss 108 has traditionally had multiple on-air promotions at any given time. Rivers says WZOU "limits things to one major and one minor promotion at any given time. We keep things clean."

In the winter and spring, as Rivers adjusted WZOU's programming, WZOU had few billboards, and little print and TV. Now that he is happy with the product, the station plans a major advertising campaign for the fall. In an unusual promotion, it is also planning to tie in with top 40 WPRO-FM Providence, R.I., for a joint anti-child-abuse concert at the Worcester Centrum in late October.

Where WZOU and Kiss seem to agree is on the importance of street marketing. White says, "Our jocks are out in the clubs every night." During the National Assn. of Broadcasters convention, they will be doing a track act night at a local club for listeners that some broadcasters will also at-

tend.

WZOU, which has fewer market-veteran jocks than Kiss, spends a lot of time and effort introducing them through public appearances. WZOU does a lot of "supersticker patrol" promotions as well as "supersticker installation parties." With the Mideast crisis, WZOU's



by Phyllis Stark

Morning Zoo did a live version of its daily "The Suck Wall" bit. Listeners, who usually get to call in about what they think "sucks," got to write it instead on a portable wall parked in various public places.

White says Kiss 108's promotional philosophy centers around the idea that, "If we're going to do it, we want to do it big." This philosophy manifests itself in frequent "things that money can't buy" promotions. Recent giveaways, for example, have included lunch with Kevin Costner, and Cher's leather jacket.

Richie Balsbaugh, CEO of parent company Pyramid Broadcasting, says there has been no change in that promotional strategy in re-

cent months; the ratings improvement, he says, stems largely from having White back in the building.

Similarly, WBCN promotion director Larry "Cha-Chi" Loprete, affectionately known around the Rock of Boston and on-air as the "vice president of prizes," says his station's stunning spring comeback more reflected changes in programming—tighter jocks, tighter music, etc.—than a change in promotional strategy. In fact, "While other stations were giving away cars and thousands in cash, we had a mystery-riff contest during the entire book. For the first two weeks, it qualified you for a trip to see the Rolling Stones in Moscow. For the rest of the time, you won a WBCN T-shirt."

Asked about his promotional philosophy, Loprete says, "Any [promotion] that puts money in people's hands is worthwhile." But that same philosophy extends to putting money in the station's hands through a heavy emphasis on sales promotions. While Loprete does not necessarily like sales promotions, he considers them "something I've learned to live with because that's how business is these days," and something he can be creative with.

Although WBCN has a substantial budget for merchandising, print, TV, and outdoor advertising, the station has gotten its best press for what Loprete calls the "droppings." In a series of events, the station dropped a 400-pound pumpkin from a giant crane for Halloween, paper turkeys for Thanksgiving, the station van (just for the spectacle), Santa from a helicopter for Christmas, and money from a cherry picker. Thousands of people turned out at each event.

Those have made for some interesting sponsorship opportunities. When a TV station wanted to promote its "ALF" reruns, "which isn't necessarily a show that our listeners watch," a skydiver dressed as ALF became the latest "dropping." WBCN will also give away 104 mini-TVs to tie in with its frequency and 38 color sets for Channel 38. The cash dropping was

used to liven up a NAPA Father's Day Car Care Carnival.

**IDEA MILL: BABIES WINNING PRIZES**

WLUM (Hot 102) Milwaukee celebrated Labor Day with an In-Labor Day Weekend. Expectant couples, or their nurses, were encouraged to call in and win cigars for dad, flowers for mom, and a \$50 savings bond. And they qualified for the grand prize—a \$500 gift certificate and lunch for the nurses on their floor.

Student-run top 40 WJPZ (Z89) Syracuse, N.Y., did something college stations don't usually do. It gave away a 1991 Pontiac Firebird, \$891 in cash, and a trip to Los Angeles over Labor Day weekend as the climax of a summerlong promotion.

The \$10,000 grand prize in WZPL Indianapolis' Show Us Your Z contest went to an entrant with a 25-foot working telephone dubbed the "telezapper," after the one WZPL's morning team uses to make prank calls to listeners . . . KSHE St. Louis has lined up Crosby, Stills & Nash for its annual birthday concert. Listeners can win tickets by dropping off an SASE at any area Pizza Hut.

Oldies KJR Seattle is giving away 50 trips to San Francisco for a 49ers/Seahawks football game and a tailgate party "in the 49ers' backyard" . . . Music Awareness Promotions is again the official radio promotions company for the American Music Awards. For information on its trip and preshow party, call Howard Schlossberg at 800-634-5043.

In response to a spate of murders around the Univ. of Florida, WKTK Gainesville, Fla., has established a telephone command center to keep parents in touch with their kids—many of whom don't have phones yet. WKTK has set up an incoming WATS line, where parents can call and leave messages, and a phone bank for free calls home.

*This column was compiled by Phyllis Stark & Sean Ross.*

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**Love House.** N/T WRKO Boston is giving away this three-bedroom house to raise money for the homeless. The twist is that the house is on display downtown in City Hall Plaza and listeners pay \$1 to tour it. A different homeless shelter will serve as host each day. Mayor Raymond Flynn will help pick the winner.

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Upside Down**, Diana Ross, MOTOWN
2. **All Out Of Love**, Air Supply, ARISTA
3. **Emotional Rescue**, Rolling Stones, ROLLING STONES
4. **Fame**, Irene Cara, RSO
5. **Sailing**, Christopher Cross, WARNER BROS.
6. **Give Me The Night**, George Benson, QWEST/WARNER BROS.
7. **Late In The Evening**, Paul Simon, WARNER BROS.
8. **Lookin' For Love**, Johnny Lee, ASYLUM
9. **Another One Bites The Dust**, Queen, ELEKTRA
10. **Drivin' My Life Away**, Eddie Rabbitt, ELEKTRA

## POP SINGLES—20 Years Ago

1. **War**, Edwin Starr, GORDY
2. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
3. **In The Summertime**, Mungo Jerry, JANUS
4. **25 Or 6 To 4**, Chicago, COLUMBIA
5. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY
6. **Patches**, Clarence Carter, ATLANTIC
7. **Julie, Do Ya Love Me**, Bobby Sherman, METROMEDIA
8. **(They Long To Be) Close To You**, Carpenters, A&M
9. **Make It With You**, Bread, ELEKTRA
10. **Spill The Wine**, Eric Burdon & War, MGM

## TOP ALBUMS—10 Years Ago

1. **Hold Out**, Jackson Browne, ASYLUM
2. **Emotional Rescue**, Rolling Stones, ROLLING STONES
3. **Soundtrack**, Urban Cowboy, ASYLUM
4. **The Game**, Queen, ELEKTRA
5. **Diana**, Diana Ross, MOTOWN
6. **Christopher Cross**, WARNER BROS.
7. **Soundtrack**, Fame, RSO
8. **Give Me The Night**, George Benson, WARNER BROS.
9. **Glass Houses**, Billy Joel, COLUMBIA
10. **Soundtrack**, Xanadu, MCA

## TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Soundtrack**, Woodstock, COTILLION
3. **Blood, Sweat & Tears**, COLUMBIA
4. **Mad Dogs & Englishmen**, Joe Cocker, A&M
5. **Chicago**, COLUMBIA
6. **Closer To Home**, Grand Funk Railroad, CAPITOL
7. **Live At Leeds**, Who, DECCA
8. **Tommy**, Who, DECCA
9. **John Barleycorn Must Die**, Traffic, UNITED ARTISTS
10. **Stage Fright**, Band, CAPITOL

## COUNTRY SINGLES—10 Years Ago

1. **Lookin' For Love**, Johnny Lee, ASYLUM
2. **Making Plans**, Porter Wagoner and Dolly Parton, RCA
3. **Misery And Gin**, Merle Haggard, MCA
4. **Old Flames Can't Hold A Candle To You**, Dolly Parton, RCA
5. **Heart Of Mine**, Oak Ridge Boys, MCA
6. **Charlotte's Web**, Statler Brothers, MERCURY
7. **Faded Love**, Willie Nelson & Ray Price, COLUMBIA
8. **Do You Wanna Go To Heaven**, T.G. Sheppard, WARNER/CURB
9. **Loving Up A Storm**, Razyzy Bailey, RCA
10. **That's What I Get For Loving You**, Eddy Arnold, RCA

## SOUL SINGLES—10 Years Ago

1. **Give Me The Night**, George Benson, WARNER BROS./QWEST
2. **Upside Down**, Diana Ross, MOTOWN
3. **Can't We Try**, Teddy Pendergrass, P.I.R.
4. **Girl, Don't Let It Get You Down**, O'Jays, TSOP
5. **The Breaks**, Kurtis Blow, MERCURY
6. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
7. **Wide Receiver**, Michael Henderson, BUDDAH
8. **I've Just Begun To Love You**, Dynasty, SOLAR
9. **Shake Your Pants**, Cameo, CHOCOLATE CITY
10. **Southern Girl**, Maze, CAPITOL

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96.1 FM

WICI 97.9

Hartford P.D.: Tom Mitchell. Playlist for 96.1 FM including tracks like 'Beil DeVoe, Do Me!' and 'Wilson Phillips, Release Me'.

Columbus P.D.: Dave Robbins. Playlist for WICI 97.9 including tracks like 'Wilson Phillips, Release Me' and 'James Ingram, I Don't Have The Heart'.

Cleveland P.D.: Cat Thomas. Playlist for 106.5 including tracks like 'Sweet Sensation, If Wishes Came True' and 'Kyer, Tic-Tac-Toe'.

Baltimore P.D.: Steve Perun. Playlist for B104 including tracks like 'Phil Collins, Something Happened On T' and 'Wilson Phillips, Release Me'.

Cincinnati P.D.: Dave Allen. Playlist for 91.02 including tracks like 'Poison, Unskunny Bop' and 'Paul Young, Oh Girl'.

Miami P.D.: Frank Amadeo. Playlist for #100 including tracks like 'Wilson Phillips, Release Me' and 'The Righteous Brothers, Unchained Mel'.

Milwaukee P.D.: Mike Berlak. Playlist for 94 WKTI including tracks like 'Wilson Phillips, Release Me' and 'Go West, King Of Wishful Thinking'.

Tampa P.D.: John Clay. Playlist for Q105 including tracks like 'Beil DeVoe, Do Me!' and 'Wilson Phillips, Release Me'.

Minneapolis P.D.: Greg Strassell. Playlist for 95.5 WLOL including tracks like 'Prince, Thieves In The Temple' and 'Sweet Sensation, If Wishes Came True'.

St. Louis P.D.: Lyndon Abell. Playlist for 106.5 including tracks like 'Jon Bon Jovi, Blaze Of Glory' and 'Cheer Up, Close To You'.

San Diego P.D.: Garry Wall. Playlist for 106.5 including tracks like 'Beil DeVoe, Do Me!' and 'Doc Box & B. Fresh, Slow Love'.

Seattle P.D.: Tom Huttyler. Playlist for KUBE 97.9 including tracks like 'Wilson Phillips, Release Me' and 'Maxi Priest, Close To You'.

TOP 40/DANCE

New York P.D.: Joel Salkowitz. Playlist for HOT 97 FM including tracks like 'Black Box, Everybody Everybody' and 'Beil DeVoe, Do Me!'.

Chicago P.D.: Dave Shakes. Playlist for B96 including tracks like 'Seduction, Could This Be Love' and 'Beil DeVoe, Do Me!'.

Los Angeles P.D.: Jeff Wyatt. Playlist for Power 106 FM including tracks like 'M.C. Hammer, Have You Seen Her' and 'Tiana, First True Love'.

TOP 40/ROCK

San Francisco P.D.: Keith Naftaly. Playlist for KMET 101.5 FM including tracks like 'Johnny Gill, My, My, My' and 'After 7, Can't Stop'.

Los Angeles P.D.: Scott Shannon. Playlist for Pirate Radio 100.3 FM including tracks like 'Jon Bon Jovi, Blaze Of Glory' and 'Poison, Unskunny Bop'.

New York P.D.: Vinny Brown. Playlist for Kiss 98.7 FM including tracks like 'Janet Jackson, Come Back To Me' and 'En Vogue, Lies'.

all hit 97.1 WOL

Dallas P.D.: Joel Folger. Playlist for all hit 97.1 WOL including tracks like 'Jon Bon Jovi, Blaze Of Glory' and 'Poison, Unskunny Bop'.

Worcester P.D.: Ron Valeri. Playlist for WAAF 107.3 FM including tracks like 'Queensryche, Last Time In Paris' and 'Laughier, Fly To The Angels'.

HOT BLACK PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations

New York P.D.: Vinny Brown. Playlist for Kiss 98.7 FM including tracks like 'Janet Jackson, Come Back To Me' and 'En Vogue, Lies'.

Atlanta P.D.: Mike Roberts. Playlist for V103-FM including tracks like 'Tony! Toni! Toné!, Feels Good' and 'En Vogue, Lies'.

WAMO HOT 106

Pittsburgh P.D.: Eric Faizon. Playlist for WAMO HOT 106 including tracks like 'Tony! Toni! Toné!, Feels Good' and 'En Vogue, Lies'.

WAMO HOT 106

Philadelphia P.D.: John Roberts. Playlist for WAMO HOT 106 including tracks like 'Beil DeVoe, Do Me!' and 'Cynthia & Johnny O, Dream Boy/Drea'.

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ALBUM ROCK TRACKS™

Main album rock tracks chart with columns for This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Title, Artist, and Label.

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week...

RADIO

Summer '90 BBMs Show Ratings For Canadian Markets

Radio chart showing ratings for various stations in Toronto, Montreal, and Vancouver, with columns for Call, Format, and ratings for '89, '89, '90, '90.

Canadian Ratings Winners

Other market champions: CKRY Calgary, Alberta (country) 9.1-14.9; CHQT Edmonton, Alberta (AC) 10.1-13.5; CHML Hamilton, Ontario (AC) 8.6-14.9...

Other top 40s: CFCN Calgary (9.0-8.1); CHED Edmonton (8.2-9.7); CJSB Ottawa (4.7-4.8); CKOC Hamilton (9.0-6.5); and CKTF Ottawa (7.9-6.9).

BLACK CONSULTANCIES

(Continued from page 16)

black/white thing out of proportion and maybe use it to their advantage, but business is business. People that may have felt that way before they worked with us don't feel that way now."

Kelly sees the issue as generational, not racial. "You have PDs who are living in the '60s and '70s and are afraid that if they take on a consultant, they'll lose their autonomy."

I don't think the color of a consultant is going to change things for them."

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## RADIO

# WW1 Tops Billboard Awards; GSN, ABC Rule The Country Side; CBS Sharpens Urban Edge

LOS ANGELES—The Westwood One Radio Networks are once again the big winners of Billboard's Radio Awards, taking two of the five categories in the network-and-syndicated-programming division. Global Satellite Network and ABC Radio Networks continue their dominance in the rock and country categories, respectively, while CBS Radio Networks picks up its first award in the urban category.

WW1's deuce coup in the adult and top 40 category are especially sweet, since it is the third consecutive victory for "Dick Bartley's Original Rock & Roll Oldies Show" and second consecutive win for "Casey's Top 40." Both shows, ironically, are hosted by personalities that joined WW1 after leaving other networks.

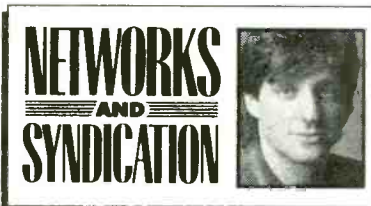
Bartley's WW1 show has been running since February 1988. WW1 VP programming Gary Landis says "Bartley is to oldies what Casey is to top 40, and what Larry King is to talk: a bona fide franchise."

According to Landis, in recent months the Bartley show has been enhanced by the addition of customized elements. The new local identifiers are dropped "inside program elements of the show, rather than liners at commercial breaks." He says this is part of a growing emphasis on localization that WW1 is employing on a number of shows.

Kasem's countdown at WW1 has been running since January 1989. According to Landis, the show has been successful, because WW1 has done little tampering with the successful formula. The success of "Casey," he says, is not because of what we have done differently, but a testament to identifying what works and executing it consistently

week in and week out."

GSN president Howard Gillman credits the phone communication system, production staff, and host Bob Coburn for the fourth consecutive award for "Rockline." The heavily imitated, 90-minute, live call-in show, which has been airing since May 1981, recently celebrated its 500th show Sept. 3 with guests the Black Crowes and Colin James.



by Craig Rosen

"The show has gotten a little tighter, but for the most part, the concept has endured," says Gillman. "It was a great show to begin with, and it remains the best show in rock radio."

ABC's "American Country Countdown With Bob Kingsley" also picks up its fourth consecutive award. "ACC" is the longest-running of the winners. It made its debut in October 1973. Back then, Kingsley was producing the show. It wasn't until five years later that he became the show's host as well.

"It's a constant challenge to keep something that has been on the air this long new, fresh, exciting," says Kingsley. "People hear these songs all week long on most stations, so we have to present the show every week like it's a special."

According to Kingsley, new jingles are added every few years, but like the other successful count-

downs, the show remains basically the same.

CBS' "On The Move" picks up its first Billboard award this year. The show, hosted by Tom Joyner—also the major-market-black-radio-air-personality winner for his work at WGCI-FM Chicago and KKDA-FM Dallas—and produced by Los Angeles-based Cutler Productions, was launched in January 1987, a year and a half after Joyner became a "flyjock," doing mornings in Dallas and afternoons in Chicago.

Cutler credits Joyner, writer Brad Sanders, engineer Sonny Dee, on-line producer Ken Cauthern, and a cast of comedy performers for the show's success. "Tom is the star, but unlike most radio shows, we've got 12 different people on the show," Cutler says. Over the years, the show has "changed to keep up with urban radio" by incorporating more "topical comedy." Cutler also points out that the addition of Dee to the show, a year and half ago, has helped it sound more contemporary.

### AROUND THE INDUSTRY

ABC's "American Top 40" is taking its "Long Distance Dedication" to new lengths. During the Mideast crisis, the show will dedicate one song every week to U.S. military personnel stationed overseas. "AT40" has been broadcasting on Armed Forces Radio since 1971, but is not available in Saudi Arabia. So that servicemen can listen to the dedications, "AT40" will be provided on tape so that ships stationed in the Persian Gulf can air the show over their PA systems. Those wishing to make the special dedications should address them to Mideast Long Distance Dedication, c/o ABC Radio Networks, Suite 555, 3575 Cahuenga Blvd. West, Los Angeles, Calif. 90068.

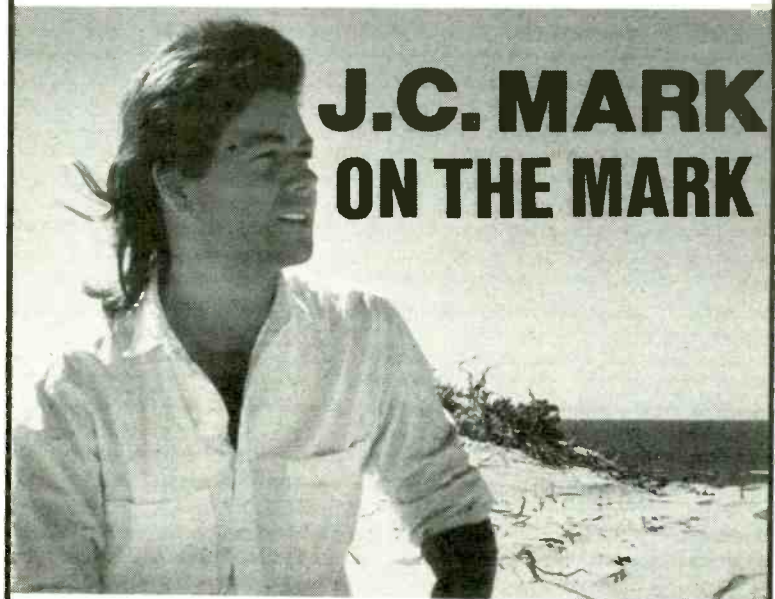
Global will present "Crosby, Stills & Nash Live In Concert And More" Thursday (13). The 90-minute show, which will be broadcast live from San Francisco, will feature a performance and a call-in interview. About a dozen Global affiliates will send listeners to San Francisco to watch the show live.

Satellite Music Networks' Z-Rock was scheduled to simulcast the debut of the Queensryche single "Empire" with MTV's "Headbanger's Ball." Z-Rock air personality Tyler Mason was responsible for setting up the deal... To mark the 20th anniversary of the legendary guitarist's death, Uni-star Radio Networks' will present "The Jimi Hendrix Story" during the weekend of Friday (14)-Sept. 16. The three-hour tribute is hosted by WYSP Philadelphia air personality Ed Sciaky.

Who was first on the rare Band Of Joy recording "Adriatic Sea View," featuring Robert Plant and John Bonham in their pre-Led Zepelin days? Radio Today Entertainment's "Rarities" shortform ran the rare track on Aug. 31, but the producers of "Rock Over London" claim they were first. ROL's Paul Sexton says his show ran the

(Continued on next page)

## SPINNING "WHIRLPOOLS OF SPACE"



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# Hot Hits in Tokio

Week of August 26, 1990

- 1 Thieves In The Temple Prince
- 2 Talk To Me Anita Baker
- 3 Vision Of Love Mariah Carey
- 4 Praying For Time George Michael
- 5 Jerk Out The Time
- 6 Violence Of Summer Duran Duran
- 7 Come Back To Me Janet Jackson
- 8 Tonight News Kids On The Block
- 9 Can't Stop Falling Into Love Cheap Trick
- 10 Close To You Mexi Priest
- 11 Manatsu No Kajitsu Southern All Stars
- 12 Cradle Of Love Billy Idol
- 13 Blaze Of Glory Jon Bon Jovi
- 14 Papa Was A Rollin' Stone Was (Not Was)
- 15 Bird On A Wire The Neville Brothers
- 16 Make You Sweat Keith Sweat
- 17 Release Me Wilson Phillips
- 18 Guantanamera Phil Manzanera
- 19 My Girl Koolhaaq
- 20 My Kinda Girl Babyface
- 21 Have You Seen Her M.C. Hammer
- 22 My My My Johnny Gill
- 23 Tell Me Where You're Going Silje
- 24 The Power Snap
- 25 Hanky Panky Madonna
- 26 Oh Girl Paul Young
- 27 Express Yourself P.J.
- 28 Heaven Knows Lalah Hathaway
- 29 Mario Emi Callina
- 30 Do Me Bell Biv DeVoe
- 31 A Thousand Signs Kalina
- 32 Children Of The Night Richard Marx
- 33 Promise Me Beverley Craven
- 34 It Must Have Been Love Roxette
- 35 U Can't Touch This M.C. Hammer
- 36 Innocent The Whispers
- 37 Money Lakeside
- 38 Strung Out Wendy & Lisa
- 39 Want To Be With You Zan
- 40 Whole Wide World A'me Lorain
- 41 Cockatoo Dick Lee
- 42 Give You My Love Toshinobu Kubota
- 43 Stop Running Away Brenda Russell
- 44 Nobody's Child Traveling Wilburys
- 45 The Emperor's New Clothes Sinead O'Connor
- 46 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 47 Next To You Aswad
- 48 Dare To Fall In Love Brent Bourgeois
- 49 Crown Of Thorns Clark Datchler
- 50 Across The River Bruce Hornsby & The Range

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

rare track during the weekend of June 23-24. Meanwhile, Asia's John Wetton is set to co-host the weekly album rock version of "ROL" the weekend of Sept. 29-30.

Dyana Williams will join WLIB New York personality Gary Byrd as the new co-host of MJI Broadcasting's "Star Beat." Williams is formerly of WDAS-FM Philadelphia and WHUR Washington, D.C.

Veteran KATZ St. Louis OM/PD Rod "Dr. Jockenstein" King has set up a company called **Midnight Media** to syndicate the Saturday night party show he does from a local club, now known as the "Saturday Night Soul Serenade." In its current form, the show has a heavy

R&B oldies/blues content. King can be reached at 314-241-6000.

### HELTON & HOLLYWOOD

Lon Helton has left Emerald Entertainment Network's three-year-old "Nashville Live," which is syndicated via satellite to more than 180 stations in the U.S. and more than 30 stations in Canada. Gerry House will host the program in the interim, while the search is on for a new permanent host.

Meanwhile "Hangin' With Hollywood," the live satellite party show hosted by KIIS Los Angeles jock **Hollywood Hamilton**, has left the Unistar fold. The show is now syndicated by **James Paul Brown En-**

tertainment, which also syndicates the top 40 "Hitline USA." "Hangin'" will continue to originate from Unistar's custom-made Hollywood studio, and **Carl Goldman** will continue to produce the show.

Goldman, one-time Unistar VP/special programming, has also left the network. Besides producing "Hangin'," he is consulting **KBET** Santa Clarita, Calif., which he plans to buy. KBET was the station involved in a squabble with **KKBT** Los Angeles over the use of the slogan "the Beat" last year. Under Goldman's guidance, the station has dropped AC in favor of Unistar's oldies format.

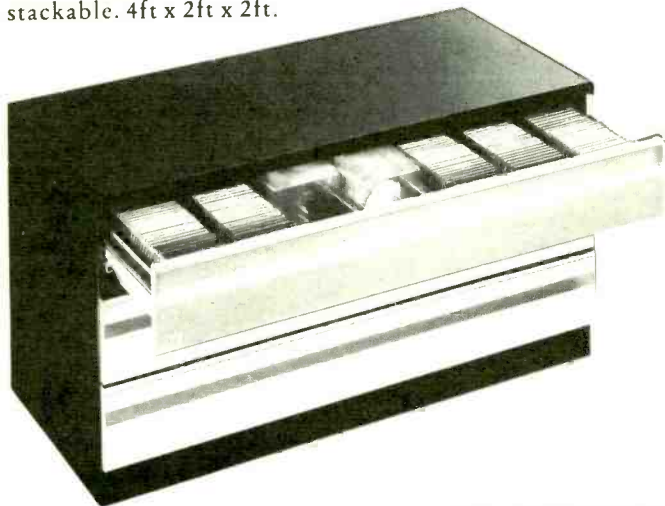


**Switchboard Sousa.** Classical WQRS Detroit's Sousa Kazooza promotion drew 15 contestants to a local comedy club to compete for the vintage Sousaphone pictured here. Contestants played Sousa marches on a musical saw, the "nose flute," an Amiga computer, and, in the case of winners Martha Corbin, Martha Gregory, and Elizabeth Pamerleau, by blowing on their forearms. Seen here are Pamerleau, WQRS' Paul Russell, Corbin, Gregory, and WQRS' Dave Wagner.



**They All Laughed When He Visited 'Piano.'** Singer Tony Bennett, right, visits New York's Penny Lane Studios to record a guest appearance on Marian McPartland's National Public Radio show, "Piano Jazz." Also pictured, from left, are Penny Lane's Ed Trebanco, Alan Varner, Nancy Layburn, and Marie Merren. McPartland is seated at the piano.

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Billboard's **PD of the week**

**Joe Krause**  
KLXX Minneapolis



**IT CAN'T BE EASY** to reimage KQRS Minneapolis as a heavy metal station. In the mid-'80s, when other mainstream rockers were only beginning to see classic rock as a threat to their upper demos, KQ was already occupying not only the classic rock niche but the oldies FM position in addition to its own. KQ's entrenchment in the classic rock position may have had something to do with why rival KLXX signed on two years ago with a broad-based "classic hits" format, not classic rock.

But now, under new PD Joe Krause, KLXX is finally trying to steal the classic rock niche. In one promo, a listener says that it's nice to have a station where she doesn't have to hear the Beatles followed by Guns N' Roses. There is also one with the line, "If the station you grew up with hasn't grown up with you, here's where you can hear the classics all the time."

KQRS has hardly suffered since Krause came in. In the spring Arbitron, KQ was up 8.3-10.3 12-plus, making it second in the market, after full-service AM WCCO's 16-share. But since his arrival in March, Krause has put KLXX back on the map. In the Arbitron, it was up 2.0-5.7. In the June/July Birch, it was up 4.9-7.2 while KQ was steady 9.7-9.8.

KLXX made the switch from easy listening WAYL two years ago, back when a station giving up the only easy position in the market was still unusual. It was launched with a broad classic hits format that ranged from mainstream oldies to Bruce Hornsby currents. And until oldies KQQL came on, that seemed to be just fine, with KLXX doing as well as a 6.8 in fall 1988.

"This station was basically three different formats—oldies, gold-based AC, and classic rock," he says. "When they put it on, there was a hole a mile wide and research showed that they could pull a 10-11 share. Then KQQL signed on and KLXX felt they could defend both fronts, but it didn't work that way."

When Krause came in, KLXX did what some classic hits outlets like KSD St. Louis have already done, and what others, like WOFX Cincinnati, are only doing now—it refocused toward classic rock. It also gave away a series of "classic concert" trips to see the Rolling Stones in Europe, Eric Clapton in San Francisco, Knebworth, and the like.

But KLXX did not switch positions to "classic rock" on air. Part of that may be KQ's use of the slogan. But Krause, who sees AC KSTP-FM (KS95) as one of his targets also, says his alma mater, WKLH Milwaukee, "was basically a classic rock station, but by being classic hits, we could go a little more pop than we might have otherwise."

"Not only are we positioned saleswise right between KQRS and KS95, but even on the dial we're right between the two stations. Not only can I steal from KQ, I can steal from KS95 because I'll play Winwood or a Simon & Garfunkel cut that KQ would never touch. I'm probably deeper on Billy Joel than KQ."

So how did Krause reimage KLXX without becoming "classic rock"? "We just told them who we were and what we did... Besides 'no heavy metal,' we also said 'no bubblegum oldies' and we ran a promo where a Neil Sedaka record is machine-gunned."

This is a midday sample of KLXX: Bob Seger, "Against The Wind"; Hollies, "Long Cool Woman In A Black Dress"; Fleetwood Mac, "Second Hand News"; Rare Earth, "(I Know) I'm Losing You"; Big Brother & the Holding Co., "Piece Of My Heart"; Rolling Stones, "Get Off Of My Cloud"; Bruce Springsteen, "10th Avenue Freeze Out"; Simon & Garfunkel, "Sounds Of Silence"; Bad Company, "Shooting Star"; and Van Morrison, "Moondance."

Krause began programming in 1976 at what is now KROY Sacramento, Calif. He also programmed WFBQ Indianapolis ("without [morning team] Bob & Tom, unfortunately") before ending up as assistant PD, then PD at Doubleday's WAPP New York, where his national PD was Dave Hamilton, now PD of KQRS. Besides WKLH, Krause has also programmed classic rock WCSX Detroit. Between PD jobs, he has written a radio textbook and, after leaving WCSX, tried launching a free-lance film and video company.

When Krause came to the Twin Cities, Hamilton called and welcomed him to town. But since the "heavy metal" promos began running, Krause admits that things between the two PDs have become strained. KQ runs a number of promos emphasizing its heritage, including one with the line, "Don't be fooled by cheap imitations." It also runs a \$5,000 "No Repeat Day" promotion against KLXX's "No Repeat Work Week."

As for the issue of trying to reimage one of the most notoriously conservative rock stations in the country as an immature hard-rock outlet, Krause admits outright that KQ "isn't that hard" musically. "We may duplicate a lot of music. But if you talk to a lot of adults, they like KQ but they still have an image of it as heavy metal because that's what they grew up with. Perception is reality and a lot of them really do think it's too hard."

"We're the new person in the market and we're getting listeners from [eclectic rocker] KTCZ and KS95. Our female cume is up, especially in 18-34. KQRS is benefitting from improved TSL because they've changed to a degree and that has helped. So has the no-repeat promo and the \$5,000."

"I still wish someone would come into the market and give KQRS problems on the younger end [so they would have to toughen up]... I don't want to beat them 12-plus. Their 18-24 numbers are just monstrous. But I do want to tie or beat KQ 25-plus. We were at a 6.3 in the first summer Arbitron, so I think we can co-exist because we seem to be doing it now. KQ is healthy. My station is becoming healthy." SEAN ROSS



# Country KPLX Dallas Is Big Winner In Billboard Radio Awards

NEW YORK—Two years ago, no radio station won more than three out of five categories in the Billboard Radio Awards. Last year, three stations scored four out of a possible five awards. And this year? Country KPLX Dallas has become the first station to win all five Billboard Radio Awards in its format since AC KFMB-FM San Diego in 1987.

Besides being named major-market country station of the year, KPLX won for best major-market PD (Bobby Kraig), MD (Mac Daniels), promotions director (Susan Fine), and air personalities (morning team Harmon & Evans). Kraig and Daniels are repeat winners from the 1989 awards. The year before, KPLX won in two different categories: best station and best promotions director.

Then again, it was a good year for multiple radio winners overall. Thirty-nine stations divided the 1990 Billboard Radio Awards, compared to 47 last year. Awards also go to four syndicators and eight record labels. Those awards will be picked up at a reception Thursday (13) at Boston's Copley Plaza Hotel during the Nation-

al Assn. of Broadcasters convention.

WEBE Bridgeport, Conn., which won four awards last year for best small-market AC station, PD, MD, and air personality, won the same four this year. It is sharing the four honors with album KLOL Houston. KLOL, which has had a much higher profile in the industry since the debut of its hard-rocking nighttime show "Outlaw Radio," went from no awards last year to four this year, winning as best major-market rock station, and for best PD (Ken Anthony), MD (Patty Martin), and promotion director (Doug Harris).

In the top 40 category, this year's biggest slate of awards went to KIIS Los Angeles, which won as major-market station of the year. Morning man Rick Dees repeated as best air personality. Karen Tobin was promotion director of the year. (Additionally, former KIIS PD Steve Rivers won the major-market PD of the year award for his role in WZOU Boston's comeback over the last year.) This is KIIS' best award showing since the summer of 1984, when—about the same time as its now legendary 10-

share lead of the market—it swept the 1983 Billboard Radio Awards.

The most talked-about radio station of the past 12 months, "Power

Pig" WFLZ Tampa, Fla., won two awards—medium-market top 40 station of the year and PD of the year (Marc Chase). You can tell the Jacor-owned station has had some influence since its debut: The station that won the other two medium-market top 40 awards, KOY-FM (Y95) Phoenix, is the "party pig."

On the urban side, WGCI-FM Chicago—which won best major-market station two years ago—retrieves the award this year from its pioneering black AC rival WVAZ (V103). WGCI-FM and medium-market WZAK Cleveland are tied for the most awards this year with three, although Tom Joyner—the "flyjock" WGCI shares with KKDA-FM Dallas—also won one for his syndicated countdown, "On The Move With Tom Joyner," the first time that show has won since its late-'80s debut. Joyner has won for his multicity on-air work for the last four years.

Other achievements of note: KOST Los Angeles has won the major-market-AC-station-of-the-year award for four years in a row, even before it was No. 1 in the market, as it is now. Medium-market WLTF Cleveland—not a winner last year—took the medium-market-AC-station and PD awards. Country WAMZ Louisville repeated two awards (PD and air personality) and added a third one for MD. All three go to the same person, Coyote Calhoun.

This year's Awards also has its first tie since 1983: Top 40 KKXX Bakersfield, Calif., and WKCI New Haven, Conn., shared the small-market-station-of-the-year award. Ironically, the AM station whose 1988 move to FM pushed KKXX and its staff to another owner and frequency, country KUZZ, also took two awards.

As some do every year, several awards went to staffers who are no longer with the station or company where they were nominated. Former WBLS New York PD Ray Boyd won the major-market-urban-PD award this year. Steven J. Ross from WGCI-FM won best major-market urban MD after leaving the station. Both Boyd and Ross were at their stations during the balloting. Former Virgin VP of AC promotion Steve Zap was already at Warner Bros.; he won the national AC award.

Nominees for Billboard's radio awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were placed in the July 30 issue of Billboard for open voting.

This story by Sean Ross with Don Fluckinger.



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## RADIO STATION OF THE YEAR

CRITERIA GUIDELINES: BEST OVERALL STAFF...BEST OVERALL ENTERTAINMENT PACKAGE...PROFESSIONALISM...STREET PRESENCE...COMMUNITY INVOLVEMENT...MARKET STATURE

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 KIIS Los Angeles	 KOST Los Angeles	 WGCI-FM Chicago	 KPLX Dallas	 KLOL Houston
MEDIUM	 WFLZ Tampa, FL	 WLTF Cleveland	 WYLD-FM New Orleans	 WSIX-FM Nashville	 KBCO Denver
SMALL	 KKXX Bakersfield, CA	 WEBE Bridgeport, CT	 WBIX-FM Mobile, AL	 KUZZ Bakersfield, CA	 KILO Colorado Springs, CO



## NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR

CRITERIA GUIDELINES: CREATIVITY...CONTENT...PRODUCTION VALUES...INFLUENCE...RATINGS SUCCESS

TOP 40	ADULT	BLACK	COUNTRY	ROCK
 CASEY'S TOP 40 WITH CASEY KASEM Westwood One	 DICK BARTLEY'S ORIGINAL ROCK & ROLL OLDIES SHOW Westwood One	 ON THE MOVE WITH TOM JOYNER CBS Radio	 AMERICAN COUNTRY COUNTDOWN ABC/Watermark	 ROCKLINE Global Satellite Network






## RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA GUIDELINES: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>STEVE RIVERS WZOU Boston</p>	 <p>JHANI KAYE KOST Los Angeles</p>	 <p>RAY BOYD WBS New York</p>	 <p>BOBBY KRAIG KPLX Dallas</p>	 <p>KEN ANTHONY KLOL Houston</p>
MEDIUM	 <p>MARC CHASE WFLZ Tampa, FL</p>	 <p>DAVE POPOVICH WLTF Cleveland</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>TOM OWENS WEBN Cincinnati</p>
SMALL	 <p>STEF RYBAK WKCI New Haven, CT</p>	 <p>CURT HANSEN WEBE Bridgeport, CT</p>	 <p>TONY BROWN WBLX-FM Mobile, AL</p>	 <p>K.C. ADAMS KUZZ Bakersfield, CA</p>	 <p>ANDY DEAN WDHA Morristown, NJ</p>

## NATIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...MARKETING ACCUMEN...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
	 <p>JOHN FAGOT Capitol</p>	 <p>STEVE ZAP Virgin</p>	 <p>SHARON HEYWARD Virgin</p>	 <p>JACK LAMEIER CBS</p>	 <p>HARVEY LEEDS Epic</p>




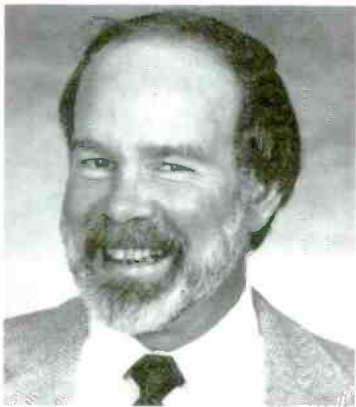

**RADIO MUSIC DIRECTOR OF THE YEAR**

CRITERIA GUIDELINES: ACCESSIBILITY...MUSIC ACCUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>KEVIN WEATHERLY KKLQ San Diego</p>	 <p>GENE KNIGHT KFMB-FM San Diego</p>	 <p>STEVE ROSS WGCI-FM Chicago</p>	 <p>MAC DANIELS KPLX Dallas</p>	 <p>PATTY MARTIN KLOL Houston</p>
MEDIUM	 <p>DENA YASNER KOY-FM Phoenix</p>	 <p>TONY MANN WIVY Jacksonville, FL</p>	 <p>BOBBY RUSH WZAK Cleveland</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>DOUG CLIFTON KBCCO Denver</p>
SMALL	 <p>NIKKI STEWART WHHY-FM Montgomery, AL</p>	 <p>STORM N. NORMAN WEBE Bridgeport CT</p>	 <p>CHRIS CLAY KQXL Baton Rouge, LA</p>	 <p>TOM WILSON WAXX Eau Claire, WI</p>	 <p>MIKE RAMSEY KIAQ El Paso, TX</p>

**LOCAL OR REGIONAL LABEL PROMOTION PERSON OF THE YEAR**

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
	 <p>JEFF BACKER Arista</p>	 <p>JAMES BISHOP Columbia</p>	 <p>MIKE KELLY Motown</p>	 <p>GAYLEN ADAMS Capitol</p>	 <p>BOBBI SILVER Geffen</p>






## RADIO AIR PERSONALITY OF THE YEAR

CRITERIA GUIDELINES: ENTERTAINMENT VALUE...COMMUNITY INVOLVEMENT...CREATIVITY...RATINGS SUCCESS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>RICK DEES KIIS Los Angeles</p>	 <p>RON CHAPMAN KVIL Dallas</p>	 <p>TOM JOYNER KKDA-FM Dallas/WGCI-FM Chicago</p>	 <p>S. HARMON AND S. EVANS KPLX Dallas</p>	 <p>M. THOMPSON AND B. PHELPS KLOS Los Angeles</p>
MEDIUM	 <p>BRUCE KELLY KOY-FM Phoenix, AZ</p>	 <p>GARY BURBANK WLW Cincinnati</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>SKID ROADIE KYYS Kansas City, MO</p>
SMALL	 <p>MAD MEXICAN KBFM Brownsville, TX</p>	 <p>STORM N. NORMAN WEBE Bridgeport, CT</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>TIM WILSON WAXX Eau Claire, WI</p>	 <p>BEAVER BROWN KDJK Modesto, CA</p>

## RADIO PROMOTION DIRECTOR OF THE YEAR

CRITERIA GUIDELINES: INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
	 <p>KAREN TOBIN KIIS Los Angeles</p>	 <p>TRICIA CRISP KVIL Dallas</p>	 <p>ERIC MARGOLIS WRKS New York</p>	 <p>SUSAN FINE KPLX Dallas</p>	 <p>DOUG HARRIS KLOL Houston</p>

# MCA IS ON THE MOVE AT CALIF. CONFAB

DANA POINT, Calif.—Employees of MCA Records (worldwide) and MCA Distribution Group met for the MCA convention Aug. 22-25 at the Dana Point Resort here. Attendees enjoyed special presentations by Motown Records and GRP Records, and performances by MCA recording acts Tiffany, Bell Biv DeVoe, Vince Gill, Indecent Obsession, Spread Eagle, Lydia Rhodes, Father MC, Anna Marie, and Will T. Massey; Motown artist Johnny Gill; and GRP artists David Benoit and Carl Anderson.



Members of MCA recording group Bell Biv DeVoe are presented with double-platinum awards for their "Poison" album. Shown in the top row, from left, are Al Teller, chairman, MCA Music Entertainment Group; Richard Palmese, president, MCA Records; Ernie Singleton, president, black music division, MCA Records; A.D. Washington, senior VP, promotion and marketing, black music division, MCA Records; Hiriam Hicks, manager, Bell Biv DeVoe; and Louil Silas Jr., executive VP, A&R/artist development, black music division, MCA Records. In the bottom row, from left, are Bell Biv DeVoe's Ricky Bell, Michael Bivins, and Ronnie DeVoe.



Texas singer/songwriter Will T. Massey chats with MCA executives after his convention performance. Shown, from left, are John Vassiliou, co-manager of Massey; Zach Horowitz, executive VP, MCA Music Entertainment Group; Paul Atkinson, executive VP, A&R, MCA Records; Richard Palmese, president, MCA Records; Massey; Al Teller, chairman, MCA Music Entertainment Group; and Paul Kremen, director of A&R, West Coast, MCA Records.



GRP Records, acquired by MCA Music Entertainment Group in March, is feted at the MCA convention. GRP focuses on jazz fusion and adult-oriented music. Shown, from left, are Richard Palmese, president, MCA Records; Larry Rosen, president, GRP Records; GRP recording artist Carl Anderson; Al Teller, chairman, MCA Music Entertainment Group; and Zach Horowitz, executive VP, MCA Music Entertainment Group.



Father MC knows how to "Treat Them Like They Want To Be Treated," in the words of his current hit, which is in the top 20 of Billboard's black singles chart. Here he gives the people what they want at the MCA convention.



MCA/Nashville singer/songwriter Vince Gill talks shop with MCA recording group Spread Eagle. Shown, from left, are Ray West and Paul DiBartolo, Spread Eagle; Gill; and Tommi Gallo, Spread Eagle.



David Dixon of recording group Indecent Obsession performs for the MCA convention crowd. The band's set included its top 40 hit, "Tell Me Something."



Executives of MCA Distributing Corp. and Motown Records present Johnny Gill with a platinum award for his eponymous Motown album. Shown, from left, are Luke Lewis, senior VP/GM, audio distribution, MCA Distributing Corp.; Bob Schnieders, senior VP, sales and distribution, MCA Distributing Corp.; John Burns, executive VP, MCA Distributing Corp.; Gill; Jim LaFrance, VP, national sales, MCA Distributing Corp.; and Oscar Fields, senior VP, sales and distribution, Motown Records.



MCA recording artist Pebbles talks with MCA executives about her current album, "Always," and top 40 single, "Giving You The Benefit." Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Pebbles; Richard Palmese, president, MCA Records; and Ernie Singleton, president, black music division, MCA Records.



MCA/Nashville recording artist Vince Gill, riding high on the country charts with his hit album "When I Call Your Name," is congratulated by MCA executives after his guitar-picking performance. Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Gill; Bruce Hinton, president, MCA/Nashville; Richard Palmese, president, MCA Records; and Tony Brown, executive VP, A&R, MCA/Nashville.



# Got To Keep On Movin' On: A Farewell To Industry Friends And Colleagues

**IT'S OVER NOW:** Well this is it. As many of you know, I've resigned from Billboard and will be pursuing new adventures in the management, remix, and production fields in addition to doing some free-lance writing.

Having worked for Billboard since November '86 (as Dance Music and Singles Reviews editor since October 1987), I have been given a crash course in the music industry and for that I am thankful. Although there is plenty yet to learn and discover, I welcome those new experiences—for they are what will make my role or roles within the industry that much more vital.

Many of you I'll see and speak with again and a number of you not so often, just because that's the nature of the beast. My sincerest thanks to those who have supported me and my



by Bill Coleman

decisions in the past and to a few who haven't. As long as I had your respect at the end of the day, it was considered a job well done.

My position here at Billboard will be taken over by the more than able Larry Flick as of Monday (10). Do yourselves a favor and contact Flick (if you haven't already) at 212-536-5050/fax: 212-536-5358 or c/o Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.

I'll still be writing about, reviewing, and discussing music (for Dance Music Report, Rockpool, Outweek, Paper, and others) and would love to remain on your mailing lists if possible. I can be reached c/o Peace Biscuit Productions & Management, 4th Floor, 225 West 57th St., New York, N.Y. 10019, or via phone at 212-245-3445.

I have been blessed with good fortune—working for Billboard was my first job out of college—but my success was in large part due to the friends and colleagues I've met over the past years. So in order to keep the sentiment to minimum, much love and thanks to all. You know who you are.

Follow your bliss.

# U.K.'s Big Life Records Opens U.S. Branch

BY BILL BARENBOIM

**SAN FRANCISCO**—After more than four years as a management company, and two years as an independent label in the U.K., Big Life Records recently set up offices in the U.S.

While remaining an independent company back home, Big Life has signed a worldwide distribution deal with PolyGram. Mercury will handle all promotion, marketing, and publicity.

Big Life Records was formed in January 1988 by Jazz Summers and Tim Parry and launched with the release of Yazz and Coldcut's "Doctorin' The House."

"At first, I went around to so many record companies with a lot of innovative ideas," says Summers. "I had to fight within the record companies to get my ideas to work. And when they did work, I got very little, other than frustration, out of it. I couldn't get Yazz signed and got a bad deal for Coldcut, so I decided to do it myself. So we put together Big Life Records."

Summers, who also discovered

Wham!, realized how much of a gamble it was to start his own record label. "I spent my last 4,000 pounds and even had to borrow another four to make the video for the song. I gambled on a hit record and I was right. By December of that year, it went to No. 6 on the British chart and launched the careers of both Coldcut and Yazz."

By March 1989, after picking up De La Soul through a licensing deal with Tommy Boy Records, Big Life had three songs in the British top 40.

But despite success in England and Europe, Big Life still did not have many direct avenues of releasing product in the U.S. There were licensing deals for Coldcut with Tommy Boy, and for Yazz with Elektra Entertainment. Additionally, Big Life inked an agreement with Arista to distribute Blue Zone U.K., which was fronted by then-unknown Lisa Stansfield. Still, none of these artists enjoyed success comparable to what Summers had envisioned for them.

A sturdy American base became a necessity, and by May of 1990 a reality. With Dennis Wheeler, who was previously the national promotional director of dance and contemporary music at Warner Bros. Records, as the managing director for the label, Big Life's U.S. branch was born.

Adhering to the policy that the label "bring Big Life's ideas from Britain, and plug them into the

American system," Wheeler asserts that the label will not be structured like most American labels.

He expects that "Big Life will be as good for PolyGram as Jive has been for BMG.

"We want to be a well-rounded label, one that the street associates with as being one with the newest and most innovative music," he continues. "When people get a record with a Big Life label on it, they know it's going to be a good record—and not just a record someone put out. We are not just looking for 12-inch singles; we are looking to break acts."

Wheeler says the American arm of the label is very selective in what will be released. Not every Big Life U.K. single or album will be issued here. "We are going to be trying to work on simultaneous releases throughout Europe, and the U.S. release within three to four weeks," he says.

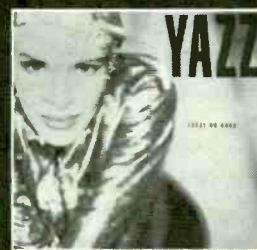
Big Life's first release in the U.S. was Junior Reid's reggae-oriented album and 12-inch single, both titled "One Blood." Now signed directly to Big Life here, Yazz issued "Treat Me Good" July 6. "Naked In The Rain" by Blue Pearl, meanwhile, began making club inroads several weeks ago.

On the alternative side, Soup Dragons have started gaining modern rock radio and club adds for their cover of the Rolling Stones hit "I'm Free," which is taken from their third album, "Love God."

BIG  
BIGGER  
BIGGEST



SOUP DRAGONS  
"I'M FREE"  
Don't Be Afraid Of Your Freedom



YAZZ  
"TREAT ME GOOD"



BLUE PEARL  
"NAKED IN THE RAIN"  
Get Naked In The Rain

## HOT DANCE BREAKOUTS

### CLUB PLAY

1. ATM-OZ-FEAR ATMOSPHERE FEAT. MAE B SBK
2. IT AIN'T OVER ATC SBK
3. GENERATIONS OF LOVE JESUS LOVES YOU VIRGIN
4. MAMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH FEATURING DE LA SOUL TOMMY BOY
5. FIRE TO ICE THE ASSOCIATES CHARISMA

### 12" SINGLES SALES

1. ICE ICE BABY VANILLA ICE SBK
2. HEAVEN KNOWS LALAH HATHAWAY VIRGIN
3. VIOLENCE OF SUMMER DURAN DURAN CAPITOL
4. I AM STRETCHED ON YOUR GRAVE SINEAD O'CONNOR ENSIGN
5. STREETS OF NEW YORK KOOL G RAP & D.J. POLO COLD CHILLIN'

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

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HOT COUNTRY SINGLES & TRACKS

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Chart table for Hot Country Singles & Tracks. Columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes entries like 'Jukebox in My Mind' by Alabama and 'I Meant Every Word He Said' by Ricky Van Shelton.

Chart table for Hot Country Recurrents. Columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes entries like 'I'd Be Better Off (In a Pine Box)' by Doug Stone and 'She Came from Fort Worth' by Kathy Mattea.

HOT COUNTRY RECURRENTS

Chart table for Hot Country Recurrents (continued). Columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes entries like 'Nobody's Talking' by Exile and 'Walk On' by Reba McEntire.

Chart table for Hot Country Recurrents (continued). Columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Label & Number/Distributing Label. Includes entries like 'I'd Be Better Off (In a Pine Box)' by Doug Stone and 'She Came from Fort Worth' by Kathy Mattea.

Billboard Spotlights

# COUNTRY MUSIC 1991

ISSUE DATE: OCTOBER 13  
AD CLOSING: SEPTEMBER 18

**TOPICS:**

- SURVEY OF NASHVILLE LABELS
- TOP MANAGERS SPEAK OUT
- INTERNATIONAL GROWTH
- TALENT - BRIGHT LIGHTS/BIG-FUTURES
- NOMINEES FOR CMA AWARDS
- BONUS DISTRIBUTION THROUGHOUT NASHVILLE DURING CMA WEEK OCTOBER 8-12

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# COUNTRY CORNER



by Marie Ratliff

**'REASON' ROARS:** Only 10 days after its rush release, **Hank Williams Jr.**'s "Don't Give Us A Reason" (Warner/Curb) debuts on the Hot Country Singles & Tracks chart at No. 28—easily the highest point of entry since the radio monitoring system began last January. Already, 89 of the 92 monitored stations have begun airing the song, which is a feisty open letter to Iraq's **Saddam Hussein**.

MD **Bill Kelly**, WTNT Tallahassee, Fla., reports instant and heavy phone reaction, as does MD **Jackson McKey**, WSSL Greenville, S.C.

"I'm really excited about it," says MD **Greg Stevens**, KOLT Albuquerque, N.M. "We had it on the air within two minutes after it came in, and we're moving it right into hot rotation. It's very timely—I'm glad Hank did it."

"I guess it depends on the news just how long it will be around," says PD **Dale Eichor**, KWMT Fort Dodge, Iowa. "But it's very hot right now—the folks love it."

**ANOTHER STRONG MOVER** on the chart is the superstar pairing of **Randy Travis & George Jones** on "A Few Ole Country Boys" (Warner Bros.). It moves 73-40 and captures the Power Pick/Airplay title with the help of 45 adds this week.

**SOME TITLES** on the chart are showing a backward movement even though they gained in gross impressions, due in part to the Hank Jr. and Travis & Jones jumps. These are **Tim Ryan's** "Dance In Circles" (Epic), which went 44-48, **Asleep At The Wheel's** "Keepin' Me Up Nights" (Arista), which moved 54-57, and **Rodney Crowell's** "My Past Is Present" (Columbia), 22-24.

**RECURRENT FACTS:** Two weeks ago we began a Hot Country Recurrents chart to rank the top 25 titles that have exceeded the 21-week maximum set for the Hot Country Singles & Tracks chart. Each week in this column, to help you put these titles in perspective in relation to overall popularity, I'll be giving you some comparative information. For example, "Nobody's Talking" by **Exile** (Arista) moved from the singles chart to debut at the top of last week's recurrents chart. If it had stayed on the singles chart last week, it would have been at No. 34. It remains at No. 1 this week, while printing at No. 38 in the overall combined ranking by gross impressions of currents and recurrents.

**Reba McEntire's** "Walk On" (MCA) moved from the singles chart to a No. 2 position on the recurrents chart last week. It had an overall ranking of No. 43. This week, Reba stays at No. 2 while moving back up one space in the overall ranking to No. 42.

Most of the charting recurrent titles are ranked between 40 and 80 overall. The No. 25 recurrent—"Dancy's Dream" by **Restless Heart** (RCA)—moves over this week from the singles chart, where it would have been No. 53 had it stayed on that chart. In the overall ranking, it is at No. 77.

While most titles on the recurrents chart are less than a year old, some have been out a little longer than that. One on this week's chart qualifies as a real classic—"Forever And Ever, Amen" by **Randy Travis** (Warner Bros.), out since 1987, is the No. 8 recurrent and ranks at No. 53 in overall gross impressions.

**CLINT'S IN DEMAND:** The country charts this week reflect the unusually high popularity of **Clint Black's** music. His short career thus far consists of five singles and one album on RCA. Black's current single, "Nothing's News," is on the singles chart at No. 4. His other four releases are still among the top 25 most popular recurrents—"Walkin' Away" at No. 6, "Better Man" at No. 19, "Killin' Time" at No. 20, and "Nobody's Home" at No. 22.

Black's lone album, "Killin' Time," is still at No. 1 on the Top Country Albums chart, having held that position for 27 of its 70 chart weeks.

## TRADE-ONLY CD SERIES TO SHOWCASE BRYANT SONGS

(Continued from page 33)

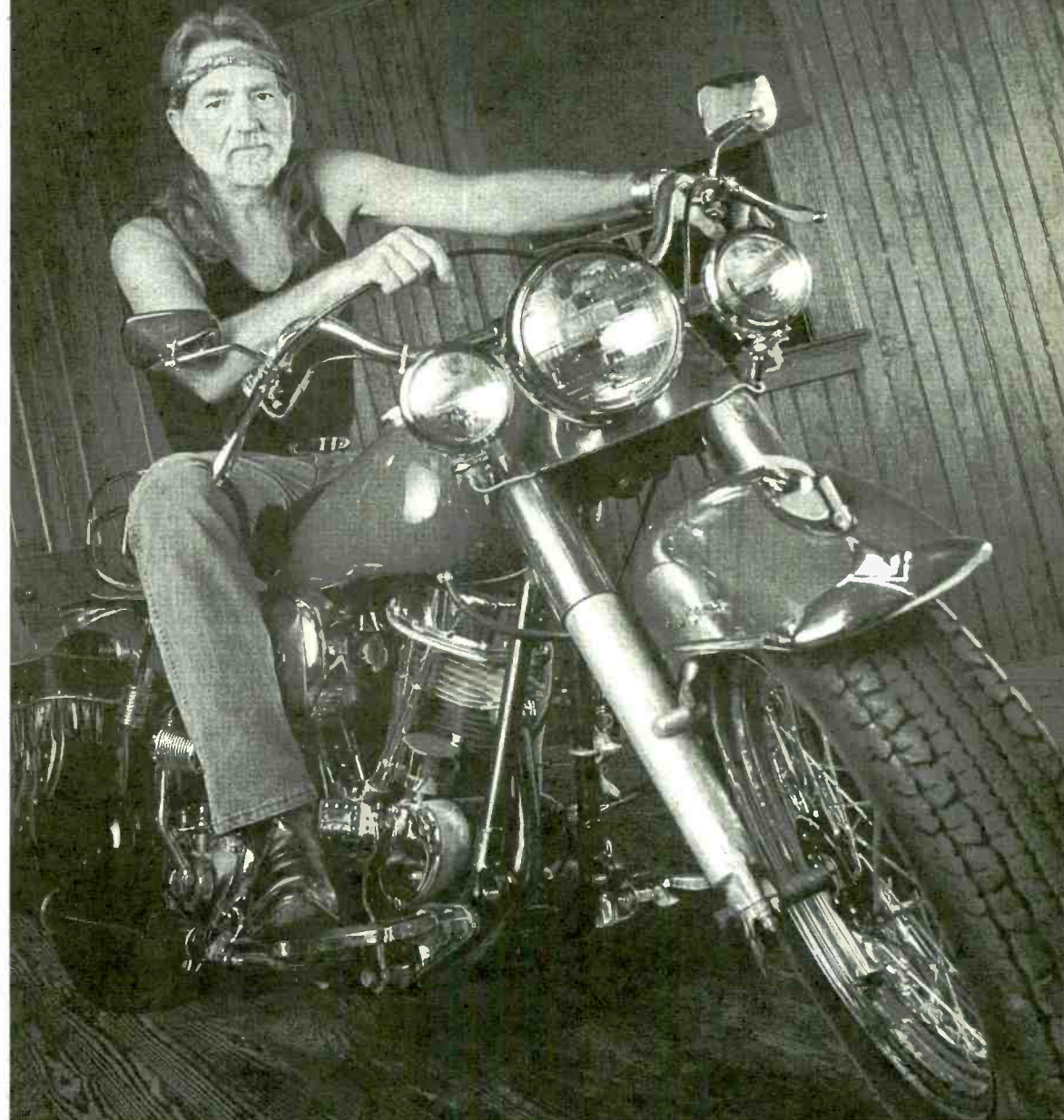
And Felice" releases may focus on bluegrass, instrumentals, ballads, blues, Indian songs, original demos, songs that have not been heard before, Bryant songs still in the Acuff-Rose catalog, "songs which the Everlys passed on—there's a million concepts. Everybody cut them."

Further noting that his folks had "50 to 60 cuts a year," Bryant says that future collections can

come out at the rate of one or two a year for the next five years.

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# Retail

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## Camelot Conquers New Territories Confab Celebrates Rainbow Purchase

■ BY ED CHRISTMAN

ST. PETERSBURG BEACH, Fla.—With the acquisition of seven San Francisco mall stores nearing completion, a charged up Camelot Music Inc. convened here to celebrate the successes of the past fiscal year, which saw sales reach the \$300 million range, and prepare for the challenges of the new one.

The 262-unit, N. Canton, Ohio-based retailer held its convention at the Tradewinds Resort Aug. 25-28, even as a team of Camelot employees was in California preparing to bring the new stores, formerly part of the San Francisco-based Rainbow Music chain, into the fold.

In the fiscal year ended Aug. 31, Camelot opened 27 new stores, noted Paul David, president and founder, in an interview with Billboard. "Obviously, the Rainbow acquisition makes us feel good," he added. In his opening address, Camelot executive VP and CEO Jim Bonk said, "The acquisition is part of our strategy to expand into the West Coast. It will help us establish a beachhead to launch further expansion."

Camelot, which now claims a trade area of 32 states, will continue to broaden its presence in the U.S., he said. In fact, some other Camelot employees also couldn't be at the convention because they were preparing to open two superstores in Milwaukee, which would mark the debut of the chain in that market.

Although primarily a mall-based chain, Camelot continues its thrust into the freestanding superstore concept, which can take in more than 10,000 square feet. In the last year, the company opened eight such outlets, bringing the total of superstores to 16. Camelot also continues to experiment with mall stores, opening larger outlets, which it terms "super mall stores," and Spectrum, its upscale

concept, which now numbers two. But the company has commitments to open another six or seven in the coming fiscal year.

In total, for the year beginning Sept. 1, Camelot will open 30 stores, which should see the chain operating nearly 300 stores by year-end, barring any other acquisitions.

While other entertainment retailers are growing at a much more rapid pace, Camelot is expanding at the right speed, David told Billboard. "We like where we are at," he said. "We are not concerned with big numbers. We will evaluate opportunity on quality, not quantity."

"We have good growth, but we haven't stepped out," he continued. "Some people might term it as conservative, but we feel the pace is reasonable and prudent, if you take into consideration everything that is happening in the marketplace. We have no illusions to be the biggest. We just want to be the best."

But David noted that the "level of competition will be much fiercer" in the '90s. Bonk agreed, saying, "It's getting congested out there. There are no two ways about it. It's the day of the predator."

Consolidation among home entertainment retailers will continue, and there will be fewer competitors, David noted. "The companies coming on board have deep pockets," he said. "We will all have to become much stronger and wield all the tools we can."

The main tool Camelot has going for it, according to David and Bonk, is its people base. "We will continue to rely on our people," David said. "We are a very inbred company. That's our strength. It's played a major role in our growth."

While competitors like Minneapolis-based Musicland Stores Corp. and Albany, N.Y.-based Trans World Music Corp. are plan-

ning public offerings, Camelot will not take that route, David said. "We will stay private," he emphasized. "We like being able to sit in a room with four or five of us and make a decision and not have to justify that decision to anybody else. We have no desire or need" to go public.

In looking at Camelot's business, VP of purchasing Lew Garrett said that music, in its various forms, comprises 80%-85% of the company's sales. Garrett included in that total "music video, which we consider another format." If sell-through video is broken out as

(Continued on page 44)

## CONVENTION CAPSULES

The following are Convention Capsules from the recent Camelot Music Inc. conclave, Aug. 25-28 at the Tradewinds Resort in St. Petersburg Beach, Fla.

**THE TIMES WE LIVE IN:** Jim Bonk, Camelot Music executive VP and CEO, began the convention by reminding attendees that while "we are all having a great time, a group of Americans are not home in the United States. You may have friends, family members, or customers who are [in the Mideast], and let's all pray for their safe and speedy return."

**BUSINESS BEFORE PLEASURE:** In his opening statement, Bonk told attendees that 20 Camelot employees were not at the convention because they were either in San Francisco gearing up to take over seven mall stores from Rainbow Music, or in Milwaukee preparing to open the company's first two stores in that market. "We should give a hand to the people who are putting Camelot business ahead of Camelot pleasure,"



**BMG, Ahead By A Lightyear.** BMG Distribution and Lightyear Records execs announce their new distribution deal. Lightyear, a new children's music label, was formed by film/TV/video production company Lightyear Entertainment, known for its multimedia series "Stories To Remember." Lightyear Records' first release will be five "Stories To Remember" titles. BMG also distributes children's music companies Discovery Music, Children's Music Group, and Windham Hill's Rabbit Ears Productions. Shown in back row, from left, are Tom McPartland, senior director, legal and business affairs, BMG Distribution; Howard Lieb, attorney, Lightyear Records; and Lou Tatulli, senior director label liaison, BMG Distribution. In the front row, from left, are Arne Holland, president, Lightyear Records; Peter Jones, president, BMG Distribution; and Joshua Greene, producer of "Stories To Remember."

he said.

**PLANT A SEED,** watch it grow: In 1975, Camelot operated 40 mall stores in 16 states, employed 450 people, and generated \$15 million in annual sales.

**THE NAME GAME:** The company is discontinuing its use of the Camelot Enterprises name and will now conduct all business under the Camelot Music banner.

**PUNTING THE CALENDAR:** If you're wondering about the timing of this year's Camelot meet—it's been no earlier than September the last few years—word is that president and founder Paul David, a pigskin fanatic, mandated that the event be held before the National Football League's regular season commenced. Furthermore, he proclaimed that it would have to start on a Saturday, rather than a Friday, so that he could attend a game by his beloved team in Massillon, Ohio.

**CAMELOT KNIGHTS:** Camelot took time out from the hard work and even harder play to acknowledge the accomplishments of its veteran employees. Twenty-five-year-service awards were presented to Joe Bressi,

senior VP; Frank Trace, buyer; and Pete Fostines, manager of the leased division. In addition, 15-year awards were presented to Lee Adams, district supervisor, based in Macon, Ga.; Tom Connor, district supervisor, based in Miami; John F. David, warehouse coordinator, based at the home office in N. Canton; Tony Field, district supervisor, based in Charlotte, N.C.; Mike Mason, area manager, based in Toledo, Ohio; Dennis Newland, district supervisor, based in San Francisco; Barry Shumaker, district supervisor, based in Lancaster, Pa.; and Steve Zimmerman, district supervisor, based in N. Canton. The company also presented 20 employees with five-year service awards.

In addition, Camelot recognized the accomplishments of founder David for his 35 years with the company. In a special, videotaped presentation, Paul Brown, the founder and famed coach of the Cleveland Browns, acknowledged that David himself had built a winning team with Camelot. Brown, now a managing partner for the Cincinnati Bengals, noted the similarities between his team and Camelot. They both are fundamentally sound on the basics, he said. "The important thing to both organizations

(Continued on page 46)

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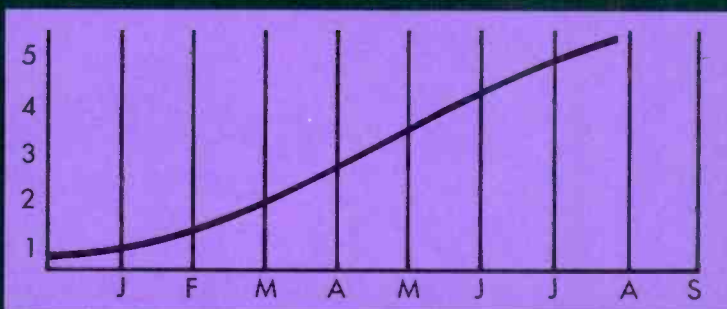
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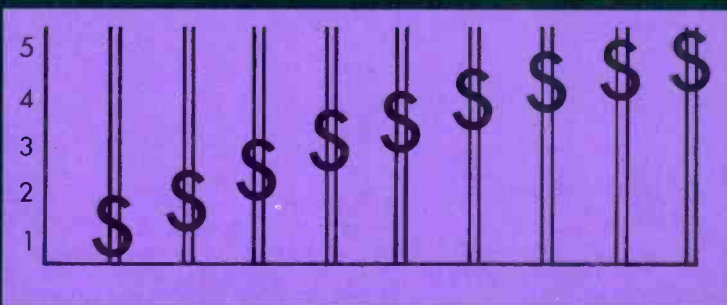


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Record Breaking Sales

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**Billboard**

**New Directory Puts Focus On Indie Record Shops**

■ BY DON FLUCKINGER

NEW YORK—Power Communications Group's new "Directory Of Record And CD Retailers," introduced last month, puts up-to-date information on about 1,000 independent record stores into the hands of consumers and retailers alike.

Although the \$14.95 reference source can help retailers locate specialty merchandise, it is primarily aimed at consumers, according to Power Communications co-owner Cindy Karvelas.

"The directory is for buyers and sellers of any kind of music, whether it's a casual listener looking for a

*'It is for buyers and sellers of any kind of music'*

certain song, or collectors looking to trade or buy records," she says.

To put the book together, the Wharton, N.J.-based company sent questionnaires to 4,000 stores. About 1,000 responded, becoming the entries in the directory. Major chains were not included, Karvelas says, because they can be found in any local phone directory. In addition, chain stores stock mostly current titles and are of little interest to collectors, she says.

Next year, Karvelas hopes to include advertising in the directory—20% of the retailers listed had expressed interest in taking out ads, but time constraints prohibited their inclusion.

Entries are broken down by music genre, recordings configurations, and whether stores carry used albums and important titles, among other information. The directory also lists store hours, mail-order services, and applicable credit cards.

Other sections organize configuration and genre by location. For instance, users can find not only all stores in Ohio, but separate lists breaking out all outlets in that state that stock 78 rpm records or sell used records.

Power Communications plans to market the book through the retailers listed in the directory and direct-mail promotions, with the help of radio advertising.

"We tested the concept among subscribers to Goldmine magazine, and their reaction was favorable," says directory author and Power Communications VP Keith Whelan. "About 70% said it would be better than their current sources of information, and 90% said they were interested in buying a copy."

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**ALBUM RELEASES**

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CA 4-26292

**CELINE DION**  
Unison  
CD Epic EK-46893  
CA ET-46893

**BOB DYLAN**  
Under The Red Sky  
CD Columbia CK-46794  
CA CT-46794  
LP C-46794

**FIREHOUSE**  
CD Epic EK-46186  
CA ET-46186

**GAMMA RAY**  
Heading For Tomorrow  
CD RCA 2253-2-R9  
CA 2253-4-R9  
LP 2253-1-R9

**HOUSE OF LORDS**  
Sahara  
CD RCA 2170-2-R9  
CA 2170-4-R9  
LP 2170-1-R9

**JAMES**  
Gold Mother  
CD PolyGram 846189-2  
CA 846189-4

**THE LILAC TIME**  
And Love For All  
CD PolyGram 846190-2  
CA 846190-4

**GEORGE MICHAEL**  
Listen Without Prejudice, Vol. 1  
CD Columbia CK-46898  
CA CT-46898  
LP C-46898

**THE POSIES**  
Dear 23  
CD DGC 2-24305  
CA 4-24305  
LP 1-24305

**RUSH**  
Chronicles  
CD PolyGram 838936-2  
CA 838936-4

**DAVE STEWART & THE SPIRITUAL COWBOYS**  
CD Arista ARCD-8628  
CA AC-8626  
LP AL-8626

**WARRANT**  
Cherry Pie  
CD Columbia CK-45487  
CA CT-45487  
LP C-45487

**NEIL YOUNG & CRAZY HORSE**  
Ragged Glory  
CD Reprise 2-26315  
CA 4-26315  
LP 1-26315

**BLACK**

**PEBBLES**  
Always  
CD MCA MCAD-10025  
CA MCAC-10025  
LP MCA-10025

**SIDE F-X**  
This Is A Journey  
CD Nastymix NMCD-70170-2  
CA IGU-70170-4  
LP NMR-70170-1

**TOO SHORT**  
Short's In The Doghouse  
CD Jive 1353-2-J9 (Clean); 1348-2-J9  
CA 1353-4-J9 (Clean); 1348-4-J9  
LP 1353-1-J9 (Clean); 1348-1-J9

**COUNTRY**

**HIGHWAY 101**  
Greatest Hits  
CD Warner Bros. 2-26253  
CA 4-26253

**KENNY ROGERS**  
Love Is Strange  
CD Reprise 2-26289  
CA 4-26289

**RANDY TRAVIS**  
Heroes & Friends  
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**GEORGE BENSON**  
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**FATBURGER**  
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**MARION MEADOWS**  
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CD Novus 3097-2-N9  
CA 3097-4-N9  
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**JOHN PATITUCCI**  
Sketchbook  
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CA 9617

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**DAVE WECKL**  
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CA 9619

**MARK WHITFIELD**  
The Marksman  
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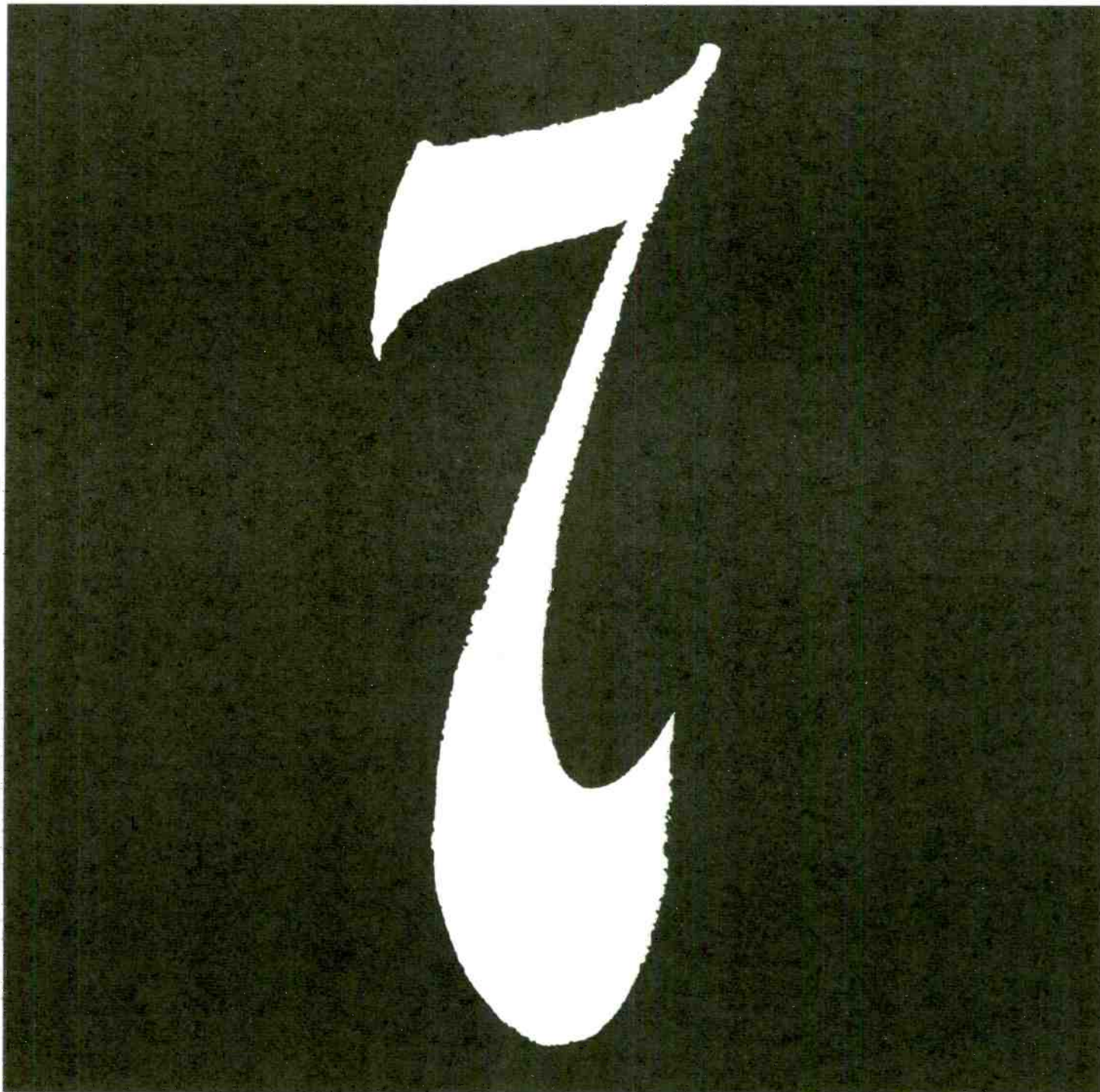
**ROBIN HARRIS**  
Bebe's Kids  
CD PolyGram 841960-2  
CA 841960-4  
LP 841960-1

**SOUNDTRACKS**

**VARIOUS ARTISTS**  
Twin Peaks, Original Soundtrack  
CD Warner Bros. 2-26316  
CA 4-26316

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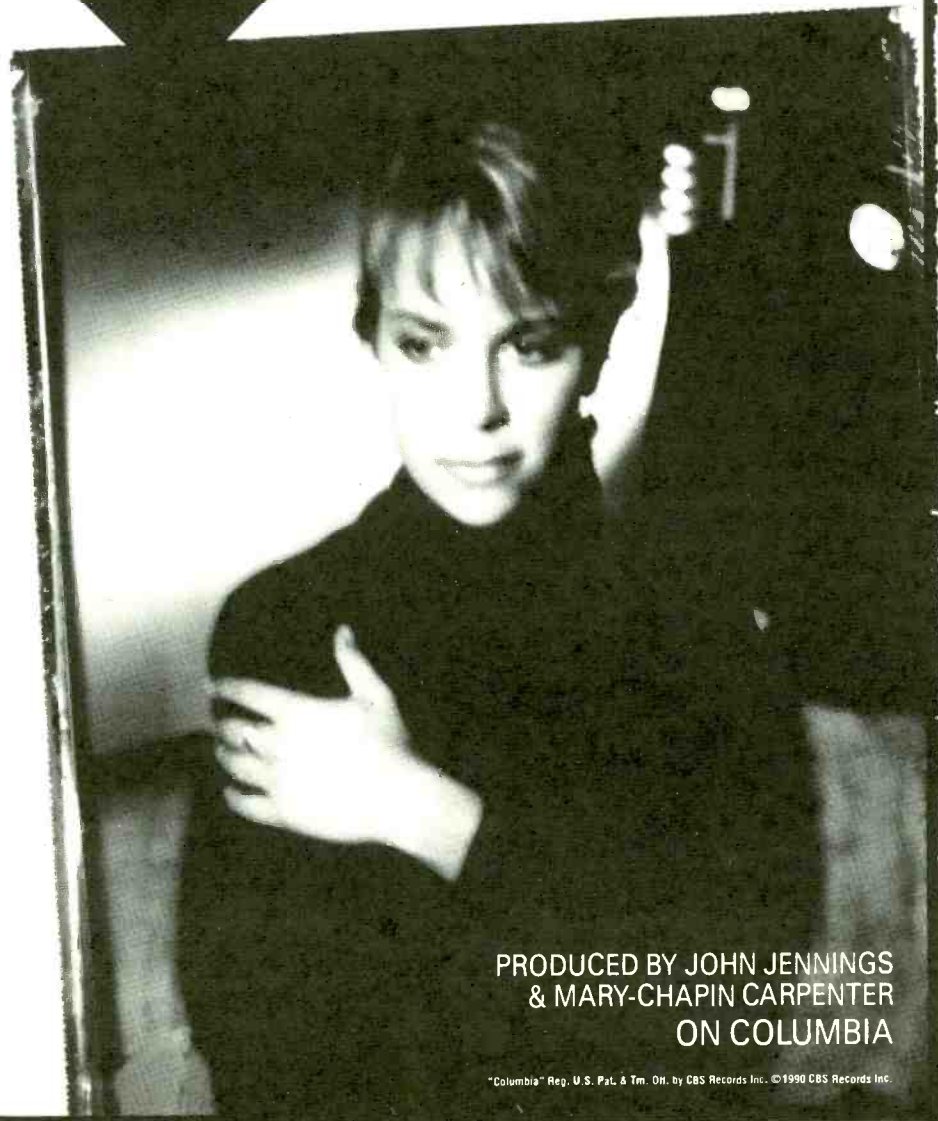
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## RETAIL

### Cover Designers See Challenges, Rewards In Demise Of Longbox

BY TRUDI MILLER

NEW YORK—With the future of the longbox uncertain, almost everyone has an opinion on what should replace it. For their part, album-cover designers want their 2 cents' worth heard on the issue, too.

Spencer Drate, who has designed packages for Lou Reed, Joan Jett, Bon Jovi, and Talking Heads, says that the jewel box should be thrown out along with the longbox, and the whole concept of CD packaging revamped. Roger Gorman, who heads up New York-based Reiner Design Consultants, says he is determined to keep album graphics interesting, no matter what size the medium takes.

After losing their prime visual display tool with the disappearance of vinyl albums, retailers recently softened their stance on preserving the longbox, which offers eye-catching graphics that are superior to the CD booklet and the cassette J-card.

Graphic designer Drate, however, believes that the elimination of the CD longbox will make CD designs more eye-catching, rather than less so. With smaller graphics, record companies will allow designers to create much more imaginative packages, he says.

The traditional CD setup is long overdue for change, Drate says. "You've got the longbox, the jewel box, the booklet, and the inlay card—it's piecemeal, it's not a whole design," he says.

Drate points to Brian Wilson's eponymous CD, designed by Warner Bros.' Jeri Heiden, as a better solution. Instead of a jewel box with booklet and inlay card, the CD came in a stiff cardboard foldout, much like that used on a double LP. Animal Logic's CD, designed by Tom Recchion, used a similar concept. For John Cale and Lou Reed, Heiden took it a step further, making their "Songs For Drella" case out of leather.

In those examples, "everything is designed from the front cover to the inlay to the back, and you have continuity," says Drate, who served as an alternate member of NARAS' packaging committee for the Grammys.

Drate says limited-edition and special promotional packages are the wave of the future. For the "Batman" CD, Heiden designed a shiny round "Bat-can" with the Batman logo engraved on top. Michelle Shocked's "Captain Swing" CD booklet, designed by PolyGram's Michael Bays, was covered in green astroturf.

Drate acknowledges that non-standard shapes and sizes would not work on retail shelves, but suggests they can be used in displays. Other packages, which keep the CD size but use unusual materials and foldouts, can make releases stand out and attract consumers—solving the problem of smaller graphics.

Although special packaging can be expensive, Drate says the elimination of the longbox and jewel box would decrease costs, and he suggests that record companies could put some of the savings toward cre-

ative packaging. Even if a certain package was more expensive, many people would still buy it for collectors' value, he argues. He says that Riuchi Sakamoto's intricate compartmentalized box for "Playing The Orchestra," Robert Plant's "Manic Nirvana" with special fold-out booklet, and the Rolling Stones' metal "Steel Wheels" box all sold well, although they cost more than regular CDs. "Record companies could run a certain amount of copies a special high-budget way, then do the rest on ordinary board," Drate suggests.

*'The CD is small so the design needs to be strong and simple'*

Meanwhile, Gorman, who won a Grammy for his unusual design of Rykodisc's "Sound + Vision" David Bowie boxed set, agrees that the shrinking size of music configurations calls for more creativity in design. But this does not apply only to the outside of the package, he says. "As vinyl is being lost, record companies are putting more money into the CD booklet," Gorman says. "You used to just have four-color booklets; now you often get a fifth color. The CD will fold out into a poster, or a really long accordion fold, so you have a lot of fun with the inside."

Gorman acknowledges that retailers mainly want to keep the longbox because it helps merchandising and theft-prevention efforts, while allowing them to maintain current fixtures. But, while he is opposed to the longbox, he adds that larger packaging allows him to maintain his creative edge.

For instance, for the Bowie project he designed a transparent LP-size box with a pale lavender outline of Bowie printed on it; beneath were four CDs, each bearing a different image of Bowie, and the inside of the box contained another picture of Bowie. "I wanted to do a very visual, simplistic package, with very little writing," says Gorman. "I thought, if I make it transparent, you could more easily see what format it is. Then, I thought I could use that transparency as the theme of the box: We had to show 10 years of Bowie, how he changed over the years, the chameleon thing. So we used the box to show that image, with multilayers."

One way of attracting attention with smaller graphics is to do something completely unexpected, he says. For example, the cover of "Empire," the new album by heavy metal band Queensryche, "has all the makings of a corporate report, with Swiss graphics, a Citibank/Chase feel, very stark," says Gorman. "We like to do things that push it in a strange direction and get it noticed."

As music configurations change, graphic design evolves with them, Gorman says. "People used to do the vinyl album cover and then ap-

(Continued on page 46)

# Restless Records Sells A Million; Stipe Steps Out

BY DEBORAH RUSSELL

THE NATIVES ARE GETTING Platinum: Folks at Culver City, Calif.-based Restless Records are celebrating a platinum sales milestone. During 1989, artists on Restless and its distributed labels sold more than 1 million LPs, cassettes, and CDs through the independently distributed division of the Enigma Entertainment Corp. Top sellers in 1989 include **They Might Be Giants**, **Slayer**, the **Dead Milkmen**, **Wire**, the **Sex Pistols**, and **Circus Of Power**.

"1990 looks just as promising," says VP/GM **Jim McCarthy**. Artists on the roster include **D.O.A.**, **Wrath**, **Flaming Lips**, **Terrance Simien & the Mallet Playboys**, and **7 Seconds**.



**R.E.M.** LEAD SINGER **Michael Stipe** is set to release an album for the **Texas Hotel** label, based in Los Angeles, sometime in late 1990 or early 1991. The album is not necessarily solo Stipe; it's a collaboration between the Athens, Ga., songwriter and several other musicians. Meanwhile, the **Rollins Band** has checked out of Texas Hotel upon completion of "Hard Volume," their fifth album (plus two spoken-word recordings) for the label. They're currently shopping for a new deal. In the interim, leader **Henry Rollins** and bass player **Andrew Weiss**, recording as **War Time**, are set to release their debut EP, "Fast Food For Thought," on **Chrysalis** later this month.

**WE CAN'T DO ANY WORSE** Dept.: **Howe Gelb**, leader of alternative indie band **Giant Sand**, and his partner, drummer **John Convertino**, recently created their own record label, **Amazing Black Sand** CD's and T's. Seems the California-based band is less than enchanted with the world of U.S. sales (or lack thereof) and distribution. Records they've released on **Enigma**, **What Goes On**, **Homestead**, and the U.K.'s **Demon** labels went "nowhere in America," says Gelb, and he and his mates want to know why. "We want to find out how many records you can sell and where the money really goes," Gelb says. "This could be enlightening to all bands everywhere."

Gelb and Convertino launched **Amazing Black Sand** with the sixth **Giant Sand** recording, "Swerve." The CD-only release features contributions by members of **Poi Dog Pondering**, the **Leaving Trains**, and **Blake Babies**, and will sell via mail order for \$12, plus \$1.50 for postage. Gelb also recently acquired the rights to early **Giant Sand** and **Band Of Blacky Ranchette** albums, which will supplement the **Amazing Black Sand** catalog. Call Big Julie: 619-228-0466.

**COLLEGE RADIO PLAYING** New Age Music? That's the goal

**Perfect Pitch Marketing** has set for "Waterstation," a **Tim Clément** release from Canadian label **Chacra Alternative Music Inc.** **Cowboy Junkie** pedal steel guitarist **Kim Deschamps** contributes to the Clément collection of exotic, electronic, and ethnic music, which the label hopes to see cross over traditional new age boundaries. One track, "Urantia," is a cross between the **Cocteau Twins** and **Peter Gabriel**, with bagpipes, no less. "It's really funky, out-there kind of stuff that will appeal to the college mar-

ket," says **Sue Brown**, owner of Berkeley, Calif.-based **Perfect Pitch**. She's representing **Chacra Alternative Music** to U.S. distributors. "Waterstation" is one of five summer releases that herald the Canadian label's foray into the U.S. marketplace. Contact Brown at 415-528-0860.

"**TIMBERWOLF IN THE TALL Pines**" is not just a catchy new age album title evoking wilderness themes. The record literally features the howls of the endangered

timberwolf species, and for every unit sold, a donation will be made to the **International Wolf Center** in Ely, Minn. **Brian Wright** produced the 50-minute release for **Rykodisc's Atmosphere Collection**. He traveled to the forests of the North Central U.S. and used state-of-the-art digital field audio equipment to record the sounds of crickets, bear cubs, loons, and coyotes against the varying soundscape of the region's timberwolves. It is estimated that fewer than 1,500 timberwolves exist  
*(Continued on next page)*

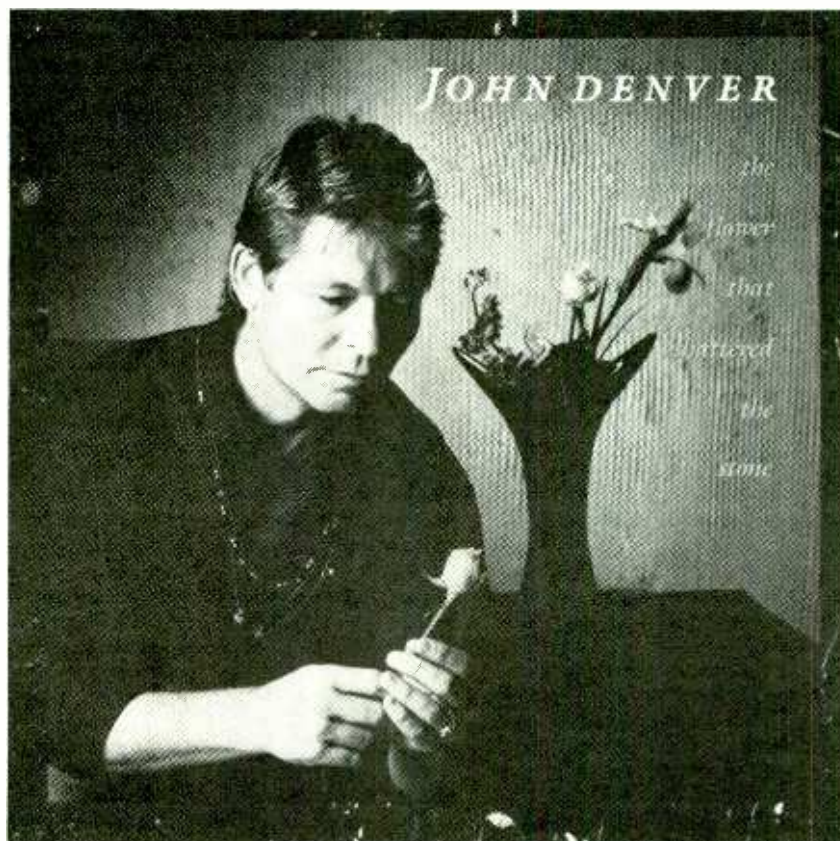


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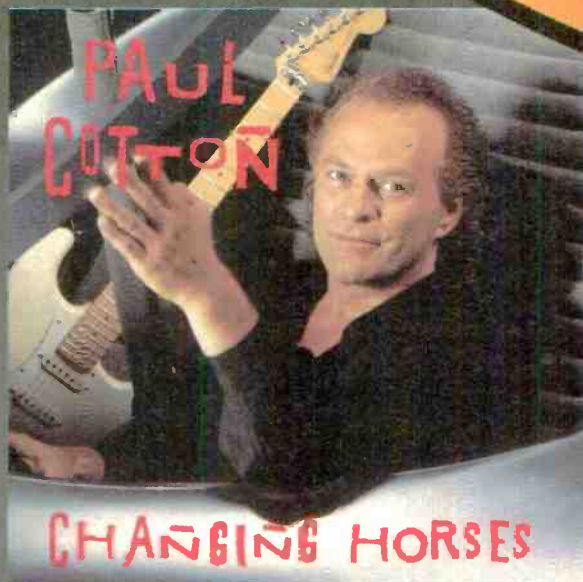
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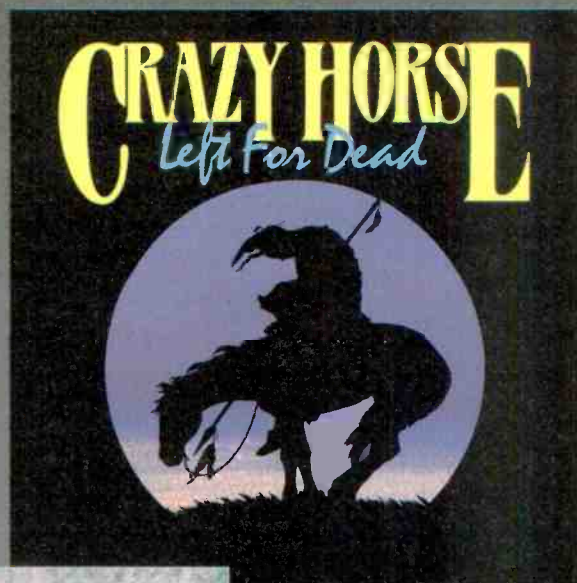
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## CONVENTION CAPSULES

(Continued from page 38)

is people," he added. During the course of the videotape, he pointed out that Camelot "won five of 11 Super Bowls," a reference to the number of times the chain has won "retailer of the year" from the National Assn. of Recording Merchandisers. After Brown's speech, the award was presented live by **Otto Graham**, the hall-of-fame quarterback who spearheaded many of Brown's teams. After presenting Davis with the award, Graham stuck around to tell a few football stories, much to the delight

of the audience.

**ALTHOUGH CAMELOT** continues to grow, the chain gave up \$20 million in business in the last fiscal year, when management decided not to continue its association with the Big Wheel discount department store, which switched from a leased department to having racked home entertainment software.

**THE REAL MIKE DUNGAN?** Last year there was some confusion on the

part of conventiongoers at Camelot's meet because there were two people named **Mike Dungan**—the chain's head video buyer and **Arista's** Minneapolis-based Midwest marketing manager—in attendance. This year, the confusion extended to the Tradewinds staff.

When Camelot's Mike Dungan showed up, he was startled when the check-in clerk told him he was responsible for his own room bill, rather than having it posted on Camelot's house account. Eventually, he had his way, with his bill being added to the company's master account. When he finally reached his room, he was pleasantly surprised that he had no roommate, as most Camelot attendees generally bunk two to a room at the convention. That night, both the

Camelot and the **Arista Dungans** ate at the same Tampa restaurant with different parties. But the confusion did not get hairy until later, when the **Arista Dungan** arrived back at Tradewinds, after the Camelot Dungan returned.

At 2:30 a.m., the **Arista Dungan** found himself without a room. Each time he tried to call the Camelot Dungan to reclaim his room, the latter—either because he was tired or crafty—hung up the phone on the label rep. At the direction of hotel management, the **Arista Dungan** bunked down in the room of jazz, classical, and new age buyer **Mike Tully**, who was supposed to be the Camelot Dungan's roommate. "I hope that doesn't

hurt our order on the next **Kenny G** record," the **Arista Dungan** quipped at breakfast. But later, during the **Arista** portion of the **BMG** presentation, he took a different tack when he demanded in mock rage, "Give me back my name, **Mike Dungan**, and my hotel room, too."

Although the two **Dungans** eventually sorted things out, with Camelot grudgingly surrendering the room to **Arista**, hotel personnel were so confused that at one point they thought there were three **Mike Dungans** at the hotel!

*Convention capsules were prepared by Ed Christman and Geoff Mayfield.*

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

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## ALBUM-COVER DESIGNERS

(Continued from page 42)

ply it to the CD or cassette," he says. The graphic often lost its impact when shrunk down to the size of a CD or cassette, he adds.

"Now, the CD is the preferential format, so we design more with the CD as the base; then we scale it down for the cassette and up for the vinyl album. But it doesn't just mean blowing it up. The CD is small, so the design needs to be strong and simple; with the album, we can afford to add a few more details and make it more complex, while keeping the same basic idea."

Vinyl may be disappearing in the U.S. but **Gorman** says he must keep the configuration in mind when designing album covers. "We've found that vinyl is still necessary for the international market," he says. "Whenever anyone says, 'We only need CD and cassette designs for this album,' three weeks later they say, 'Oh, by the way, we need the LP [design], too.'"

Currently, **Reiner**, which also designs T-shirts, tour books, posters, and other related merchandise, is branching out beyond rock bands into black music, rap, dance, and alternative acts. **Gorman** recently expanded his operation further by opening a Los Angeles office. He says he also hopes to move into film and other forms of entertainment.


## RETAIL TRACK

(Continued from page 44)

calendar crunch also led to an expense crunch on the part of vendors. With more and more retailers jumping into the convention act, the expense of supporting these conferences was hitting a max-out point, with all of those expenditures coming in one quarter. On top of that, the scheduling found sales folks on the road during a time frame when it would make sense for them to make their own fourth-quarter prepa-

rations.

The moves by Camelot and Western already loosen up a crowded stretch on the calendar, so while the 18-month schedule may disappoint store managers, the changes will bring smiles to the faces of those label types who hit the Convention Season circuit and those chain home-office staffers who have to coordinate these elaborate events.



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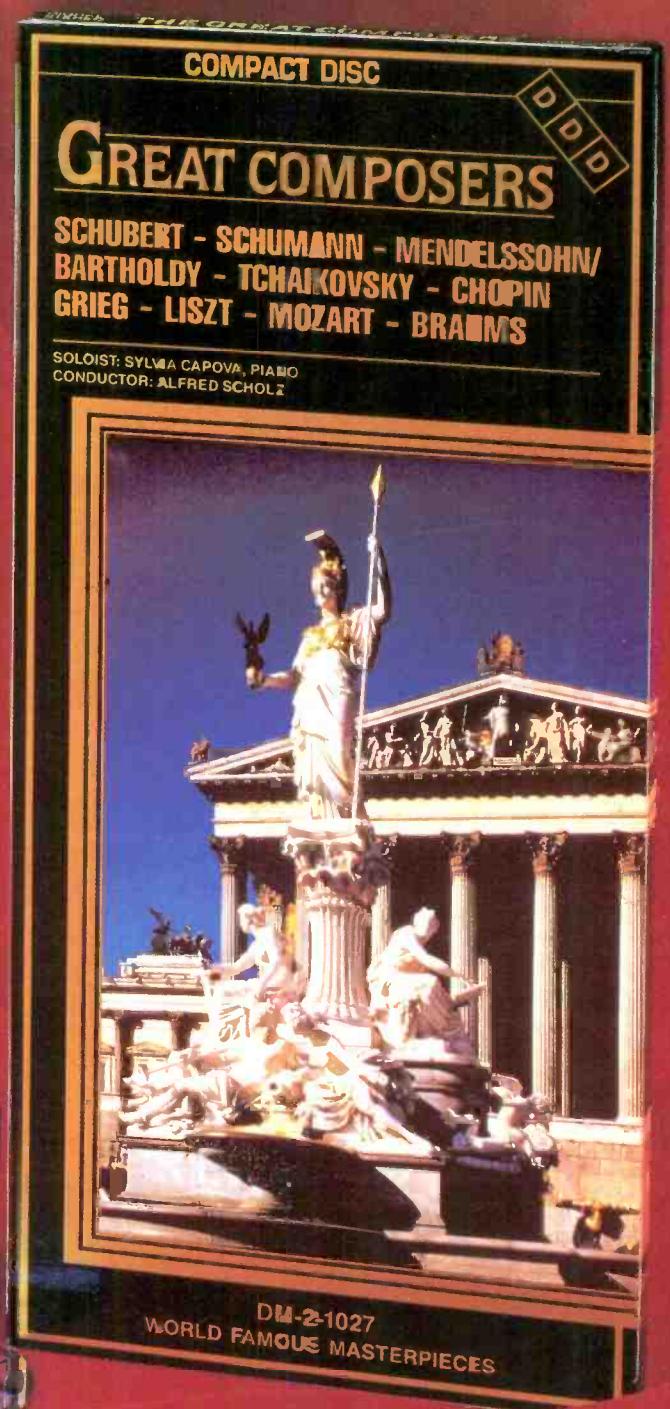


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New York—Alexander & Associates Inc., the New York-based market research and business planning firm, says it will co-sponsor its Third Annual International Conference on Interactive Entertainment, InterTainment '90, which will be held Oct. 29-31 at the Marriott Marquis Hotel here. NYNEX Corp., a worldwide provider of information products and services, plans to co-sponsor for the second consecutive year. Some 30 sessions are planned, as well as more than 100 speakers. Themed "Entering The Interactive Decade," seminars will cover such ar-

eas as home video, motion pictures, cable television, optical media, computer software, toys and games, publishing, advertising, theater, and "edutainment." More information can be obtained through conference director Sally E. Chin at 212-382-3929.

Meanwhile, the International Tape & Disc Assn. is organizing its third annual seminar on special-interest video, called "Finding Your Marketplace." The event is slated for Oct. 2-3 at Loews Santa Monica Beach Hotel, Santa Monica, Calif. More info. at 212-643-0620.

FOR WEEK ENDING SEPTEMBER 15, 1990

Billboard.

## TOP MUSIC VIDEOS™

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			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
			★★ NO. 1 ★★		
1	1	13	<b>STEP BY STEP</b> CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF 19.98
2	2	5	<b>PLEASE HAMMER DON'T HURT 'EM</b> Capitol Video C540001	M.C. Hammer	LF 19.98
3	10	3	<b>BANNED IN THE USA</b> Atlantic Records Inc. A*Vision Entertainment 50162	The 2 Live Crew	D 14.98
4	6	57	<b>HANGIN' TOUGH</b> ▲ <sup>21</sup> CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF 14.95
5	3	11	<b>THINGS THAT GO PUMP</b> Geffen Home Video 38172	Aerosmith	LF 16.98
6	5	41	<b>HANGIN' TOUGH LIVE</b> ▲ <sup>24</sup> CBS Music Video Enterprises 19V-49030	New Kids On The Block	C 19.98
7	4	5	<b>HULMERIST</b> Warner Reprise Video 38175	Morrissey	LF 19.98
8	<b>NEW</b>		<b>ELVIS: VOL. 1-CENTER STAGE</b> Buena Vista Home Video 1032	Elvis Presley	D 19.99
9	<b>NEW</b>		<b>ELVIS: VOL. 2-THE MAN AND THE MUSIC</b> Buena Vista Home Video 1033	Elvis Presley	D 19.99
10	7	19	<b>BARRY MANILOW: LIVE ON BROADWAY</b> ● Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C 19.98
11	11	7	<b>VIDEO EXPOSURE</b> Arista Records Inc. 6 West Home Video SW-5702	Expose	SF 16.98
12	9	9	<b>THE BOB MARLEY STORY</b> Island Visual Arts/Island Video 440 082 373-3	Bob Marley And The Wailers	D 19.95
13	8	3	<b>EVERY TRICK IN THE BOOK</b> CBS Music Video Enterprises 19V-49049	Cheap Trick	LF 19.98
14	12	13	<b>THE VALUE OF IGNORANCE</b> PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF 14.95
15	16	7	<b>SINGIN' &amp; SWINGIN'</b> CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.	LF 19.98
16	<b>NEW</b>		<b>PRIME TIME TV</b> CBS Music Video Enterprises 17V-49041	Basia	LF 17.98
17	15	35	<b>KENNY G LIVE</b> ▲ Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C 19.98
18	<b>NEW</b>		<b>BORN TO SING</b> Atlantic Records Inc. A*Vision Entertainment 50157	En Vogue	SF 14.98
19	19	110	<b>MOTLEY CRUE UNCENSORED</b> ▲ <sup>2</sup> Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	LF 19.98
20	18	5	<b>LIFESTYLES OF THE RAMONES</b> Warner Reprise Video 38178-3	The Ramones	LF 19.98
21	26	3	<b>CARLY IN CONCERT: MY ROMANCE</b> Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C 19.98
22	13	43	<b>STRAIGHT UP</b> ▲ <sup>3</sup> Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF 19.98
23	<b>NEW</b>		<b>IN THE HEART OF THE YOUNG</b> Atlantic Records Inc. A*Vision Entertainment 50156	Winger	SF 14.98
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25	<b>NEW</b>		<b>LONG TIME COMIN'</b> MPI Home Entertainment MP6070	Crosby, Stills & Nash	D 19.98
26	21	46	<b>DELICATE SOUND OF THUNDER</b> ▲ <sup>3</sup> CBS Music Video Enterprises 24V-49019	Pink Floyd	C 24.98
27	14	45	<b>JANET JACKSON'S RHYTHM NATION 1814</b> ▲ <sup>4</sup> A&M Records Inc. A&M Video 61900	Janet Jackson	SF 24.98
28	30	13	<b>WE TWO ARE ONE TOO: THE HOME VIDEO</b> Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF 16.98
29	25	19	<b>POSITIVE MENTAL OCTOPUS</b> EMI Home Video 1614	Red Hot Chili Peppers	SF 14.98
30	17	29	<b>25X5: CONT. ADVENT. OF ROLLING STONES</b> ▲ <sup>2</sup> CBS Video Ent. 19V-49027	Rolling Stones	D 19.98

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# Billboard® Home Video

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## Slow-Starting European Laser Market Is Getting A Nudge

BY WILLEM HOOS

AMSTERDAM—A shortage of repertoire and a language barrier are two reasons for the laserdisk's slow progress in Europe. This emerged from the first press conference, Aug. 22, held by the European Laserdisk Assn. (ELDA) on the eve of the 26th Firato international consumer electronics fair and hosted by ELDA chairman Patrick de Tourris.

Two years after the introduction of the laserdisk system, there is little software available in Europe, with the exception of France, and consequently minimal market impact. Market research has revealed that Europeans, in common with Americans and Japanese, are interested in laserdisk mainly as a vehicle for movies.

This has bred the theory that, if the film and video companies support the system and supply sufficient software of the right caliber, the laserdisk sector will expand and sales of hardware will be stimulated.

Consequently, ELDA is happy that Warner Home Video and RCA/Columbia Pictures Home Video are already members of the association and attended the press conference in the persons of WHV Europe business development VP Graham Williams from England and Belgian Flip Struyven, managing director of the Benelux division of RCA/Columbia.

Both companies announced they were becoming major players in the European laserdisk market this year. WHV and RCA/Columbia will be releasing new titles on laserdisk day-and-date with the initial videocassette releases.

WHV is targeting French-speaking and German-speaking territories and the Benelux countries for releases this year, followed by the U.K., Spain, Italy, and other major European markets in 1991. RCA/Columbia's laserdisk thrust this year will be launches in the Benelux and France and boosting its already-established program in West Germany.

Both companies will participate in local committees being set up by ELDA linked with the various language territories. This year, the association will concentrate on French-, German-, and Dutch-speaking areas. Committees for the U.K., Italy, and Spain will follow next year.

Each committee will deal with specific issues affecting its territory, including release policies, dubbing or subtitling where necessary, distribution, and campaigns, with software and hardware members working in unison. "It's the only way to create a breakthrough for the laserdisk system," says ELDA general secretary

Robert van Eck.

The language problem is underlined by the fact that there are more than 20 spoken in Europe, whereas in Japan and the U.S. there is no problem. Movies in West Germany and France are mostly dubbed, while subtitles are used in the Netherlands and the Dutch-speaking area of Belgium.

In France, laserdisk has made good progress because of the wider availability of movie titles. Most existing European laserdisk catalogs, by contrast, are dominated by music. For instance, the PolyGram repertoire now has about 250 music titles but fewer than 20 movies.

RCA/Columbia's simultaneous laserdisk/videocassette releases will include "Look Who's Talking," scheduled for West Germany in November, and, for Dutch-speaking territories at that time, "My Stepmother Is An Alien," "Red Heat," "Body Double," "Hannah And Her Sisters," "Karate Kid II," and "La Bamba." RCA/Columbia timed three releases for Dutch-speaking markets to coincide with the Firato event. They are "Robocop," "Carebears II," and "Ghostbusters."

WHV states its intention of supplying hit movies at "an impulse price point" to consumers to enable them to build a library of film titles in their own homes. In addition to new titles and current hits, such as "Batman" and "Rain Man," WHV plans to release on laserdisk on an ongoing basis major titles from its back catalog, such as the James Bond, "Superman" and "Rocky" series.

## P'mount Gives B-Title Program An 'A' Early Returns For 'Shelf Help' Are Positive

BY JIM McCULLAUGH

LOS ANGELES—Although Paramount Home Video will not get a clear picture of how successful its new Shelf Help program will be until orders close on two initial titles this Tuesday (11)—and two additional titles on Oct. 2—the studio is projecting a definite uptick in sales based upon trade response thus far.

"We're probably running 15%-20% higher than what we normally

would be at this point," says Jack Kanne, VP of sales for Paramount Home Video.

Shelf Help, announced during Paramount's recent national sales conclave prior to the Video Software Dealers Assn. convention, is a novel strategy to rekindle retailer interest in secondary titles. The studio is allowing dealers to pay for select B titles in four equal payments over a five-month installment purchase period (Billboard, July 21).

"Most of the distributors are now up and running with the program," says Kanne, who acknowledges that there was an "administrative" component of the program that needed to be worked out.

A key to the program, he says, was "distributors tweaking their computer programs in order to be able to offer it. Most of them have done that now. That's positive news. When we first announced the program, a number of distributors had to figure out exactly how to offer it to retailers. Distributors may have underestimated how long it would take to reconfigure their computers in order to be able to invoice two to three to four times on a particular title. But most of them have been able to work that out now."

The program is available through participating PHV distributors with the terms and conditions of the program varying slightly depending on the individual wholesaler.

Among participating Shelf Help wholesalers are Artec, Best Video, Commtron, East Texas Distributing, Ingram, M.S. Distributing, Major Video Concepts, Sound Disk-Tributors, Video Products Distributors, Video Trend, Wax-Works/VideoWorks, and ZBS Industries.

"In fact," continues Kanne, "some distributors are even attempting now to expand the program by lobbying other B-title suppliers to jump on board so they can include them in a broader base program."

The first two titles in the PHV program are "Crash & Burn" and "Satan's Princess." The order cutoff date is Tuesday (11). The second group of titles consists of "Vice Academy 2" and "Snow Kill," with an order cutoff date of Oct. 2.

"Retailers have been frustrated about B titles," says Kanne, "mainly because they don't understand the process. Many focus on the issue of how can the studio charge the same price for a B title as an A title. But it's a matter of the economics of acquiring and marketing those films relative to the numbers you do sell."

Echoing other suppliers, Kanne says the B market has slowed during the last year, while many manufacturers have been searching for possible remedies.

"From the retailers' perspective," says Kanne, "cash flow has a lot to do with it. The business is seasonal, the business has matured, and some of the recent studies indicate the consumer is renting a little less."

(Continued on page 51)



**Arist-ing Video.** Arista recording act Expose stopped by a Blockbuster Video outlet in New York to promote its new longform, "Video Exposure." Shown seated, from left, are band members Ann Curless, Gioa Carmen and child, and Jeanette Jurado. Standing, from left, are George Hess, director dance promotion, Arista; Dave Santaniello, national manager of marketing and video sales, Arista; Greg Kramer, product manager, Blockbuster; Jordan Katz, regional marketing manager, Arista; Cindy Smith, marketing manager, Blockbuster; Ernie Canadeo, EGC Media; and Mitch Mallon, Star Distributing sales rep.

## Direct-Mail Tips Touted At Seminar

LAS VEGAS—Direct mail can be a useful—and profitable—'90s marketing technique for the video software dealer if done effectively.

Video retailers got both an earful and an eye-ful of suggestions about this specialized form of selling at a "Using Direct Mail Effectively" seminar during the Video Software Dealers Assn. convention, held here Aug. 5-9. Gary Beals, who heads his own Beals Advertising & Public Relations Agency in San Diego, was the session leader.

Among the types of direct-mail offers video retailers can make to customers, according to Beals, are the following:

• **Free Gift.** Example: "A double

feature is on us this week if you come in before 6 p.m." Beals pointed out that the gift can be for just an inquiry or for a major purchase or commitment. "An offer of something free is almost certain to increase response to your advertising message," Beals said. "Usually a gift offer will pull better than a discount offer. There are no rigid formulas of gift value related to the percentage of selling price. Your net profit is your best guide."

• **Free Trial.** Example: "Popcorn is on us this Tuesday evening." "This may be the first choice of direct-mail marketers over the years," Beals said. "This is a powerful incentive to get prospects turned into customers. The fear of being stuck with a bad product is relieved by a free trial offer."

• **Your Choice.** Example: "Any of our 12 new movies is yours for

just..." "Tell your prospects about a few of your new products in your mailing or ads," Beals said. "Do this carefully. Too many choices causes indecision to set in. When the prospects can't decide, they do nothing at all."

• **Limited-Time Offer.** Example: "Save a dollar a movie before Saturday." "When you want action from someone, give them a deadline," Beals said. "A limited-time offer says your products and services are special. A specific date works better than a time period."

• **Short-Term Introductory Offer.** Example: "Ten top movies for just \$20." "Related to the limited-time offer, the short-term offer gives someone time to try out your product," Beals said. "The goal here is to break down human inertia and create new habit patterns."

(Continued on page 51)

VSDA  
REPORT



**B-TITLE PROGRAM***(Continued from page 49)*

Overall business is a little flat. Thus, cash flow becomes a big concern to dealers. And theatrical has been very strong with lots of great A titles out there.

"But retailers need to step back and evaluate everything. If, in fact, there is a recession, for example, home video remains a strong form of reasonably priced entertainment so it's in the best interest of retailers to have a broad selection of titles. We're trying to give them that opportunity."

Some other suppliers have lowered prices of B titles to \$59.95—a strategy Paramount decided not to take.

"Lowering the price doesn't necessarily mean it's a bad movie," he says, acknowledging that there is a perception in the trade that lowering the price of a movie creates the impression among some dealers that a movie is subpar.

"But I think that perception is changing," he says. "The real problem is that it's very difficult to go to \$59.95 because if you do that, retailers are not buying more copies. There's no proof that dealers will buy more copies if you lower the price. There's more evidence that they don't. If you could make the same money at \$59.95 that you could at \$79.95, we would do it. Cash flow seems to be the real heart of the problem, not the price of the movie. That's why Shelf Help can be beneficial. If this approach works, suppliers don't have to lower prices."

Kanne adds that Paramount will also support the Shelf Help titles with trade magazine and distributor mailer ads, point-of-purchase material, and posters.

If the studio achieves an increase in unit sales, Kanne adds, then "we will take a serious look at expanding the program. Right now we are very encouraged."

**DIRECT MAIL***(Continued from page 49)*

• **Money-Back Guarantee.** Example: "Every movie is a great movie or your money back." "Playing up a guarantee of satisfaction has worked well for Sears for more than 80 years," Beals said. "Unless someone is really unhappy with the product, it is unlikely that it will be sent back."

• **Sample Offer.** According to Beals: "The purpose of a free or discounted sample offer to get your product into the hands of new customers. The product has to be good enough to sell itself from there. The clever words of advertising are overpowered by a pleasing product."

• **Discount Offer.** According to Beals: "Everybody loves a deal. You can offer a discount for paying cash, or a discount for buying in quantity or for an extended time. You can provide refund certificates as a delayed discount. If you offer a sale using a discount, give people a reason why: inventory reduction, preholiday or postholiday, etc."

• **Free Information.** According to Beals: "Its main value is to produce inquiries rather than orders."

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Compiled from a national sample of retail store sales reports.

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1	1	18	NBA AWESOME ENDINGS CBS-Fox Video 2422		14.98
2	2	8	ALL NEW CRAZING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423		14.98
3	3	64	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173		14.98
4	7	58	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229		14.95
5	4	36	BASEBALL FUNNIES SunStar Eye Inc.		19.95
6	6	114	CHARLIE CHAU: THE ART OF HITTING '900 Be 2 Film & Video Corp.		19.95
7	16	127	DRIF 98 GOLF J2 Communications J2 0009		18.98
8	RE-ENTRY		NBA SUPERSTARS CBS-Fox Video 2288		
RE-ENTRY			THE APL NEW HOT SO-GREAT MOMENTS IN SPORTS		

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## SECOND FEATURES

(Continued from page 50)

a serious piece of work that fright fans will love. First-time director John MacNaughton has created a new kind of horror film, one devoid of cinematic trickery or cheap shocks. The film breaks new ground in naturalism, and there isn't a single second that doesn't ring true. The key is the performances, which are all stupendous and totally believable. The videotapes are particularly horrifying, though they are much less graphic and bloody than any of the "Friday The 13th" horror shows. Yet children can see Jason gouge out eyeballs at their local cineplex, while this received an X rating, which kept it out of many theaters. The Motion Picture Assn. of America seems to be doing its best to destroy its own credibility with this monumentally idiotic decision. It's being released unrated, uncut, and uncensored. Rent it with "The Shining."

● **"Saddam Hussein, Defying The World," Strand VCI.**

Though the situation in the Mideast has calmed down in recent days, that shouldn't dampen people's interest in this fascinating look at the history of another kind of madman. This could have been called "Saddam: Portrait Of A Serial Killer." Even considering the massive media coverage Hussein has received in the past month, this tape is full of incredible rare footage that documents his rise to power, along with recent amateur videotapes of the invasion of Kuwait. It gives an excellent historical perspective to today's headlines. Reading in the papers that he has committed genocide against his own people, and actually seeing piles of Kurdish dead are two different things. This is a powerful piece of propaganda. Rent it with "Triumph Of The Spirit."

● **"Mortal Passions" (1990), CBS/Fox Video, prebooks Tuesday (11).**

A surprisingly complex and appealing psychological thriller that seethes with sexual tension. Krista Erickson ("Little Darlings") plays a woman who is as wicked as she is beautiful. She plots with her lover to kill her husband, Zach Galligan ("Gremlins"), but things go awry when his brother shows up. The plot eventually twists its way through numerous levels of deceit. Director Andrew Lane ("Night Of The Comet") has made a film that's sexy, engrossing, and totally unpredictable. Rent it with "Double Indemnity."

● **"Industrial Symphony No. 1—The Dream Of The Broken Hearted," Warner/Reprise Home Video.**

A midjet saws a log and air-raid sirens scream while searchlights focus on singer Julee Cruise, who floats across the stage like Glinda the Witch. This is just one surreal image in this bizarre video of a performance piece from The Brooklyn Academy of Music Opera House that was written by David Lynch ("Twin Peaks") and Angelo Badalamenti ("Twin Peaks"). It seems to be an examination of the breakup of a relationship, but only in the most obscure way imaginable. It's a complexly staged art extravaganza, featuring hundreds of floating babies, Vegas showgirls, power lines, and pyrotechnics. The songs

(Continued on page 58)

"...A zany test drive with Robin at his funniest in a hilarious comedy."

Pat Collins, WWOR-TV

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Gary Franklin, KABC-TV



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## Chicago Firm Adds New Service Facet Via 'Rent By Mail'

■ BY TRUDI MILLER

NEW YORK—Chicago-based Facets Video, which specializes in hard-to-find foreign and independent American films, has expanded its customer base with a unique Rent-By-Mail service.

Customers pay \$20 for a basic membership, which includes two free rentals, or \$100 for a Critics' Membership, which includes 12 free rentals. Subsequent rentals are \$10 per tape, and include the cost of shipping the tape via UPS from Facets to the customer (the customer must pay the cost of shipping it back, however).

Tapes generally arrive within three days, says Margaret Blonder, assistant to the director at Facets. Members are allowed to keep the tape for three days after receiving it; Facets checks the postmark to ensure the film was sent back within the allotted time. Members must have a credit card and live in the continental U.S.

Currently, Facets has about 15,000 customers, of which 6,000 are Rent-By-Mail members, says Blonder. About a third of the rental customers have Critics' Memberships, she says, adding that the company gets about 100-125 rentals a week.

The Rent-By-Mail service was started on a small scale about three years ago, says Blonder, but has only recently been aggressively publicized and the collection of films expanded. This month, Facets will update its 240-page catalog, adding approximately 2,000 films to bring the total number of titles to about 12,000, says Blonder.

The catalog is divided into categories: International Cinema (including works by Ingmar Bergman and Federico Fellini, as well as lesser-known directors), American Cinema (works by Frank Capra, Woody Allen, Charlie Chaplin, and Orson Welles, among others), Independent American Cinema (with subdivisions like "Animation," "Cult Movies," "Science Fiction Films," and "Elvis Presley Movies"), and Fine Arts (including opera, theater, music, dance, instructional tapes, and travel, among other subjects). The International category includes many Eastern European films that were held back by censors until recent political changes allowed them to be released.

The most popular films in the catalog are "mostly harder-to-find foreign films that people can't get—a lot of German, Russian, Eastern European films," says Blonder. "One of the most popular is 'Pixote,' a Brazilian film that's out of print. We have two copies of it, and there's a waiting list for it three pages long.

"We also have a lot of demand for cult movies, Russ Meyer films," she adds.

ROBIN WILLIAMS

TIM ROBBINS

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**Paul & The Boys.** After NRBQ missed Paul McCartney's concert in Boston, due to commitments for filming an upcoming TV special with Jools Holland, McCartney flew the Virgin Records quartet to Chicago for his final U.S. tour stop. Gathering at the tour-closing party, from left, are Skeeter Davis, wife of NRBQ bassist Joey Sampsinato; Linda McCartney; NRBQ's Tom Ardolino, Terry Adams, and Sampsinato; Paul McCartney; and NRBQ's Al Anderson. NRBQ is booked this month to open a series of amphitheater dates for Bonnie Raitt, beginning Friday (14) at the Day Amphitheater in Salem, Ore. The ex-Beatle, meanwhile, staged a closed party with the Crickets Sept. 4 at the Lone Star Roadhouse in New York to mark the Sept. 7 birthday of Buddy Holly. McCartney owns rights to the Holly song catalog. (Photo: Jack Reich)

# Talent

## IN THIS SECTION

Talent Rises From Down Under On rooArt  
 NMPA's Robinson On Soviet Publishing  
 Lineup Set For Rock In Rio II  
 Beyond Mother Love Bone's Loss

## Cajun/Zydeco Enters Music Mainstream Labels Are Eager To Capture La. Sound

■ BY JIM BESSMAN

NEW YORK—Louisiana Cajun music, and its R&B-laced cousin, zydeco, are at a crest in terms of record company interest.

Cajun/zydeco stylists Zachary Richard, Buckwheat Zydeco, and Rockin' Dopsie are some of the Louisiana artists with albums recently issued or forthcoming on national labels. C.J. Chenier has signed with

Slash, with a major-label disk, "Hot Rod," due in October.

Traditional Cajun fiddler Michael Doucet has recent and upcoming product on Rounder with his band Beausoleil, and on Louisiana's landmark Cajun label, Swallow, and the stellar ethnic label Arhoolie with the Savoy-Doucet Band.

Country Music Foundation Records, meanwhile, has quickly surpassed its sales projections for its vintage "Le Gran Manou: A Cajun Music Anthology," comprising historic Victor and Bluebird recordings from 1928-41.

"It seems like every company is interested in Cajun and zydeco acts," says Richard, whose new "Women In The Room" A&M debut continues his evolution as an original Cajun singer/songwriter.

"Record companies are very conservative," he says, "so something must be happening out there."

Just exactly *what* is hard to say, however, primarily because the isolated Cajun culture has heretofore been foreign to the mainstream mar-

ket.

"It's almost like we have to explain who we are before people get it," Richard continues.

Cajun and zydeco music, he adds, is about "feeling" and "dancing"—words that enthusiasts and professionals use regularly.

"Joyful dance music, cheerful music, from a culture that is feisty but not threatening," says Arhoolie chief Chris Strachwitz.

"Lively, non-artificial-sounding—there's nothing like it in the world," adds Swallow's owner, Floyd Soileau.

"Good stuff. Fun-time stuff. Not musical perfection but roughness, with so much feel it grabs people out of left field," he says.

Soileau, whose Flat Town Music Co. has been manufacturing, distributing, and retailing Cajun and zydeco since 1957, draws this distinction between the two:

"Both are traditional styles of folk music. Cajun is usually more 'white' [derived], while zydeco is Creole or black [derived] interpretations of old

(Continued on page 63)

## A Blues For Stevie Ray Vaughan: Mourning The Man, Celebrating The Music He Made

This week's Beat is written by associate editor Chris Morris in Los Angeles.

**BLUES FOR STEVIE RAY:** The King King is a comfortable dive at the corner of LaBrea and Sixth in Los Angeles. Every Monday for more than a year, a group of local musicians—most of them members of other working bands—has thrown a blues show/jam session there under the name the **Blue Shadows**.

Most Mondays, the Blue Shadows' gig is a crowded affair, and a casually happy one. But the atmosphere there took a somber turn Monday, Aug. 27. Early that morning, the blues had lost one of its own, when **Stevie Ray Vaughan** was killed in a helicopter crash in East Troy, Wis., along with CAA agent **Bobby Brooks**, two members of **Eric Clapton's** crew, and the 'copter pilot (Billboard, Sept. 8).

On the 27th, the King King's walls were draped with posters, made that day by the Blue Shadows' bassist, bidding farewell to the guitarist. The clientele, which ranged that night from hardcore Vaughan fans to transplanted Texans who knew him personally, embraced and exchanged condolences. One woman, a local performer who, like Vaughan, honed her skills in the Lone Star State's clubs, broke down and cried in midconversation; another local singer, a friend of Vaughan's, said, "I just haven't been able to cry yet."

The Blue Shadows dedicated the evening to Vaughan's memory, resulting in some emotional performances. But the evening's high point, and the most deeply felt tribute to Vaughan, may have come at the night's outset, when the Blue Shadows essayed "Last Night," a song written by harmonica master **Little Walter Jacobs** in 1954. Little Walter wrote the tune in memory of **Henry Strong**, another Chicago harp virtuoso who was murdered that year, but the lyrics had a woeful pertinence:

*Last night, I lost the best friend I ever had  
 Well, he's gone and left me, made me feel so sad ...*

**MERE DAYS** after the accident that took Vaughan's life, people seem dazed and disbelieving. Among the members of the blues community—and blues lovers are certainly a nationwide family—the shock of his death is still being shaken off.

In the short space of 35 years, Vaughan had established a musical reputation among blues players that threatened to eclipse that of his older brother, **Jimmie Vaughan**, who established himself as a formidable

player with the **Fabulous Thunderbirds** long before Stevie Ray made his recording debut. The younger Vaughan was an admired and feared prodigy while still a teenager in the clubs of Austin, Texas, which may boast the most competitive blues scene in the country. Even before he stepped out on his own, he came to the attention of the **Rolling Stones**, who auditioned him in 1982, and **David Bowie**, who introduced Vaughan to the public with the guitarist's slashing solo on "Let's Dance" in '83.

But Stevie Ray had his own music to make: He brushed back Bowie's offer to join his touring band, and, under the guidance of that keen-eared producer and talent scout, the late **John Hammond**, he crafted a startling 1983 solo debut, "Texas Flood."

On that album and the Epic releases that followed, Vaughan created a personal guitar style that amalgamated the sound of his pre-eminent influence, **Jimi Hendrix**, with the attack of such masters as **Buddy Guy**, **Albert King**, **B.B. King**, **Lonnie Mack**, **Otis Rush**, and **T-Bone Walker**.

Vaughan was a player of stunning fluency and a singer of earthy soulfulness, but one senses that he was only beginning to tap the full range of his abilities. In the late '80s, he courageously triumphed over debilitating addictions to drugs and alcohol; his first studio album after his return, last year's Grammy-winning "In Step," gave us a musician with a longer reach and an even deeper sympathy for the blues. The feeling that his still-growing musical sensibility had not yet produced its greatest fruits makes Vaughan's death all the more appalling.

**LIKE MANY OF HIS FANS**, I never met Stevie Ray Vaughan personally—I was only privileged to be thrilled by a number of his live shows. The first and most striking I witnessed was his live debut at the Palace in Hollywood around 1984. The last was only months ago, when he joined **Irma Thomas**, **Dr. John**, **John Mayall**, and other formidable blues folk at a preview of the Benson & Hedges Blues Fest at the L.A. China Club. He stepped on stage, plugged in, played two numbers, and leveled the place.

In the face of such a crushing loss, there is little one can do except mourn. And listen to the blues. For the blues is a music of sadness, farewell, and redemption—and a music that Stevie Ray Vaughan played with eloquence, vision, and great passion. So let's celebrate Stevie Ray and his blues, for, as some sage said so truthfully long ago, the blues never die.



## Paul Young Returns To Roots With Help From 'Other Voices'

■ BY MELINDA NEWMAN

NEW YORK—"America and I are made for each other; it just hasn't clicked yet."

British singer Paul Young might just have a point. The artist, whose fourth album was released by Columbia in July, has had his greatest successes in covering tunes made famous by American R&B hit makers, such as Marvin Gaye's "Wherever I Lay My Hat" or his current single, the Chi-Lites' "Oh Girl," which has cracked the top 20 on the Hot 100 Singles chart and the top five on the Hot Adult Contemporary chart.

"The thing is, all my influences are American. Maybe the listeners just don't even notice it," he says.

They certainly noticed with Young's 1985 R&B-drenched gold al-

bum, "The Secret Of Association," which featured the No. 1 hit "Everytime You Go Away," written by fellow blue-eyed soulster Daryl Hall.

However, his next album, the rock-oriented "Between Two Fires," was "comparatively a flop," according to Young. So after taking time off to marry and have a daughter (named Levi, after Levi Stubbs), he decided to return to his R&B roots with "Other Voices."

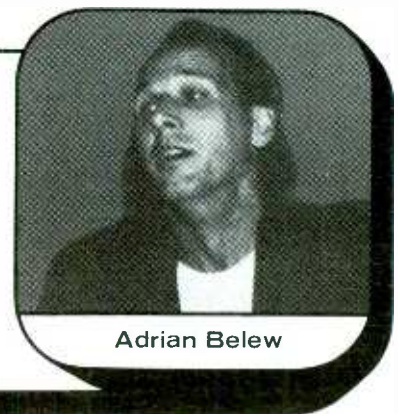
"It didn't really bug me about the third album not selling, because I went away from those R&B roots and made a rockier album because I had this continual problem of changing styles. I made the third album with one direction in mind and it didn't seem to help at all. So I just said I'm going back to making al-

(Continued on page 70)

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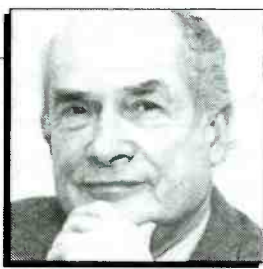
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Adrian Belew

# Classical KEEPING SCORE



by Is Horowitz

IT'S BEEN A HALF-CENTURY since the Berlin Philharmonic has appeared on the Teldec label, or more accurately Telefunken, Teldec's predecessor imprint. But that association will now be resumed, those attending the Teldec conference in Salzburg, Austria, last month were told.

Among the Berlin projects planned are recordings of the last eight Mozart piano concertos featuring Daniel Barenboim as both soloist and conductor. The set will also be videotaped, for distribution beginning next spring. The label, which already has a Bruckner symphony cycle with Inbal and the Frankfurt Radio Symphony, will be recording the cycle again with the Berlin and Barenboim.

Lots more Teldec recordings are planned, conferees were told. Among them are works of Ravel to be performed by Christoph von Dohnanyi and the Cleveland Orchestra, and the complete Beethoven piano concertos recorded by Martha Argerich and the Chamber Orchestra of Europe under Nikolaus Harnoncourt.

Other Harnoncourt futures for Teldec, these with the Royal Concertgebouw, include Haydn's "London" symphonies, a Schubert symphony cycle, and Mozart's "The Marriage of Figaro," featuring baritone Thomas Hampson. Other vocal projects include a set of Strauss songs by Edita Gruberova. And Kiri Te Kanawa, Rene Kollo, and Waltraud Meier are to be heard in excerpts from "Tannhauser," a performance that will also serve as a soundtrack for a new film by Istvan Szabo.

Also due before Teldec microphones is the Duo Pekinel in Mozart piano music for four hands, and Tchaikovsky Competition winner Boris Beresovsky in Rachmaninoff's Piano Concerto No. 3. And among new artist

signings is an agreement with Russian violinist Maxim Vengerov.

**BACK ON TRACK:** There haven't been any new Lyrita releases for a couple of years, and the available pool of imported LPs command increasingly high prices when any can be found. But releases will resume in November, we are told, and this time around they'll be on CD for the first time.

The owner/producer of the U.K. label, Richard Ittes, promises six titles in the first release, all but one of them new titles. Among the new entries is a recording of Malcolm Arnold's Symphony No. 4 with the composer conducting the London Philharmonic. The catalog item is a program of English, Irish, and Cornish dances, also con-

## News from the Teldec confab includes planned Berlin projects

ducted by Arnold.

About 15 Lyrita CDs a year are expected, mostly of newly recorded material, although much of the label's back catalog will also be released over time. Editions will be limited, with a set quota for the U.S., says Joe Micallef, whose Allegro Imports will handle the line domestically. Dealer pricing is still to be set.

**PASSING NOTES:** Qualiton Imports starts up a new label, Onyx, in October with a three-CD set holding seven John Field piano concertos. John O'Connor is soloist and the New Irish Chamber Orchestra is conducted by Janos Furst in these 1982 performances.

This year's International Record Critics Awards went to three CDs that could hardly be separated more in time and style. Meeting in Sion, Switzerland, last month, the awards panel selected a Josquin Des Prez album performed by the Tallis Scholars on Gimell, the much-honored "Das Knaben Wunderhorn" CD by Thomas Hampson on Teldec, and Angel's "Porgy and Bess" conducted by Simon Rattle.

FOR WEEK ENDING SEPTEMBER 15, 1990

Billboard®

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	19	★ ★ NO. 1 ★ ★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818* 17 weeks at No. 1	VLADIMIR HOROWITZ
2	2	9	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
3	3	11	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
4	5	11	CLASSICS OF THE SILVER SCREEN TELARC CD-80221*	CINCINNATI POPS (KUNZEL)
5	4	19	HANDEL: ARIAS ANGEL CDC-49179*	KATHLEEN BATTLE
6	7	7	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093*	SEATTLE SYMPHONY (SCHWARZ)
7	8	13	RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
8	6	25	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
9	10	21	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG*	ARTURO TOSCANINI
10	NEW ▶		IVES: SYMPHONY NO. 2 DG 429-220*	NEW YORK PHILHARMONIC (BERNSTEIN)
11	9	19	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922*	MURRAY PERAHIA
12	13	7	MOZART: PIANO SONATAS RCA 60407-2-RC*	ALICIA DE LARROCHA
13	11	117	THE MOVIES GO TO THE OPERA ANGEL CDM-69596*	VARIOUS ARTISTS
14	16	5	CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC*	YAMASHITA/LONDON PHILHARMONIC (SLATKIN)
15	12	23	DEBUSSY: 12 ETUDES PHILIPS 422-412*	MITSUKO UCHIDA
16	15	19	PISTON: SYMPHONIES 2 & 6 DELOS DE 3074*	SEATTLE SYMPHONY (SCHWARZ)
17	NEW ▶		NIELSEN: SYMPHONIES 2 & 3 LONDON 430-280*	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
18	24	3	ITALIAN OPERA COMPOSERS' SONGS SONY CLASSICAL SK 45863*	JOSE CARRERAS
19	18	53	HOROWITZ AT HOME DG 427-772*	VLADIMIR HOROWITZ
20	14	25	BARTOK: 6 STRING QUARTETS DG 423-657*	EMERSON STRING QUARTET
21	20	9	RAVEL: DAPHNIS & CHLOE PHILIPS 426-260*	BOSTON SYMPHONY (HAITINK)
22	19	185	HOROWITZ IN MOSCOW DG 419-499*	VLADIMIR HOROWITZ
23	21	53	TUTTO PAVAROTTI LONDON 425-681*	LUCIANO PAVAROTTI
24	17	9	MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849*	CHICAGO SYMPHONY (JARVI)
25	25	11	WAGNER: DAS RHEINGOLD DG 427-607*	MORRIS/LUDWIG/JERUSALEM (LEVINE)

## TOP CROSSOVER ALBUMS™

1	1	17	★ ★ NO. 1 ★ ★ MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*	13 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	3	5	RIDE ON, KING JESUS! ANGEL CDC-49885*	FLORENCE QUIVAR
3	2	31	HENRY V SOUNDTRACK ANGEL CDC-49919*	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
4	6	11	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
5	4	21	TRUMPET SPECTACULAR TELARC CD-80223*	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
6	9	61	1712 OVERTURE TELARC CD-80210*	P.D.Q. BACH
7	5	15	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609*	FREDERICA VON STADE
8	7	23	THE ENCHANTED FOREST RCA 7893-RC*	JAMES GALWAY
9	8	29	FANTASTIC JOURNEY TELARC CD-80231*	CINCINNATI POPS (KUNZEL)
10	14	3	NEW BRITAIN: ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-ZK*	BOSTON CAMERATA (COHEN)
11	10	21	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000*	KAYE, SHARP, BARRET, BLIER
12	13	111	JAMES GALWAY'S GREATEST HITS RCA 7778-RC*	JAMES GALWAY
13	12	45	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847*	VON STADE, HADLEY, STRATAS (MCGLINN)
14	RE-ENTRY		MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578*	JOHN MCLAUGHLIN
15	15	41	ANYTHING GOES ANGEL CDC-49848*	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable.



# Nipper News





"All the News That Fits His Prints" VOL. 2 NO. 2

# ALICIA DE LARROCHA

debut on  
Red Seal



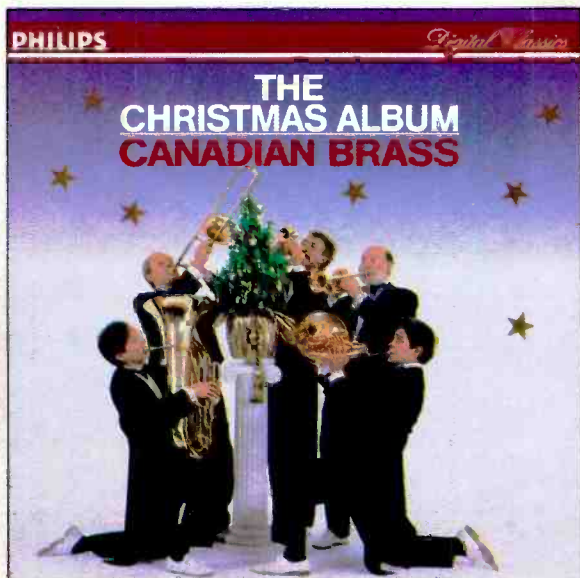
60407-2-RC

Alicia de Larrocha, whose July 11th concert at the Mostly Mozart Festival was nationally televised, has been a favorite of record buyers for 20 years. Her new recordings on RCA Victor Red Seal assure her continuing place among star pianists throughout the '90's.



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# Jazz BLUE NOTES



by Jeff Levenson

**BLUES IN THE NIGHT**, some afternoons too (or, The Greening Of Blues Ain't Just Smoke): It's an irony that just as **Benson & Hedges** was announcing plans for its third annual New York blues bash, news of guitarist **Stevie Ray Vaughan's** tragic demise dampened the otherwise festive proceedings. Clearly, Vaughan was one of the good guys; the evening's buzz conveyed at least that.

Press parties thrown by corporate underwriters seeking image enhancement are usually a writer's dream and nightmare—open bar, endless hors d'oeuvres, glad-handing publicists whose smiles spell love. ("I never miss your column.") This press conference got down to business without much hype and hoopla precisely because it didn't need any. Rule of thumb No. 1 says the way to get the press' attention is to first massage all the feelgood portions of its collective brain (no jokes, please) and then deliver the goods.

Apparently, B&H has done just that, organizing a 10-day showcase affair, Oct. 12-21, that features some formidable blues talent. Among the event's highlights: an all-star tribute to **John Lee Hooker** at Madison Square Garden (Oct. 16) to benefit the **Delta Blues Museum** in Clarksdale, Miss., with special guests **Willie Dixon, Gregg Allman, Albert Collins, Ry Cooder**, and others; a night with the divas, featuring **Etta James, Ruth Brown, Koko Taylor, and Irma Thomas** at Avery Fisher Hall (Oct. 19); and a benefit at the Beacon Theatre (Oct. 14) to aid New York's homeless, starring **Booker T & the MG's, Johnnie Taylor**, and the **Holmes Brothers**.

**MORE:** Just a note to expound a bit on colleague Chris Morris' recent column (The Beat, Sept. 1) regarding the new Roots 'N Blues series launched by **Columbia Records**. The label tells us it plans to release as many as 200 albums (!) covering the wealth of historically significant material it has in its vaults. The new issues—eight titles, including works by **Big Bill Broonzy, Willie Dixon, Lonnie Johnson**, and some lesser knowns—boast a centerpiece collection in "**Robert Johnson: The Complete Recordings**," featuring all 41 existing takes of the legendary guitarist's 29 known songs. Accompanying the album is a scholarly 49-page booklet with notes by Johnson biographer **Stephen C. LaVere**, who maintains that the King Of The Delta Blues is "the most influential bluesman of all time and

## Vaughan's death clouds the otherwise festive B&H affair

the person most responsible for the shape popular music has taken in the last five decades." Hardly an insignificant achievement. No argument here.

**MORE STILL:** Lest anyone forget that electric blues did not spring fully grown from the head (or fretboard) of **Eric Clapton**, **Mosaic Records** has just issued "The Complete Recordings of **T-Bone Walker**, 1940-54," a boxed set that convincingly affirms Walker's place in modern music. It is the label's first issue in a projected series of blues and R&B pioneers. Walker was a pathfinding instrumentalist who first recorded with an amplified guitar in 1939 (though he claimed to have been playing it for four or five years prior). "T-Bone Blues," an early hit he waxed with **Les Hite's Orchestra**, helped introduce the electric guitar to a wide audience and thus initiated a classic style of play that gained great shape and expression in northern cities like Chicago and Detroit after World War II. Most (if not all) modern electric guitarists owe a debt to him. The Mosaic box offers evidence of just that fact.

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	7	<b>HARRY CONNICK, JR.</b> COLUMBIA 46146	★ ★ NO. 1 ★ ★ 1 week at No. 1 WE ARE IN LOVE
2	1	11	<b>WYNTON MARSALIS</b> COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
3	9	3	<b>BRANFORD MARSALIS QUARTET/T. BLANCHARD</b> COLUMBIA 46792*	MUSIC FROM "MO' BETTER BLUES"
4	3	9	<b>PAT METHENY</b> GEFEN 24293	QUESTION AND ANSWER
5	4	7	<b>HARRY CONNICK, JR.</b> COLUMBIA 46223	LOFTY'S ROACH SOUFFLE
6	8	3	<b>BRANFORD MARSALIS QUARTET</b> COLUMBIA 46072*	CRAZY PEOPLE MUSIC
7	6	13	<b>STAN GETZ</b> A&M 5297*	APASIANADO
8	5	9	<b>ELIANE ELIAS</b> BLUE NOTE 93089*/CAPITOL	ELIANE ELIAS PLAYS JOBIM
9	7	9	<b>CHRISTOPHER HOLLYDAY</b> NOVUS 3087*/RCA	ON COURSE
10	14	3	<b>BLUESIANA TRIANGLE</b> WINDHAM HILL JAZZ 0125*	BLUESIANA TRIANGLE
11	NEW		<b>JIMMY MCGRUFF</b> HEADFIRST 379*/K-TEL	YOU OUGHT TO THINK ABOUT ME
12	NEW		<b>JACKIE MCLEAN QUINTET FEATURING RENE MCLEAN</b> TRILOKA 181*/PPI DYNASTY	
13	10	17	<b>CARMEN MCRAE</b> NOVUS 3086/RCA	CARMEN SINGS MONK
14	11	19	<b>LEE RITENOUR</b> GRP 9615	STOLEN MOMENTS
15	12	19	<b>JACK DEJOHNETTE</b> MCA 42313	PARALLEL REALITIES

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	11	<b>MICHAEL FRANKS</b> REPRISE 26183	★ ★ NO. 1 ★ ★ 1 week at No. 1 BLUE PACIFIC
2	1	13	<b>SPYRO GYRA FEATURING JAY BECKENSTEIN</b> GRP 9608	FAST FORWARD
3	3	13	<b>JOHN MCLAUGHLIN TRIO</b> JMT 834 436*/POLYGRAM	LIVE AT THE ROYAL FESTIVAL HALL
4	5	7	<b>BOB JAMES</b> WARNER BROS. 26256	GRAND PIANO CANYON
5	4	21	<b>NAJEE</b> EMI 92248	TOKYO BLUE
6	12	7	<b>ANITA BAKER</b> ELEKTRA 60922	COMPOSITIONS
7	11	7	<b>STANLEY CLARKE/GEORGE DUKE</b> EPIC 46012	3
8	NEW		<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> GRP 9618	WELCOME TO THE ST. JAMES' CLUB
9	7	29	<b>BASIA</b> EPIC 45472	LONDON WARSAW NEW YORK
10	6	13	<b>LARRY CARLTON</b> GRP 9611	COLLECTION
11	10	19	<b>LONNIE LISTON SMITH</b> STARTRAK 4021/ICHIBAN	LOVE GODDESS
12	17	3	<b>RICHARD ELLIOT</b> ENIGMA 73565*	WHAT'S INSIDE
13	9	17	<b>TOM GRANT</b> VERVE FORECAST 843 011*/POLYGRAM	EDGE OF THE WORLD
14	8	23	<b>STANLEY JORDAN</b> BLUE NOTE 92356/CAPITOL	CORNUCOPIA
15	NEW		<b>RICARDO SILVEIRA</b> VERVE FORECAST 843 602*/POLYGRAM	AMAZON SECRETS
16	NEW		<b>BOB BERG</b> DENON 6210*	IN THE SHADOWS
17	NEW		<b>BOBBY LYLE</b> ATLANTIC 82138*	THE JOURNEY
18	16	5	<b>MAX GROOVE</b> OPTIMISM 3228	MAXIMUM GROOVE
19	13	15	<b>ALEX BUGNON</b> ORPHEUS 75615/EMI	HEAD OVER HEELS
20	25	3	<b>RONNIE LAWS</b> PAR 2003*	TRUE SPIRIT
21	NEW		<b>ACOUSTIC ALCHEMY</b> GRP 9614*	REFERENCE POINT
22	23	7	<b>VERNELL BROWN, JR.</b> A&M 5305*	A TOTAL ECLIPSE
23	NEW		<b>JOHN PATITUCCI</b> GRP 9617*	SKETCHBOOK
24	20	13	<b>BRANDON FIELDS</b> NOVA 9025*	OTHER PLACES
25	21	39	<b>KENNY G</b> ARISTA 8613	LIVE

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# rooArt Label Aims To Bring Australia's Acts To World's Attention

BY SHARON LIVETEN

LOS ANGELES—Between managing INXS, heading his international management firm, MMA, running the Everlane publishing company, and overseeing operation of a huge Australian cattle and sheep farm, Chris Murphy obviously did not create rooArt—his label dedicated to building and breaking Australian acts worldwide—because he was bored.

“Actually,” he explains, “Midnight Oil was one of the reasons that I started the label. When ‘Diesel And Dust’ was just breaking, I remember seeing a massive advertising campaign about Midnight Oil that referred to them as ‘the new band from Australia.’ Well, ‘Diesel And Dust’ was something like their eighth album, but nobody outside of Australia knew that. There were a lot of bands like that—the Church is another one. RooArt was formed to allow Australian acts to develop internationally on a parallel with their Australian careers.”

The label has a pop-rock roster that features Tall Tales & True, the Hummingbirds, the Trilobites, Crash Politics, Sean Kelly & His Absent Friends, Martha's Vineyard, and others. The U.S. debut from Martha's Vineyard is set for release Oct. 9, on the heels of the single “Old Beach Road.” RooArt also has released albums by five artists in a pop-jazz vein: Monica & the Moochers, trumpeter Tom Baker, Free

Spirits, Now's The Time, and Carl Orr (Billboard, July 7).

The international market is the key and purpose to rooArt. The label, distributed worldwide through PolyGram, has a two-fold plan: to cultivate new and emerging Australian bands over there, and then to bring them quite quickly to the rest of the world.

“RooArt is going through its second stage,” says Murphy. “In the first stage I wanted to create a network that would allow Australian bands to get into the international market, parallel to what they're doing in Australia. Australian labels were starting to restrict bands, because they were expecting bands to make their third album first. They didn't want to give them the time to develop.”

“My publishing company invests heavily in local talents. It was incredibly frustrating, because we'd bring really great young bands to labels, and the response would always be, ‘Well, we can't hear the hit single.’ Of course not! They are 20 years old. These bands aren't—and shouldn't be—thinking about hit singles; that will come later. That was another reason for rooArt, to start a bit of a freedom label. To allow bands to make their first album first.”

RooArt's plan is to use its Australian home turf as a training ground before the bands head for the larger world stage. Says Murphy, “There will always be a development

branch in Australia. We'll make the records there, and we'll tour there. Teach 'em how to do press there. We'll sort out the problems in Australia, and then when they're ready to go, we go on. Then they move to the international market. So we will never have the amount of product flowing internationally as we have in Australia.”

Murphy's plan is patterned after his proven method with INXS. That is, tour, tour, and then tour some more. Of the acts already released internationally, Tall Tales & True has already done a short, successful U.S. road stint, and the Hummingbirds are breaking big in Britain with a tour in the works.

According to Murphy, the emphasis on touring will keep rooArt's roster from becoming unwieldy. The bands that can't tour incessantly won't last. “The roster could get sprawling, but what will happen,” says Murphy, “is that we're not a traditionally Australian label. So our bands can't just sit in Australia and tour the country a few times in between trips home. The people that we sign are touring acts, acts that are touring internationally on their first album. [We'll be] throwing them out there under incredible amounts of stress and pain and punishment. By applying that pressure, the cracks within the bands will appear sooner. Which means that a couple of years down the line, we'll be left with bands that are muscular and tough, the ones with tenacity.

They'll go on, and the rest won't.”

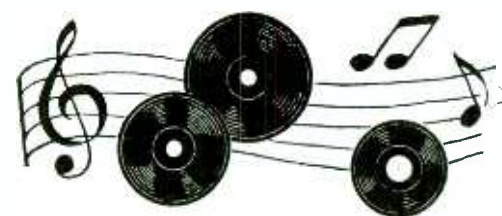
Another point in rooArt's favor is the diversity of its roster. A lot of smaller labels are associated with a particular sound; that's not the case at rooArt.

“We don't have a sound as such,” Murphy says. “We just want to try and create some interesting individual artists. There's a need for all of them. I'd really like to get Martha's Vineyard happening here. The Hummingbirds are sort of power

pop, and the Trilobites are so much the aggressive street politicians. We've just signed some new bands—there's a really exciting one called the Screaming Jets who are just little energy buzzers. They could be the ones that do it first for us. But I'm really pleased with all of the bands. The best part of all this is the music. It's world-quality product. We have signed world-quality product.”

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## LABELS SHOWING GROWING INTEREST IN CAJUN/ZYDECO MUSIC

(Continued from page 59)

Cajun songs handed down from 200 years back.”

But aficionados agree that Cajun music—which in its purest form is sung in the Cajun French dialect—has absorbed heavy country influences, while zydeco has taken on so many R&B and rock aspects, that it is often hard to separate them.

Then again, Doucet credits readily identifiable Cajun/zydeco elements in movies like “The Big Easy” and various TV commercials for helping popularize the music, as well as Rockin' Dopsie's accordion assist on Paul Simon's “Graceland” multi-platinum album. Doucet himself guested on Keith Richards' solo album and on an upcoming disk by Mary-Chapin Carpenter.

Richard also points to intense interest generated by the growing success of the annual New Orleans Jazz & Heritage Festival, and acknowledges a growing sophistication and openness on the part of music fans.

People of “college age and up are opening up to ethnic music, and radio isn't as rigid as it was five years ago,” he says.

Closely associated with ethnic music's appeal is that of the emerging world music scene, and as Doucet says, “The most worldly music in the States comes from Louisiana.”

The Cajun/zydeco artists signed to major labels are now experiencing an unprecedented push to assure the music's pop inroads. It should be noted, though, that their recordings and performances often stray far from purely traditional, and that lyrics are

mainly in English.

Wayne Isaak, A&M's VP/executive director, publicity and East Coast operations, notes that Richard's opening dates for Jimmy Buffett's tour have greatly increased his potential audience, as has a recent appearance on David Letterman's TV show.

To further boost Richard's following in New York, A&M supported a

*“The most worldly music in the States comes from Louisiana!”*

recent WNEW-FM broadcast of Richard's lunch-time concert at the Lone Star Roadhouse with giveaways of his “Who Stole My Monkey” cassette single, and tiny rubber monkeys attached to \$1 discount coupons for the album at J&R Music World.

“Zack's part of our Americana series, which tells people right off that he's rootsy,” says Isaak, adding that the press community and MTV News have embraced Richard because of his “heritage and authenticity.”

Island Records VP of A&R Kevin Patrick likewise notes that the best way to sell any ethnic music form is to “magnify” its strengths. Therefore, Los Lobos' David Hidalgo was enlisted to produce label act Buckwheat Zydeco's new album, “Where There's Smoke There's Fire.”

Dwight Yoakam guest vocalizes on the disk's Hank Williams cover, “Hey, Good Lookin',” which has been

pushed to country radio and VH-1. But the Stones' “Beast Of Burden” would seem a less likely zydeco cover.

“The fear I have when our people sign with major labels is that they become homogenized,” says Soileau. “That they won't be allowed to do [Cajun] French songs because people won't understand it.”

Soileau, who picked up two more Swallow distributors at the recent National Assn. of Independent Record Distributors and Manufacturers convention, often finds that retail accounts that ask for “Cajun” music mean something that is not exactly that. And Richard, a singer/songwriter who admittedly seeks to “transcend” his heritage and home base, concedes that anyone expecting straight Cajun or zydeco from his records and concerts will be “shocked, if not disappointed.”

Doucet is especially skeptical.

“Music of a dying culture shouldn't be compromised,” he says, suggesting that in modern America, Cajuns and their ways are no longer so apart from the rest of the country.

To preserve its heritage, then, Soileau sends an instructive brochure explaining the roots and basics of Cajun music to new store buyers and managers. He and Arhoolie's Strachwitz are also using the CD format to its fullest capacity in compiling and reissuing classic Cajun catalog for new consumers, placing as many tracks as possible on each disk.

“We can't dilute the music too much,” says Soileau, “because then it becomes like leftover soup.”

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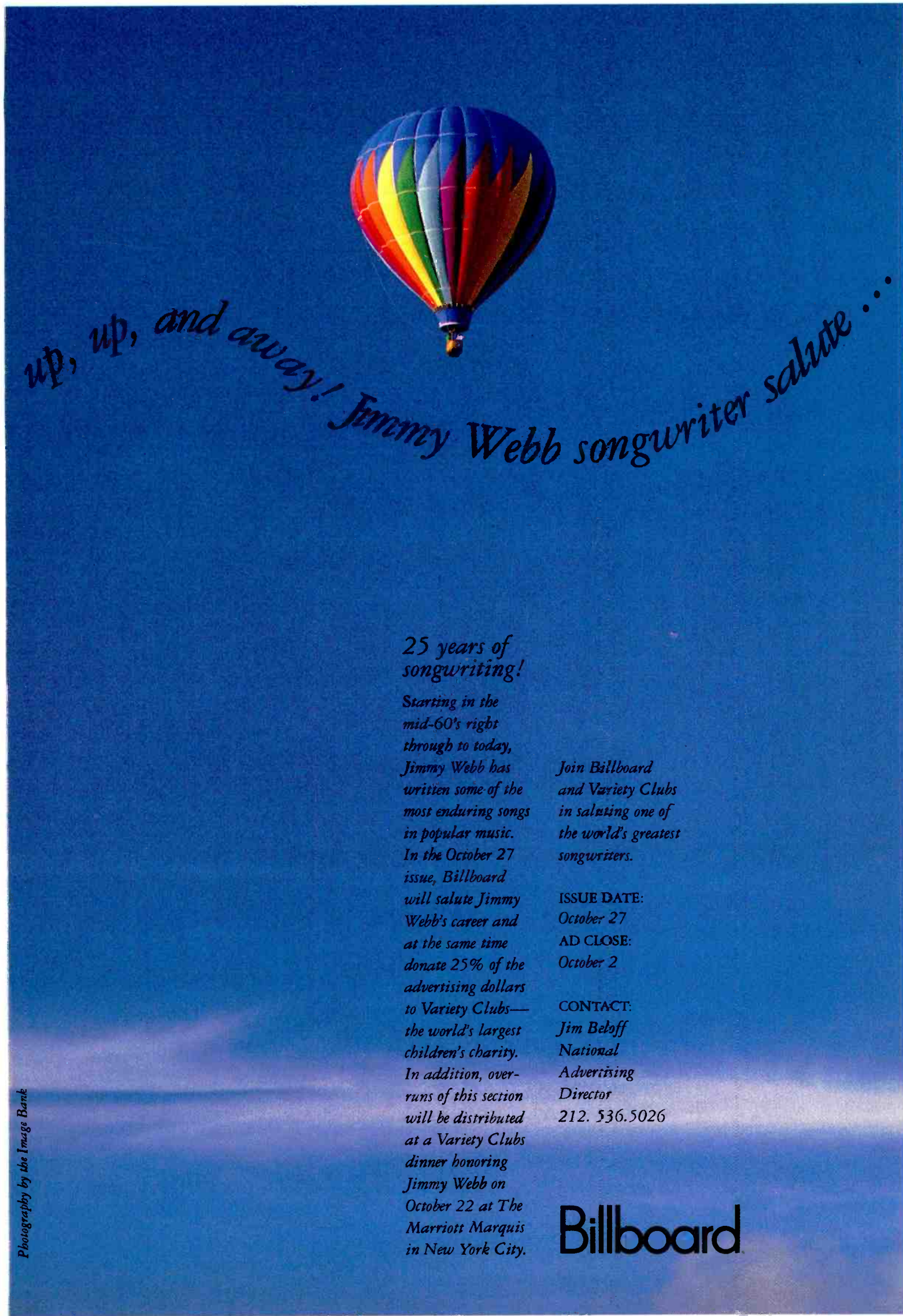
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212. 536.5026

**Billboard**

*Photography by the Image Bank*

**Rock In Rio II  
Festival Set For  
Jan. '91 In Brazil**

■ BY CHRIS MCGOWAN

LOS ANGELES—Brazilian impresario Roberto Medina has announced plans to stage Rock In Rio II, an eight-day music festival in Rio de Janeiro, Brazil, featuring 30 acts. The event will be a sequel to the original Rock In Rio, the 1985 megaconcert that had an estimated total attendance of 1.38 million.

The follow-up event will take place in January 1991, have a \$17 million budget, and feature some 15 Brazilian and 15 international pop acts, according to Medina. He expects an audience of nearly 1 million fans for Rock In Rio II, which will be sponsored by Coca-Cola (Brazil) and staged in Rio's Maracanã soccer stadium Jan. 18-20 and 23-27. Medina's Rio-based firm, Artplan Empreendimentos e Participações S.A., will produce the shows.

The original Rock In Rio "was a victorious experience," says Medina. "Rock In Rio II will be more sophisticated in many ways, and we will have a superior cast of artists. We will have some big surprises."

Medina expects to confirm most of the international lineup this week, with signings of Brazilian artists to follow soon after. He is also negotiating to have a worldwide broadcast of at least one night of Rock In Rio II.

In Brazil, the TV Globo network will televise the event, with Coca-Cola having sole rights to the ad time.

On one night of Rock In Rio II, all proceeds will go to a charity for homeless children in Rio.

The original 10-day concert was televised by TV Globo to some 40 million national spectators, and seen in Europe, Asia, and the rest of South America by an additional 160 million TV viewers, according to Artplan.

Rock In Rio I had a huge impact on record sales in Brazil, one of the world's largest music markets. Most of the international acts saw their catalog sales soar, and heavy metal became a commercially viable pop genre. Brazilian artists also greatly benefited from the festival's tremendous exposure.

For Rock In Rio II, Medina promises to transform Maracanã into a "city of rock" that will handle approximately 120,000 spectators per night. The stadium will be adapted to

*(Continued on page 70)*

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## TALENT

### Robinson Back From U.S.S.R.: Pub Biz Has A Ways To Go

■ BY IRV LIGHTMAN

MORE THAN FIVE YEARS into *glasnost*, the Western music publishing community still cannot easily define its potential in the Soviet Union. This is clear from a report written exclusively for Words & Music by **Irwin Robinson**, president and chief operating officer of **EMI Music Publishing** and chairman of the **National Music Publishers' Assn.**

Robinson and other board members of NMPA visited the Soviet Union Aug. 7-17, reciprocating an NMPA-hosted delegation from the state music licensing agency VAAP in July.

"What was clear from all of the visits we made during our trip was that there have to be some drastic changes in the way the music business operates in the U.S.S.R. in order to create a marketplace in which music business entrepreneurs from around the world will wish to become involved," reports Robinson.

For instance, he observes, in meetings with **Nicolai Tchetverikov**, president of VAAP, the Russian representative indicated that "they were concerned about the new copyright legislation and hoped it would give them the right to collect royalties from radio and television, which they do not currently have the right to do."

Through meetings with **Leonid S. Sidelnikov**, director of **Musika**, the state-owned music publisher, the NMPA delegation learned that about 85% of Musika's activities involve printed editions that are sold in state-run stores, which Robinson imagined looked like U.S. music stores from the '20s. "Tabulations of the price for large sales are accomplished on a Russian abacus, rather than a calculator or adding cash register."

As for the printed editions themselves, Robinson says that while they were "ridiculously cheap by our standards . . . they are not very well presented from a graphics point of view and are printed on poor-quality paper.

"Musika decides that it will print an edition of 10,000 pieces, as an example, and will negotiate with VAAP on behalf of a local author and/or composer for a flat fee for that number of copies. If additional printings are done of the same work, additional flat fees are negotiated and paid."

While Robinson concluded that "it is too early to determine how long it will take for meaningful change," he strikes an optimistic tone in declaring that "you do leave there knowing that it will happen."

WITH UNIFICATION of East and West Germany in sight, expect

German music publishers to be a bigger presence at international conventions and music fairs. It is believed that a unified population of 100 million will be an even greater creative music force to be reckoned with than a divided country. The German publishing community will be on hand at events stretching from Europe to Asia.

NICE GOING: **Zomba Music Publishing** has had the goods in the top 10 or thereabouts recently with singles by **Poison** ("Unskinny Bop"), **Go West** ("King Of Wishful Thinking"), and **Bell Biv DeVoe** ("Do Me"). Also, similar activity is being registered on the album charts, with Zomba-published songs performed by **Anita Baker**, **Bell Biv DeVoe**, and **Poison**, and other songs appearing on the "Pretty Woman" soundtrack.



A REVISIT: "Old Cape Cod" was a big hit for **Patti Page** in 1957, in an era when hits could be cate-

gorized as seasonal—it peaked at No. 3 in May of that year. That recording is being exposed again via a big summer movie, "Die Hard 2." The film, which has already grossed \$107 million at the box office, just opened in England and Australia. The writers are **Allan Jeffrey**, **Claire Rothrock**, and **Milton Yakus**. **GPS Music Group**, operated by **Irwin and Lee Pincus**, is the publisher of the song, which has been recorded by more than 30 artists.

HEAVENLY EXPOSURE? **Peer Music** plans to make a concerted push on a 35-year-old Spanish classic, "Esperame En El Cielo" ("Wait For Me In Heaven"), which also happens to be the title of a new film from Spain that daringly pokes fun at former Spanish dictator **Francisco Franco**. The song, a bolero penned by **Paquito Lopez Vidal**, is said to be as well known in Spanish markets as "As Time Goes By," and Peer hopes to add to the many artists, mostly Latin, who have recorded the song since it was introduced in 1956. The film will have its U.S. premiere Oct. 26 at the Biograph Theatre in Washington, D.C., and will open in New York at the Film Forum Jan. 20. The distributor in the U.S. and other English-speaking territories is **M.D. Wax/Courier Films**, an indie firm. (M.D. Wax is **Morton Wax**, the longtime industry PR man.)

PRINT ON PRINT: The following are the best-selling folios at **Cherry Lane Music**:

1. **Slaughter**, Stick It To Ya
2. **Billy Idol**, Charmed Life
3. **The Lightning Seeds**, Cloudeckoooland
4. **Bonnie Raitt**, Nick Of Time
5. **Skid Row**, Skid Row





Dionne Warwick



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Bill Medley & Peter Noone

# Jukebox



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### This Year's Nominees\*

#### Jukebox Pop Record of the Year

- ★ Black Velvet, Alannah Myles (Atlantic)
- ★ Blame It On the Rain, Milli Vanilli (Arista)
- ★ Love Shack, B-52's (Reprise)
- ★ Nothing Compares 2 U, Sinéad O'Connor (Chrysalis)
- ★ Wind Beneath My Wings, Bette Midler (Atlantic)

#### Jukebox R&B Record of the Year

- ★ Blame It on the Rain, Milli Vanilli (Arista)
- ★ Bust A Move, Young MC (Delicious Vinyl/Island)
- ★ Escapade, Janet Jackson (A&M)
- ★ Poison, Bell Biv DeVoe (MCA)
- ★ Whip Appeal, Babyface (Solar/Epic)

#### Jukebox Country Record of the Year

- ★ Dumas Walker, Kentucky Headhunters (Mercury/Polygram)
- ★ Here in the Real World, Alan Jackson (Arista)
- ★ Just A Matter of Time, Randy Travis (Warner Bros.)
- ★ Killin' Time, Clint Black (RCA)
- ★ Statue of a Fool, Ricky Van Shelton (CBS/Columbia)

\*Awards will also be given for Jukebox Pop, Country and R&B CD of the Year; Jukebox Rising Star Awards (male, female and group categories); and new inductees into the Jukebox "Legends" Hall of Fame.



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For more information on AMOA's 1990 Awards Show  
in New Orleans contact:  
Sam Atchley, show producer,  
at 817/267-4915; FAX: 817/545-9009

## TALENT IN ACTION

**ROBERT PLANT  
ALANNAH MYLES**

*Blossom Music Center  
Cuyahoga Falls, Ohio*

**J**UST WHEN YOU thought rock was dead, a man linked to one of the great dinosaur bands comes along to resurrect it.

Robert Plant and his group gave a stunning concert at this summer shed between Cleveland and Akron, proving a need for a live album, not a Led Zeppelin reunion.

Halfway through a six-week tour, Plant offered a show both mystical and metallic. Looking like a Renaissance prince, the former Zep front man and his mates throttled the crowd of 8,900 with nearly two hours of hard, modern rock.

The show began strong and didn't waste a drop of energy. And it landed on such a powerful note—the second encore was "Tall Cool One"—that Plant, coaxed by a crowd in full bay, delivered an unscheduled "Misty Mountain Hop," the steely Zep pastoreale.

Enhanced by guitarist Doug Boyle, keyboardist Phil Johnstone, bassist Charlie Jones, and drummer Chris Blackwell, Plant ripped through an astute selection of Zep songs and an imaginative panorama of his own material. Sensuality coursed through the synth-drum-

driven "Hurting Kind," ignited "Nirvana," and made that iceberg blues, "Immigrant Song," singularly arresting.

The drums sounded huge, the guitar free and sinuous, the keyboards sumptuous, the bass pulsive. And over all soared Plant's erotic, androgynous voice, prompting the tossing of dozens of bouquets.

Alannah Myles, a titian-haired temptress from Toronto, turned in a predictably dramatic "Black Velvet," a bluesy "Hurry Make Love," and a "Kick Start My Heart" that sanitized Joan Jett's moves. Compared with Plant, however, Myles seemed all calculation and ambition.

CARLO WOLFF

**BOB GELDOF**

*Town & Country Club, London*

**T**O MERELY CALL this "The Return of Sir Bob" would be a disservice to the gritty Irish rocker and Live Aid organizer. Geldof showed he has more to offer than past glories by opening a sold-out date here with his new U.K. hit "The Great Song Of Indifference."

"Welcome to an evening of reconstructed folk," quipped Geldof, launching his first live gig in London in five years, with a six-piece band named for his new Atlantic disk, "The Vegetarians Of Love."

The new songs drew great cheers, especially "Move To The

Beat," enhanced by purple lighting and moody atmospherics, and the folksy "Walking Back To Happiness." But the place caught fire with the cascading piano tinkles that announced "I Don't Like Mondays," Geldof's best-known U.S. hit with the Boomtown Rats. The anthemic "Joey's On The Street Again" and "A Tonic For The Troops" followed.

Near the end of the two-hour set, Geldof even dug back to the Rats' first U.K. hit from the late '70s, "Lookin' After Number 1." On the song's final refrain, which originally stated the young Geldof's desire to "be like you," he suggested otherwise on this night, singing "I'm gonna be like . . . me!" in a rocking, self-affirming close.

He encored with two more tracks from "Tonic," "Rat Trap" and "Me And Howard Hughes," and also snuck in a ripping "(Love Like A) Rocket On Fire" from his 1986 solo album, "Deep In The Heart Of Nowhere," before raving up the crowd with a joyous reprise of his U.K. hit.

The crowd's cheers wouldn't let go, so the sweaty but elated Vegetarians of Love took the stage for a second encore with a stirring version of "Everybody's Got A Hole To Fill." It was a magic return to the live stage for Geldof & Co. and if his expected U.S. tour pans out, it's a visit well worth recommending.

DAVID MURROW

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	The Spectrum Philadelphia	Aug. 22-25	\$1,617,275 \$25	65,945 sellout	Electric Factory Concerts
PHIL COLLINS	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 16-17	\$1,026,950 \$25	41,078 sellout	Belkin Prods.
PHIL COLLINS	Montreal Forum Montreal	Aug. 13	\$926,719 (\$1,052,753 Canadian) \$32.50	32,393 sellout	Donald K. Donald Prods.
PHIL COLLINS	Richfield Coliseum Richfield, Ohio	Aug. 19-20	\$921,575 \$25	36,863 sellout	Belkin Prods.
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Skelly Stadium Univ. of Tulsa Tulsa, Okla.	Aug. 28	\$741,875 \$25	30,523 sellout	Beaver Prods.
BENEFIT FOR THE GREATER MILWAUKEE ITALIAN COMMUNITY CENTER: FRANK SINATRA DON RICKLES/PIA ZADORA	Marcus Amphitheatre, Milwaukee	Sept. 2	\$406,110 \$100/\$50/ \$35/\$25	6,979 9,000	Joseph Entertainment Group Stardate Prods.
FRANK SINATRA DON RICKLES/PIA ZADORA	Jones Beach Theatre Wantagh, N.Y.	Aug. 26	\$357,630 \$35	10,218 sellout	Ron Delsener Enterprises
JAMES TAYLOR	Dean E. Smith Center Univ. of North Carolina Chapel Hill, N.C.	Aug. 24	\$344,475 \$22.50	15,310 sellout	Cellar Door Prods.
ERIC CLAPTON	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 28	\$327,208 \$21.50	15,219 sellout	Sandstone Entertainment Group
FRANK SINATRA DON RICKLES/PIA ZADORA	Garden State Arts Center Holmdel, N.J.	Aug. 25	\$307,292 \$70/\$18.50	7,291 9,802	in-house
CHER DOM IRRERA	Stadium, Lansdowne Park Ottawa	Aug. 25	\$298,461 (\$335,769 Canadian) \$29.50	11,382 12,000	Donald K. Donald Prods. Concert Prods. International Bass Clef Entertainment
JANET JACKSON CHUCKII BOOKER	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 28	\$291,814 \$22.75	12,827 15,029	Ron Delsener Enterprises Sun Song Prods.
HEART THE BLACK CROWES	Shoreline Amphitheatre Mountain View, Calif.	Aug. 20	\$254,670 \$22.50/\$18.50	12,200 20,000	Bill Graham Presents
JANET JACKSON CHUCKII BOOKER	Knickerbocker Arena Albany, N.Y.	Aug. 25	\$254,623 \$20.75	13,200 sellout	Magic City Prods. Ron Delsener Enterprises
JANET JACKSON CHUCKII BOOKER	Providence Civic Center Providence, R.I.	Aug. 27	\$243,630 \$22.75	10,709 11,805	Frank J. Russo A.H. Enterprises
ERIC CLAPTON	Arena, Mississippi Coast Coliseum Biloxi, Miss.	Sept. 2	\$242,463 \$19.50	12,964 sellout	Beaver Prods.
KENNY G MICHAEL BOLTON	Jones Beach Theatre Wantagh, N.Y.	Sept. 3	\$231,233 \$22.50	10,277 sellout	Ron Delsener Enterprises
HEART THE BLACK CROWES	Cal Expo Amphitheatre Sacramento, Calif.	Aug. 19	\$215,618 \$22/\$19.50	10,873 sellout	Bill Graham Presents
VAN MORRISON	Jones Beach Theatre Wantagh, N.Y.	Sept. 2	\$205,673 \$22.50	9,141 10,100	Ron Delsener Enterprises
LINDA RONSTADT THE NEVILLE BROTHERS	Jones Beach Theatre Wantagh, N.Y.	Aug. 30	\$204,320 \$20	10,216 sellout	Ron Delsener Enterprises
THE ALLMAN BROTHERS BAND BLUES TRAVELLER	Jones Beach Theatre Wantagh, N.Y.	Aug. 31	\$203,820 \$20	10,191 sellout	Ron Delsener Enterprises
THE TEMPTATIONS/THE FOUR TOPS THE SPINNERS	Jones Beach Theatre Wantagh, N.Y.	Aug. 25	\$195,503 \$22.50	8,689 10,100	Ron Delsener Enterprises
BILLY IDOL GENE LOVES JEZEBEL	World Music Theatre Tinsley Park, Ill.	Sept. 1	\$195,283 \$22.50/\$17.50	9,683 10,500	Tinsley Park Jam Corporation
FRANKIE VALLI & THE FOUR SEASONS/DION STEWIE STONE	Westbury Music Fair, Westbury, N.Y.	Aug. 31- Sept. 2	\$189,859 \$25	8,610 sellout	Music Fair Prods.
JANET JACKSON CHUCKII BOOKER	Stadium, Lansdowne Park Ottawa	Aug. 21	\$188,044 (\$212,302 Canadian) \$25.50	8,013 12,000	Donald K. Donald Prods. Concert Prods. International Bass Clef Entertainment

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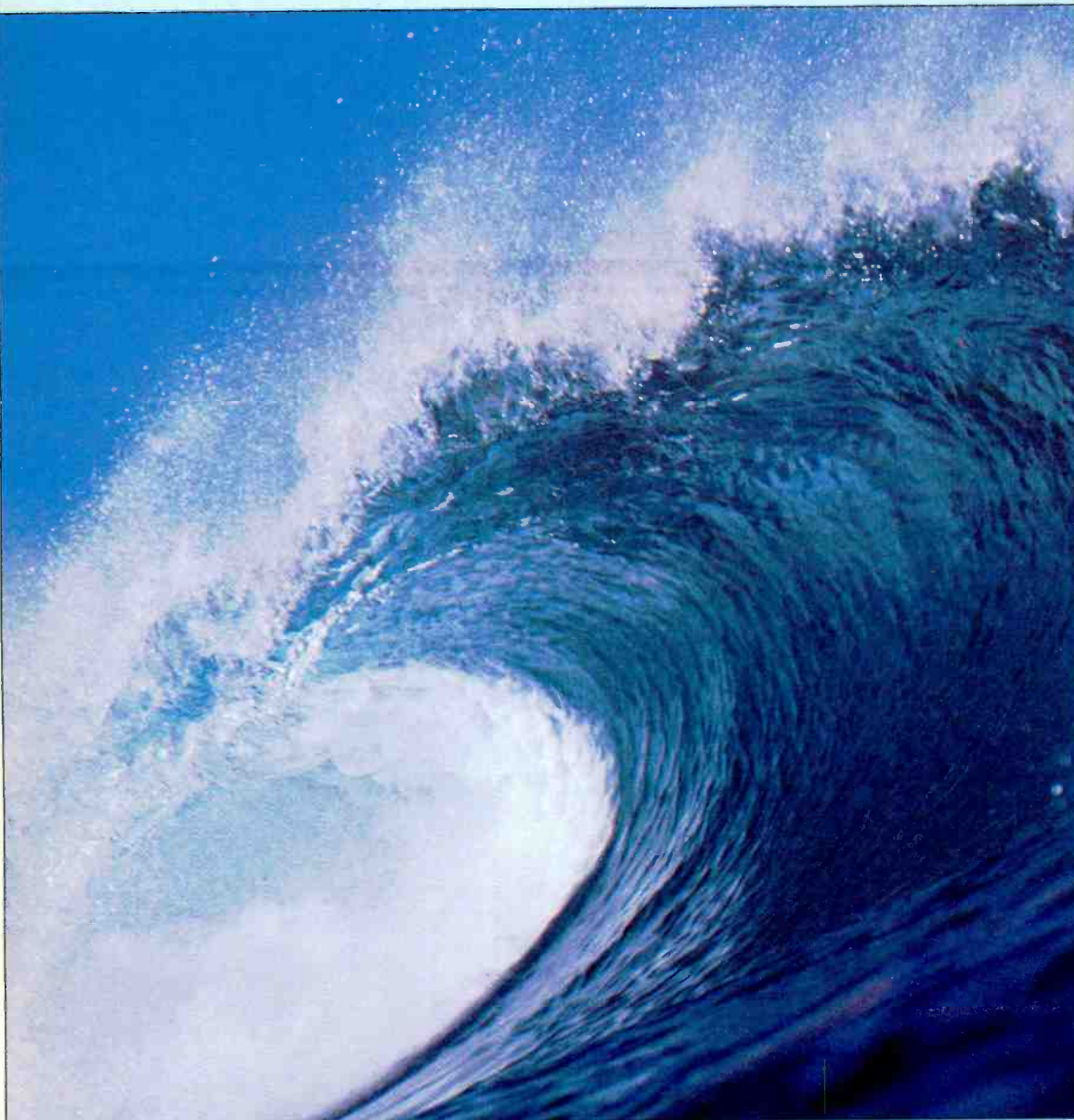
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Tom Freston

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## TALENT

### ARTIST DEVELOPMENT

#### MOTHER LOVE BONE

Of all the misfortunes that can befall a young band, Seattle's Mother Love Bone is dealing with the most tragic. Only weeks before a planned U.S. tour to promote the group's PolyGram debut, "Apple," lead singer Andrew Wood, 24, died of a heroin overdose (Billboard, April 7). Now, after numerous delays, the album has been released and PolyGram is determined to promote it nonetheless.

"Our attitude now is that we will do everything that we would have done before, with the exception of touring," says Cliff O'Sullivan, West Coast VP of product development at PolyGram. "We're not just putting the record out; we're as into it as we ever were."

Still, there is a strangely schizophrenic manner to the way Wood's demise has affected the band's fate. Although it changed everything, it is almost being ignored. "We're not going to exploit the fact that Andy died," says O'Sullivan. "But on the other hand, we can't deny it, so we have to think of some way to be tasteful about how we promote the record. We don't want people to think that we're capitalizing on this."

Indeed. In all the band's bios and promotional videos, Wood is quoted and featured prominently. Almost as an addendum, the bios have a separate page noting his death.

Former PolyGram A&R executive Michael Goldstone, who signed Mother Love Bone in 1988 (and who is now with Epic), says, "We really wanted to make sure that we weren't exploiting the situation. As soon as you go back and make changes, and rethink how you're presenting it to the marketplace, there's that whole angle entering into it. We wanted people to hear the record for exactly what it was. Therefore, we felt that everything we had set up was identical to the

way it had been intended to be put out."

So what's next? For the band, the loss of Wood makes for an extraordinarily difficult situation. Guitarist Stone Goddard, who, along with bassist Jeff Ament, wrote most of the band's music, says, "Right now we really are in limbo. Andrew was the glue that held this band together, and kept all of our musical ideas going in the same direction. At this point we don't know anything about how things will work out. Jeff and I will stay together; we're already writing some things. [The pair had been in Green River before forming MLB.]

"What we do know is that even if we do all stay together, the next project won't be called Mother Love Bone," Goddard continues. "'Apple' is the last Mother Love Bone record. It's sort of an orphan, in that we can't go out and tour to promote it. But the label is doing what they can. I hope it does well, for a lot of reasons and as a memorial to Andrew, to what the guy was and what we did. He wanted this to happen so badly."

SHARON LIVETEN

#### ROCK IN RIO II

(Continued from page 64)

accommodate an enormous open-air stage, lasers, strobes, neon lights, smoke generators, water fountains, some 3,000 spots, and two giant video screens. The screens, which will probably employ liquid-crystal technology, will be provided by Philips, according to Medina.

In addition, the stadium will be outfitted with four "shopping centers," which will house 60 retail outlets. Lighting will be coordinated by Peter Gaspar, who worked on Rock In Rio I. Gerry Stickells (GLS Productions) will handle the backstage duties.

Some 100,000 visitors from outside Brazil attended Rock In Rio I, according to Medina, with roughly half of those coming from Europe and the U.S. He expects a much greater foreign attendance for Rock In Rio II.

#### PAUL YOUNG INVOKES 'OTHER VOICES' ON NEW ALBUM

(Continued from page 59)

bums that I enjoy making, which are pretty diverse, changing from track to track."

Adding to the diversity of "Other Voices" is Young's use of several different producers, including Nile Rodgers and Warren Livesey. However, the album maintained a cohesiveness under Young's careful ears. "After I'd finished with the producers, I went in and changed quite a few things myself and remixed them, and then I felt it had a little bit more of my touch. Then the album sounded like it had a bit more of a flow to it."

As he did on his previous albums, Young selected several tunes to cover on "Other Voices." They range from "Oh Girl" to English Congregation's "Softly Whispering I Love You" to "Calling You" from the movie "Bagdad Cafe."

When considering covering a tune, Young takes several things into consideration, including what he can bring to the song and how well the original was done.

"With 'Softly Whispering I Love You,' that's an old song where I remembered the melody first in my head. When I heard the record, I didn't think it was up to much, actually. I thought the best thing about the song has to be the melody then, because it's certainly not the version they did. And so you can kind of work on it by process of elimination."

"There are certain songs, like 'When A Man Loves A Woman,' that I wouldn't even attempt to do because I don't think you can do a better version."

Though he certainly does not take all the credit, Young thinks that in his own way he helped spur the British R&B scene that spawned such acts as Roachford and the Pasadenas. "I definitely think it helped, especially in England and Europe, to pave the way for more rhythm-and-blues-based music to start to come through. It probably would have done so without my help, but I think I just pushed it along the way a bit."

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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 8, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	BLAZE OF GLORY Jon Bon Jovi/ D.Kortchmar; J.Bon Jovi (Mercury)	FEELS GOOD Tony!Toni!Tone!/ Tony!Toni!Tone! (Wing/Polydor)	JUKEBOX IN MY MIND Alabama/ J.Lee;L.Lee; Alabama (RCA)	BLAZE OF GLORY Jon Bon Jovi/ D.Kortchmar; J.Bon Jovi (Mercury)	EVERY BEAT OF THE HEART The Railway Children/ S.Lovell;S.Power (Virgin)
RECORDING STUDIO(S) Engineer(s)	A&M Rob Jacobs; Brian Scheuble	THE PLANT Arnie Frager; Greg Shaw	EMERALD Steve Marc Antonio; Jeff Geidt	A&M Rob Jacobs; Brian Scheuble	THE TOWNHOUSE Steve Lovell; Steve Power
RECORDING CONSOLE(S)	SSL 4072-G Series	AMR DDA	SSL 4064-E Series	SSL 4072-G Series	SSL 4000-E Series
MULTITRACK RECORDER(S)	Studer A-800	Otari MTR-100	Mitsubishi X-850	Studer A-800	Studer A-800
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	A&M Rob Jacobs; Brian Scheuble	CAN-AM Ken Kessie	EMERALD Steve Marc Antonio; Jeff Geidt	A&M Rob Jacobs; Brian Scheuble	THE TOWNHOUSE Richard Scott; Gary Newby
CONSOLE(S)	SSL 4072-G Series	SSL 4000-E Series	SSL 4064-E Series	SSL 4072-G Series	SSL 4000-E Series
MULTITRACK/ 2-TRACK RECORDER(S)	Studer A-800/ Studer A-820	Studer A-80/ Studer A-820	Mitsubishi X-850/ Sony MCI JH24	Studer A-800/ Studer A-820	Studer A-800/ Ampex ATR 100
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	A&M Dave Collins	HIT FACTORY DMS Herb Powers Jr.	STERLING Ted Jensen	A&M Dave Collins	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	PDO	PDO	JVC	PDO	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	ElectroSound/ HTM/PRC	Sonopress	Sonopress	ElectroSound	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Not Available/ Aurex 708	Aurex 708	Aurex 708	Aurex 708	Agfa 649

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## EUROSOUNDS

This is one of a series of occasional columns on the European professional audio industry. This week's column was compiled by Gary Hopkins in the U.K.

**I**TALIAN DUPLICATING manufacturer Tapematic has infringed a patent held by American manufacturer King Instruments, a U.S. court has ruled.

It awarded King Instruments almost \$1,400 for sales infringements up to February 1989 and \$13,000 for every machine sold in the U.S. since then, with an additional 11% interest from the time of sales.

King was awarded costs, estimated to be in excess of \$95,000, with a total settlement in the region of \$2 million.

King has also sued Tapematic in Germany. Tapematic is now challenging the validity of one of the German patents and may appeal the U.S. decision.

**R**UPERT NEVE and Amek have revealed that they are working on a "super console," scheduled for introduction in 1992.

The board will be aimed at the top end of the market and will be completely designed by Rupert Neve, with Amek contributing the control system.

Amek managing director Nick Franks says the console represents the sum total of what Neve had learned and that it is an attempt to take the mixing console "to a higher level."

He continues, "The board is being designed from the ground up, and while I believe that it will be something quite spectacular, exactly what it will look like, cost, and do is still relatively open to influence."

**T**C Electronic of Denmark has bought Danish company Twister, a hardware manufacturer of VCA-based automation systems. The move represents further expansion for a company that recently gained "limited" company status and a large cash injection.

**F**OLLOWING THE closure of Audio One Studios earlier this month, Bill Foster and Barry Ainsworth have split the Recording Group into what is legally termed a "demerger."

The split will leave Foster with Tape One, while the remaining assets go to Ainsworth. Copymasters is likely to remain with Tape One.

**A**MS is close to securing a buyer for the company, according to director Stuart Nevison, after the firm revealed half-year figures showing a pretax deficit of approximately \$700,000.

The figure compares with losses of \$170,000 for the same period last year, although the company finished the year showing profits of almost \$1 million. AMS introduced a brand-new, all-digital console, the Logic 2, at the recent International Broadcasting Convention in Brighton, England.

Nevison said, "We have been talking to a company about synergistic matters for some time. We didn't want to announce losses without mentioning the talks, especially as they are so close to completion."

**A**KG Acoustics has acquired a controlling interest in Edge Technology, the holding company for Turbosound, BSS Audio, and Precision Devices. According to AKG managing director Jim Hallington, the move represents part of the company's ongoing strategy to broaden its involvement in the live sound, broadcast, and recording industries.

Turbosound and BSS have considerable reputations in the live sound loudspeaker and processing markets, while Precision Devices has been establishing itself as a supplier of Turbosound loudspeaker drive units.

Commenting on the move, Hallington says, "The acquisition is by no means the end of AKG's expansion plans in the professional sound arena. In the last year we have also acquired Orban and dbx Professional Products in the U.S., and envisage becoming a key supplier of all major components of studio and concert systems in the near future."

## PRO WORLD WARMS TO FIBER-OPTICS

(Continued from preceding page)

cher/patcher/mapper unit using what Lone Wolf calls "LANScapes." It can communicate these LANScapes to other MIDITap devices connected to the network, so that, essentially, it becomes a master system controller.

The programming for this involves naming various MIDI units in the system and establishing what they will do in a given LANscape. This means all the gear on as many as 256 nodes could be addressed from a single MIDITap unit. Lone Wolf's marketing of fiber optics to the MIDI crowd has created an enormous stir, especially because this is the first time since the struggle over MIDI 2.0 that anyone has addressed the speed/logjam problems in the format.

High-profile Lone Wolf users include Herbie Hancock and Jean Mi-

chael Jarre, both of whom use it to organize their stage rigs, Elton John, and Peter Gabriel. Tina Turner's keyboardist uses MIDITaps connected with armored fiber-optic cable so her spike heels will not destroy it.

Lone Wolf also sells simple point-to-point fiber-optic interfaces for \$500 each and offers a line of cable and connectors.

Because of the cost involved, most studios are moving cautiously toward fiber-optic LANs, but there is a keen interest in developments. Experts predict that buzz words—"light" and "dark" fiber, Bear's Law, multimode transmission, and, of course, Fiddy (FDDI)—will become as much a part of the pro audio language as XLRs, VTC, and sample rates are today. So find a copy of Hewlett Packard's "Fiberoptics Handbook" and get ready for light-speed changes.

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# International

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## BPI Stats Show Flat Second Quarter But 'Promising Signs' Seen In Singles, CDs

■ BY NIGEL HUNTER

LONDON—The malaise in the retail sector and the general economic uncertainty took their toll on second-quarter sales in the U.K. record industry, according to the latest British Phonographic Industry statistics.

The BPI refers to the "flattening of output" for April-June 1990. The value of trade deliveries was almost the same as that for the second quarter of 1989. The value of shipments declined by just 0.4% to \$260 million (at an exchange rate of \$1.89 to the pound sterling), but when inflation is taken into account, this represents a bigger fall in real terms.

The BPI emphasizes, however, that this setback is not regarded as a harbinger of "a prolonged period of contraction" and there are promising signs in the details contributing to the overall figure.

The annual rate of singles deliveries is now higher than a year ago,

with increasing interest in 12-inch vinyl, cassette, and CD singles more than compensating for dwindling sales of the 7-inch vinyl format.

The latter, at 6,571,000, now accounts for less than half the total singles market, which was 13,414,000 for the quarter (13,718,000 in 1989), and is 25.5% down on the same time last year. CD singles totaled 1,174,000 units (an increase of 41.1%), cassette singles 946,000 (up 627.4%), and 12-inch vinyl sold 4,723,000 (a 19.8% gain). The total singles sales value was \$32,986,000 compared with \$33,659,000 last year. In the year to June 1990, 62.4 million singles worth \$157 million were delivered.

Vinyl LPs continue to lose ground rapidly, and at 4,966,000 were down by 38.2% for the quarter from the 1989 figure of 8,035,000. The annual rate of deliveries to June 1990 is now 32.4 million units and expected to fall further to 25 million by year's end.

Prerecorded cassette deliveries

are also continuing their slide from a peak in the middle of last year. The April-June total was 15,336,000 compared with 16,197,000 for the same period in 1989, a 5.3% loss, and this format's annual volume now stands at 80 million units, dipping at a rate of about 5% per annum.

CD deliveries remain strong with a 21.4% gain for the quarter over last year at 10,522,000.

The total volume of album deliveries was 158.9 million units in the year to June 1990, 6% less than the previous year. Value, however, was up by the same margin, helping to produce a total for all product configurations for the year to June 1990 of \$1.314 billion.



**Hi Ho Silver.** Kevin Moran, left, business affairs manager for new London-based label AKR Records, announces the label's new deal for U.S. representation with Silver Management. Shown, from left, are Moran; Andrea Black, AKR's first signing, whose self-titled debut is being sold throughout the U.S. by Tower Records; Steve Harman, manager of Tower Records (uptown) in New York; and Jeff Silverman, Silver Management.

## Germany's To Harmonize Copyrights

■ BY MIKE HENNESSEY

BONN, West Germany—A law harmonizing East German copyright provisions with those in West Germany takes effect Oct. 3, the date when East and West Germany are to be reunified.

This will have the effect of increasing the duration of protection of artists' rights in sound recordings to 50 years and for producers' rights to 25 years, instead of the present 10-year period in each case.

It will also provide for the introduction of a home-taping royalty on blank audio- and videotape and on tape recorders, and East Germany will adopt the IFPI-BIEM agreement on mechanical royalties.

At the same time, GEMA is moving to absorb the East German copyright society AWA and administer authors' and publishers' rights in the two territories as one integral entity.

However, with the East German economy on the brink of collapse, record companies here have been making an agonizing reappraisal of the prospects of this market.

After a scramble to invest in sales and promotional operations, the West German record industry is becoming aware that sound carriers are not too high on the priority list of the 16 million East Germans.

Furthermore, with unemployment leaping up and prices rising fast, predictions are that things will get worse before they get better.

EMI-Electrola chief Helmut Fest says that sales of West German product in East Germany are difficult to assess because most of the business is done by wholesalers and rackjobbers direct.

"But one thing is clear," says Fest: "There is no market there for second-rate repertoire. The tastes of the East German are the same as those of the West Germans. Budget

repertoire sells well—but it still has to be good repertoire. There is also a market preference for German product."

All three EMI divisions—EMI Germany, Electrola, and EMI Classics—have expanded their sales forces, with additional staff operating from the new Berlin offices and establishing wholesale and retail contacts.

Product is shipped in direct from the EMI Butzweiler Hof distribution center in Cologne. But Fest believes it will take two to three years before the East German region achieves a level of development anything like that of the West German market.

Generally, the statistics are grim. Some 80% of East German industry must be either reconstructed or closed down, and unemployment, it is predicted, may ultimately reach 2 million in a work force of 8.5 million.

Meanwhile, the overriding priorities are automobiles and vacations. "And in the home entertainment area, the leading item on the shopping list is a CD player," says Fest. "With players selling now at \$150, I would expect to see the CD market growing fast when the economy achieves some stability."

But in the short term, the sales prospects in East Germany for West German software must be seen as distinctly unexciting.

## Japanese Rights Group Takes Action Against Karaoke Use

■ BY SHIG FUJITA

TOKYO—JASRAC, the Japanese Society for Rights of Authors, Composers & Publishers, has taken action in the Tokyo District Court against one disco and two snack bars, demanding a ban on their use of JASRAC-protected music and also the removal of karaoke sing-along equipment from the venues.

It is the first such action brought by the society against use of karaoke equipment in the Tokyo area. The court was told that the owners of the three establishments were "repeatedly approached by JASRAC but stubbornly refused to sign contracts to pay royalties" and continued playing music without official permission.

The three establishments are Green Grass, a disco since 1978, where records are played and CD karaoke equipment is used; the Half Note, opened in 1985 and also

equipped with CD karaoke players; and Wanpaku Yaru, open since 1976, which has an electric piano as well as CD karaoke.

Now, JASRAC plans to follow through with court action against 30 other establishments where royalties are allegedly not paid.

Some 60% of the estimated 110,000 establishments with karaoke equipment in Japan signed royalty payment contracts last year, leaving the remainder still not complying with statutory royalty requirements. But JASRAC estimates that about 25% of these establishments change ownership, close down, or open up each year, so that if the society can get 75% to sign contracts it will ensure virtually complete coverage.

The Supreme Court here formally ruled in March 1988 that karaoke bars must pay proper royalties on use of copyright material.

JASRAC filed actions against 16 establishments in 1987, 55 in 1988, and 67 last year. In most cases, the owners agreed to out-of-court settlements, paying retroactive royalties through from the time they started operating.

In just a handful of cases, courts have impounded karaoke equipment.

Establishment owners paid royalties of some \$7.69 million in 1987, rising to \$11.8 million in 1988 and \$14.68 million last year.

The slow-starting European laserdisk market is getting a boost from HMV and RCA/Columbia ... see page 49

## Finnish Mix Of Politics, Radio Probed Many Indie Stations Linked To Parties

■ BY KARI HELOPALTIO

HELSINKI, Finland—After initiating a full investigation into Finland's broadcasting operations, Ole Norrback, minister of education, says he is concerned about the depth of political links in the ownership of Finnish independent radio stations.

He says the research shows that some 50% of private stations and license holders, some 35 operations in all, have political connections of some kind. The Social Democratic Party is named in 17 cases and the Coalition Party in 12. Both have formed governments here in the past couple of years.

Newspaper publishers are behind 26 stations, with a total of 37 different publications involved, of which many are politically linked to one or other of the four biggest parties in Finland. Such stations include Radio Ettan in Helsinki and Radio

Tampere.

"In a free democratic society, a key duty of the mass media is to keep an eye on the activities of the ruling powers, the politicians and governments," Norrback says. "But when those ruling bodies are in fact exercising control on the media, then democracy itself is restricted."

According to Norrback, the situation in Finland is "somewhat ridiculous" when compared with other parts of "the so-called free world, where the trend today is dramatically toward greater independence and freedom of speech."

The survey puts special emphasis on Aamulehti-konserni, a newspaper publisher in the Coalition Party camp, which is involved in a number of local radio stations, and on Viestintarahoitus Oy, which is giving strong support for the Social Democrats and is a heavy shareholder in some local radio operations.

## IFPI Establishing Liaison Office In South Korea

LONDON—The International Federation of the Phonographic Industry (IFPI) has received clearance from the Bank of Korea to open a liaison office in Seoul, the South Korean capital.

This is believed to be the first occasion when a foreign copyright organization has been admitted. Operations under the management of Kim Seh Wou will begin Oct. 1. The bank approval was necessary to comply with governmental financial regulations.

The immediate objective of the IFPI office is collaboration with the Korean Phonogram Assn., the national industry group, in policing the piracy of sound recordings. The IFPI is also keen to establish closer links with Korean producers and help them develop the market for Korean recordings domestically and abroad.

"This is a major development for the IFPI in representing the interests of our members in South Korea," says Nic Garnett, IFPI regional director for Asia/Pacific. "The Korean economy maintains strong growth and is driven increasingly by domestic demand. The Korean government has made

significant progress in improving the structure for protection of copyright, and has facilitated access to the market by foreign recording companies. CBS, EMI, PolyGram, and WEA have already established companies in South Korea, and other major international companies are expected to follow suit."

Garnett adds that liaison with the government will be another important element in the IFPI's Korean presence. In particular, there is "an urgent need" to extend the term of protection (currently 20 years) in the copyright law to at least 50 years and to secure the right of producers to authorize or prohibit the rental of sound recordings throughout the copyright terms.

## Dutch Magnum Initiative Flies At Retail Print, TV Campaign Bolsters Multilabel Venture

AMSTERDAM—There has been a good retail response to the recently formed local television merchandising project called Magnum. This is a joint initiative by four major record companies—CBS, WEA, Phonogram, and Polydor.

Coordinator of the Magnum label is Jan Groenewoud, whose previous music industry experience includes staff stints at EMI Bovema and Ktel. He predicts Magnum will become a major challenger to Arcade, which is Holland's leading TV merchandiser, and EVA, another record company joint venture in which EMI Bovema, Virgin, and BMG



**I Don't Think We're In Kansas Anymore.** CBS group Toto celebrates the success of its new "best-of" album, "Toto Past To Present," with a Los Angeles listening party before setting off to tour Europe and Japan. The album is already platinum in Holland (where it has spent five weeks at No. 1), and gold in France and Japan. New lead singer Jean-Michel Byron was introduced at the party, which was hosted by CBS Records International. Shown, from left, are Larry Fitzgerald, manager; Bobby Colomby, VP of creative development, CBS Records; David Paich and Steve Lukather, Toto; Elaine Corlett, director of marketing, CBS Records International; and Mike Porcaro and Byron, Toto.

Ariola are partners.

The first two Magnum releases were available in three configurations, but LP sales proved so poor that from this fall product will be available on cassette and CD only.

Magnum releases are in the top price bracket, with a retail cost of \$23. The releases target mainly the Dutch market, although they are available throughout the Benelux countries.

Apart from up to 18 TV commercials of 20 seconds each, every Magnum release is supported with free display material in the stores and advertisements in daily, weekly,

and monthly newspapers and magazines. Radio commercials will be added to the campaigns in the fall.

The launch of Magnum means that its four principals have ceased their own TV merchandising activities on compilation albums. The four companies supervise Magnum releases on a rotation basis. When either WEA, Phonogram, or Polydor is working a release, the distribution is handled by Record Service Benelux (RSB), the joint BMG Ariola/WEA/PolyGram outlet, and when it is a CBS release, that company's own distribution division supplies the retailers.

Magnum's debut release earlier this year was Polydor's "The Glory Of Love," featuring Carly Simon, Randy Crawford, Tanita Tikaram, and others. The second release was "Greatest Hits, Parts 1 And 2," from WEA. A total of six releases are planned for this year.

WILLEM HOOS

## EAST GERMAN VIDEO OUTLETS RISE TO MEET DEMAND

(Continued from page 4)

tached to video in East Germany. Whereas in West Germany, there is a wide discrepancy between the number of VCR owners and those who actually frequent video stores, in the east it is deemed prestigious to rent movies to demonstrate that one owns a video player.

GVU chief investigator Jochen Tielke says, "There are hardly any clients aged between 18 and 25, because this demographic does not have enough money to buy a video player."

GVU managing director Gerhard Schulze has launched an information campaign, targeting East German video fans and based on experience gained in West Germany. It takes the form of a brochure titled "Watch Out! Video Pirates!"

"Hundreds of thousands of East Germans are enjoying a newfound pleasure in video," says Schulze. "At last, everyone can select his or her own viewing program, and video stores are mushrooming."

"But unscrupulous profiteers are attempting to make a fast buck with illegally copied films. They're selling this illicit product to video stores and unsuspecting movie fans. The quality of the pirate copies is often miserable—bad picture, distorted sound,

several movies on a single cassette, photocopied cassette covers, and handwritten or typed labels. Frequently, fans are lured with current titles which aren't supposed to be available yet."

Unauthorized public performance of video movies will prove expensive for German hoteliers, restaurateurs, and bar owners. Some have already been fined heavily for presenting video movies publicly without permission. From July 1, a prison sentence of up to five years can also be incurred.

The GVU recently broke up a gang of video pirates in the Damstadt/Giessen district. It had copied 200 current movies onto videotape and marketed the copies. The prosecution alleged the gang's activities had cost the industry more than \$1.7 million; the pirates were fined a total of \$86,540.

Each video store owner is held liable for pirate copies found on his premises. The claim that one did not notice the illegality of the product is no excuse, as the Superior Court of Justice in Berlin emphasized when sentencing a video store owner for a second offense of stocking pirate product.

## Eyes On HDTV At Holland's Firato Fair

BY WILLEM HOOS

AMSTERDAM—With high-definition TV strongly highlighted, the international consumer electronics fair Firato, staged Aug. 23-Sept. 2 at the RAI Exhibition Center here, attracted a total of 194,000 visitors this year, down some 73,000 from the previous show in 1988.

Fewer electronic novelties and very hot weather were blamed by the organizers for the attendance fall.

HDTV was showcased in a series of demonstrations supervised by the Dutch HDTV Platform, and Philips and most local broadcasters were involved, though the technology will not be on sale in Europe before the mid-'90s.

In the 1988 Firato show, the laserdisc system made its European debut and special emphasis was placed on the format this year in a bid, masterminded by the recently founded European Laser Disc Assn., to make it as successful in Europe as it is in Japan and the U.S.

This year's Firato had corporate representation from Holland, Belgium, the U.S., the U.K., West Germany, France, and Japan. Philips, as usual, booked the biggest stand space, some 4,000 square meters.

Most Dutch national broadcasters transmitted live radio and television shows from the fair. The 1984 Firato, at which CD audio technology was the focal point, attracted a record attendance of 326,000.

Firato is Europe's second most important consumer electronics fair, the first being the Internationale Funk Ausstellung, staged every two years in West Berlin.

## CONFISCATION OF PRINCE REVENUE ORDERED IN ITALY

(Continued from page 8)

dential administration office.

Valle refused to comment on the order, claiming that SIAE's legal department was still studying the document. But he denied that the Prince/Sanavio controversy had anything to do with SIAE.

Sanavio says the next move in efforts to "retrieve money owed" will be the serving of a confiscation order to WEA Italy, which releases Prince recordings locally, and then to the national distributor, as yet unknown, of the new Prince movie, "Graffiti Bridge."

Sanavio also claims that the Venice bailiff is in the process of notifying Prince and his management in Los Angeles and Minneapolis about the confiscation order. This is being handled through Italy's CAI post system.

The Italian promoter says that there has been no contact between him and Prince's Paisley Park En-

terprises organization. But he adds: "They'll call me for sure when they are notified of the confiscation order."

Sanavio describes Paisley Park's own claimed legal action against him for breach of contract as "bullshit."

He has always expressed confidence at the prospect of an out-of-court settlement in his favor but now says: "I don't care. A transaction means that you are waiting to make a deal for an amount less than the court ordered. I want the money back for the cancellation of the Turin and Udine shows, plus the money I sent to the U.S."

The July 31 balance of monies paid to Prince's PRN Production Inc. and R&A Productions Inc. via escrow accounts in the Mercantile Bank of Los Angeles stood at just a few cents under \$789,676, according to Sanavio.

## Dutch Pop Group To Play Historic Albanian Dates

AMSTERDAM—Dutch pop group Personnel is claiming to be the first foreign act to receive official permission to play concerts in Albania, Europe's last remaining bastion of orthodox communism.

Personnel's manager, Tjerk Lammers, has received a fax from the Albanian Ministry of Culture giving approval for two concerts by the four-strong band at the end of this year.

The first will be Nov. 29, Albania's Liberation Day, in the harbor city of Durres, and the second will be Dec. 1 in Berat. Both concerts are part of celebrations marking the end of Italian and German occupation 46 years ago.

The dates are the result of Lammers contacting the Albanian embassy in Bonn, West Germany, and inquiring whether it was possible for a pop band to appear in Albania.

"I was expecting a flat 'no,'" says Lammers, "and I was very surprised to be asked for a biography, pictures, and some tapes of the group. When I received a fax Aug. 1 saying it was 'an honor' to invite Personnel to Albania for two concerts, I couldn't believe my eyes."

Personnel was formed two years ago. The group's previous foreign engagements were both in Switzerland, where it recorded its debut album for Polydor, titled "Only."





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## Camcorders Draw Buyers To Market But VCR Sales Stagnant, Assn. Says

OTTAWA—Videocassette recorder sales are practically stagnant in the first six months of 1990, but camcorder sales indicate a boom, according to figures from the Consumer Electronics Marketers of Canada.

VCR sales totaled 376,000 in the first six months of 1990, up just 4% from the 363,000 sold in the same period in 1989. Although the marketers' group predicts sales of roughly 1 million for the year, it says that the sales pace will slow in the last half of the year.

A trend in sales could be disturbing: No longer does it seem that people are equipping themselves

with VCRs; they are simply trading up or buying new upscale units.

"The trend to upscale features continued, with four-head video and hi-fi audio being the keys," says Alda Murphy, CEMC manager.

Meanwhile, new lightweight camcorders are drawing consumers to the market. Camcorder sales totaled 85,000 in the first six months of 1990, up 55% from the 55,000 sold in the same period a year ago. Prices have been gradually declining in Canada, although the \$800 price point is rarely bettered.

CEMC comprises major manufacturers and marketers of electronics equipment.

## P'Gram Group Readies For Takeovers A&M Prez Named Chairman; HQ To Move

■ BY KIRK LaPOINTE

OTTAWA—With federal approval in hand for its takeovers of the A&M and Island labels in Canada—in line with its global deals for both labels—the PolyGram Group has announced that A&M president Gerry Lacoursiere has been named PolyGram Group chairman in Canada in a major restructuring.

Under the new operations, PolyGram will move its head office from Montreal to Toronto and a five-man board will constitute the board of management of the PolyGram Group in Canada.

Investment Canada, the federal agency that scrutinized the busi-

ness plans of PolyGram in reviewing the deal, would not disclose details of the takeover terms. But Peter Caskey, an Investment Canada cultural industries officer, says the takeover will see the new PolyGram Group's commitment to development and marketing of Canadian talent sweetened.

"That was an important part of reaching the approval stage," Caskey says. In the past, takeovers and mergers involving such firms as WEA Music of Canada, CBS Music Products, and Capitol-EMI of Canada Ltd. have been approved only when certain domestic talent concessions have been extracted. Given the size of those firms, such mea-

sures have resulted in record amounts being invested in Canadian music.

A&M already has a sizable Canadian roster, and PolyGram has in the last year or so bolstered its domestic talent development. "Their commitment is to build on that," says Caskey.

The takeover sees current PolyGram Inc. Canada president Peter Erdmann assume the post of president of PolyGram/Island/A&M Distribution. Erdmann will stay in Montreal, but PolyGram's head office will move to Toronto—a move that Investment Canada was unaware of when reached for comment. PolyGram is the only major with headquarters in Montreal.

Wingolf Mielke, now with PolyGram International and formerly a PolyGram Canada controller, becomes CEO of the PolyGram Group.

Joe Summers, currently A&M senior VP and GM, becomes A&M Operations president. And Tim Rooney, current managing director of PolyGram Brazil, moves to Canada to be PolyGram president in Toronto.

Lacoursiere, Mielke, Erdmann, Rooney, and Summers will constitute the board of management for the PolyGram Group.

Details of the consolidation of the firms are not yet available, although Caskey confirms that there have been discussions within the industry about cooperative warehousing. He will not say if such an arrangement is coming under the new PolyGram Group operation.

It is expected, however, that several employees will face layoffs.

## Molson, CPI Concert-Biz Dispute Coming To A Head

OTTAWA—Here's the situation, you be the judge.

Concert Productions International, Canada's pre-eminent concert production company, enters a sponsorship deal with Molson Breweries to produce 400 entertainment events a year for a fee now at \$1.5 million.

Then, a rival brewery, Labatt's, buys a big chunk of the entertainment firm that controlled CPI, BCL Entertainment Corp.

In turn, Molson decides to go into the concert business with a new partner, MCA Corp., while maintaining its CPI deal through 1992.

Now, BCL says the Molson-MCA Concerts operation could have "a competitive upper hand" in the concert business if Molson-MCA is not

restrained from competing for concert rights. BCL wants CPI out of its deal with Molson, while Molson says its new enterprise is only a foundation-building exercise for the day the CPI-Molson deal expires.

Can't judge for yourself? This week or next, someone will for you—and could redesign the competitive landscape in a Canadian concert business now dominated by BCL.

Court documents in the case, however, have unfurled some interesting information about the usually discreet concert business in Canada.

Michael Cohl, the 'C' in BCL and president of CPI, a subsidiary of BCL, says in court documents that his firm will become a vastly weak-

er competitor if its Molson-BCL deal is allowed to continue. Molson will have the best of both worlds, able to be part of a winning BCL-Molson or MCA-Molson bid on concerts, Cohl argues.

And, he adds, if Molson turns down a concert sponsorship with BCL's Concert Productions International, BCL cannot offer the concerts to another sponsor. By the time the Molson-BCL deal expires in 1992—it can even be extended—CPI will be a vastly weaker firm.

Not so, says Molson in its court statement. Molson executive VP Bruce Pope says the Molson-MCA venture is to be small at first, and that the brewery is only positioning itself for the day it no longer has the BCL deal. If it were to wait even

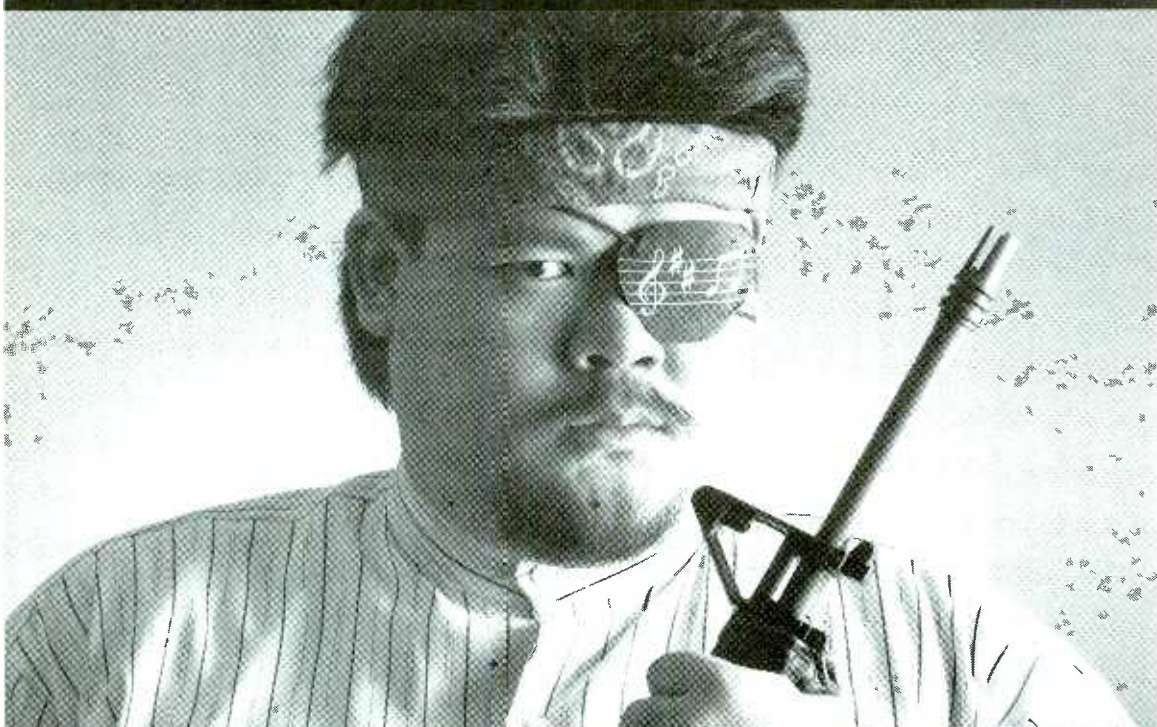
another two years, Molson says, it would not be able to tangle with the massive BCL enterprise.

Pope even accuses CPI of breaching the CPI-Molson deal by producing the Rolling Stones and David Bowie tours for Labatt's. Cohl, in a subsequent court filing, says that BCL—and not CPI—produced the Stones and Bowie tours. The CPI-Molson deal "only grants to Molson those sponsorship rights which are controlled by CPI," Cohl maintains.

Cohl says CPI undertook to obtain such control, but could not. Molson says the best effort was not made.

Labatt's poured more than \$64 million U.S. into the Stones tour and \$25 million U.S. into the Bowie tour.

# THERE'S MORE TO THE ASIAN MUSIC INDUSTRY THAN MEETS THE EYE.



The **Piracy** question is just one of the important issues to be addressed at Keynote '90 in Hong Kong this year. The opportunities in the Asian music industry are enormous. \***Canto-Pop** (Hong Kong's home-grown pop style) offers great scope in view of its popularity around Asia and the continued emigration of people from this part of the world. \***Karaoke** started in Japan and is becoming a planet-wide phenomenon. \***Asia's MTV** equivalent, **EZTV**, will **launch** at Keynote '90. \***Cable TV** in Asia (especially in Hong Kong) also has potential. \*The **marketing and promotion of Music and Video** in Asia will be discussed by experts. \*And of course, **Copyright** will be a major theme. In recent times, Indonesia, Malaysia and Taiwan have all cleaned up their act in terms of copyright protection. Plus the chance to **meet** and hear presentations from **people who know the Asian music industry**. \* Plus, Plus, Plus \*Can you afford not to **be there?**

THE ASIAN COPYRIGHT AND MUSIC CONVENTION  
**KEYNOTE '90**

**Asia's only Music Trade Fair. October 19-22.**

For further information contact KEYNOTE '90 head office. Toll-free fax: 1-800-874-2380 (USA ONLY) or Hong Kong Fax: (852) 806-2040, Tel: 806-8303. Or write to Mr Allen Japp, Keynote '90, 1101B Seaview Estate, Northpoint, Hong Kong.

# BERNADETTE COOPER



**THEY LOVE ME, THEY HATE ME,  
BUT THEY ALL SAY...**



**"I LOOK GOOD"**

(MCA-53926)

The First Single From The Solo Debut  
**DRAMA ACCORDING TO BERNADETTE COOPER**

(MCA-10058)



Release Date: October 16, 1990  
Produced and Directed By Bernadette Cooper for SLAP ME ONE Productions  
Executive Producer: Bernadette Cooper and Louil Silas, Jr.







# Revised Hot Black Singles Radio Reporter Panel Bows

THE REVISED HOT Black Singles radio panel, newly expanded to 110 stations, goes into effect this week. Some of the new stations are located in markets that previously did not have an R&B music station. A story detailing the panel changes appears on page 17.

WTLC Indianapolis  
KPRS Kansas City, Mo.  
KHUL Memphis  
WQQK Nashville  
WZHT Montgomery, Ala.  
WENN Birmingham, Ala.  
WBLX-FM Mobile, Ala.  
WJMI Jackson, Miss.  
KQXL Baton Rouge, La.  
KIPR Little Rock, Ark.  
KDIA San Francisco

**PLATINUM (7)**  
WRKS New York  
WBLS New York  
WUSL Philadelphia  
WGCI-FM Chicago  
WJLB Detroit  
KKBT Los Angeles  
KJLH Los Angeles

**GOLD (17)**  
WDAS-FM Philadelphia  
WAMO Pittsburgh  
WHUR Washington, D.C.  
WKYS Washington, D.C.  
WXYV Baltimore  
WVEE Atlanta  
WHQT Miami  
WZAK Cleveland  
WGPR Detroit  
KMJM St. Louis  
WHRK Memphis  
KKDA-FM Dallas  
KMJQ Houston  
KHYS Houston  
WYLD-FM New Orleans  
KDAY Los Angeles  
KSOL San Francisco

**SILVER (20)**  
WILD Boston  
WNJR Newark, N.J.  
WPLZ Richmond, Va.  
WCDX Richmond, Va.  
WMYK Norfolk, Va.  
WOWI Norfolk, Va.  
WQMG Greensboro, N.C.  
WJMH Greensboro, N.C.  
WQOK Raleigh, N.C.  
WPEG Charlotte, N.C.  
WZFX Fayetteville, N.C.  
WIKS Coastal N. Carolina  
WHJX Jacksonville, Fla.  
WZAZ-FM Jacksonville, Fla.  
WJHM Orlando, Fla.  
WEDR Miami  
WIZF Cincinnati  
WJMO-FM Cleveland

**BRONZE (33)**  
WDXK Rochester, N.Y.  
WBLK Buffalo, N.Y.  
WEBB Baltimore  
WBSK Norfolk, Va.  
WFXC Durham, N.C.  
WDDM Columbia, S.C.  
WKWQ Columbia, S.C.  
WWWZ Charleston, S.C.  
WPAL Charleston, S.C.  
WUJM Charleston, S.C.  
WLWZ Greenville, S.C.  
WFXA Augusta, Ga.  
WPGA Macon, Ga.  
WFXM Macon, Ga.  
WEAS Savannah, Ga.  
WAGH Columbus, Ga.  
WFYE Columbus, Ga.  
WJIZ Albany, Ga.  
WTMP Tampa, Fla.  
WVCO Columbus, Ohio  
WDAO Dayton, Ohio  
WDZZ Flint, Mich.  
WTLZ Saginaw Mich.  
WMVP Milwaukee  
WNOV Milwaukee  
WCKU Lexington, Ky.  
WLOU Louisville, Ky.  
WATY Birmingham, Ala.  
WXOK Baton Rouge, La.  
KMJJ Shreveport, La.  
KDKS Shreveport, La.  
KCOH Houston  
XHRM San Diego

**SECONDARY (24)**  
WNHC New Haven, Conn.  
WRKE Ocean City, Md.  
WJJS Lynchburg, Va.  
WAAA Winston-Salem, N.C.  
WMGL Charleston, S.C.  
WJTT Chattanooga, Tenn.  
WPOM West Palm Beach, Fla.  
WRBD Fort Lauderdale, Fla.  
WANM Tallahassee, Fla.  
WRXB St. Petersburg, Fla.  
WCKX Columbus, Ohio  
WJFX Fort Wayne, Ind.  
WMHG Muskegon, Mich.  
KIDZ Kansas City, Mo.  
KBLK Tulsa, Okla.  
WEUP Huntsville, Ala.  
WXVI Montgomery, Ala.  
WGOK Mobile, Ala.  
WQFX Gulfport, Miss.  
KXZZ Lake Charles, La.  
KMZX Little Rock, Ark.  
KYEA W. Monroe, La.  
KDKO Denver  
KKFX Seattle

## TO OUR READERS

Terri Rossi's column will return next week.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 25 REPORTERS	BRONZE/ SECONDARY ADDS 67 REPORTERS	TOTAL ADDS	TOTAL ON 111 REPORTERS
<b>LOVE TAKES TIME</b> MARIAH CAREY COLUMBIA	8	14	32	54	57
<b>BLACK CAT</b> JANET JACKSON A&M	4	7	19	30	55
<b>SLOW MOTION</b> GERALD ALSTON MOTOWN	3	6	20	29	76
<b>LIVIN' IN THE LIGHT</b> CARON WHEELER EMI	4	3	20	27	74
<b>HERE'S LOOKING AT YOU</b> TEENA MARIE EPIC	5	4	16	25	84
<b>B.B.D. (I THOUGHT IT WAS ME)</b> BELL BIV DEVOE MCA	4	6	12	22	80
<b>PEOPLE</b> SOUL II SOUL VIRGIN	5	3	13	21	29
<b>ICE ICE BABY</b> VANILLA ICE SBK	1	3	13	17	21
<b>OOOPS UP</b> SNAP ARISTA	0	4	12	16	61
<b>MERRY GO ROUND</b> KEITH SWEAT VINTERTAINMENT	2	6	7	15	85

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

**NOPE A DOPE STYLE**

**LEVVERT**

**IT'S SMOO-TIME**

**THE TITLE CUT AND UPCOMING SINGLE FROM THE FORTHCOMING ALBUM.**

**ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS.**

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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"RELEASE ME"** BY WILSON PHILLIPS (SBK) gains strongly in both airplay—where it's No. 1 by a mile—and sales to dislodge "Blaze Of Glory" by **Jon Bon Jovi** (Mercury) from the No. 1 spot on the Hot 100. "Blaze" is close behind; although it slips to No. 2 overall, it holds at No. 1 in sales and gains points on the airplay side. Both Nos. 3 and 4 are gaining points, but below the bullet criteria. As a result, the top two will battle it out again next week: "Release Me" may hold or "Blaze" may even return to the top. "Love And Affection" by **Nelson** (DGC) is still far behind but could jump to No. 1 if the top two both collapse; it's more likely to hit the top in two weeks.

**JANET JACKSON'S "BLACK CAT"** (A&M) explodes onto the chart at No. 37, despite last week's assurance by the label that it would not be released for two weeks. In response to radio activity, A&M decided to rush-release the single commercially. "Cat" is already on 204 reporting stations. Only the singles by **Prince** (205), **Wilson Phillips** (218), **Phil Collins** (219), and **George Michael** (231) are on more top 40 stations. Early jumps for "Cat" include 10-6 at **WLOL** Minneapolis and 14-10 at **Kiss 102** Charlotte, N.C. The other three new entries include one new group, the trio **Deee-Lite**, which comes from the New York club scene. "Groove Is In The Heart" (Elektra), Deee-Lite's No. 1 hit on the Dance Club Play chart, enters the Hot 100 at No. 96. **UB40's** cover of the **Temptations'** first hit in 1964, "The Way You Do The Things You Do" (Virgin), enters at No. 100; it's breaking out of Houston, where it went to No. 4 at 93Q.

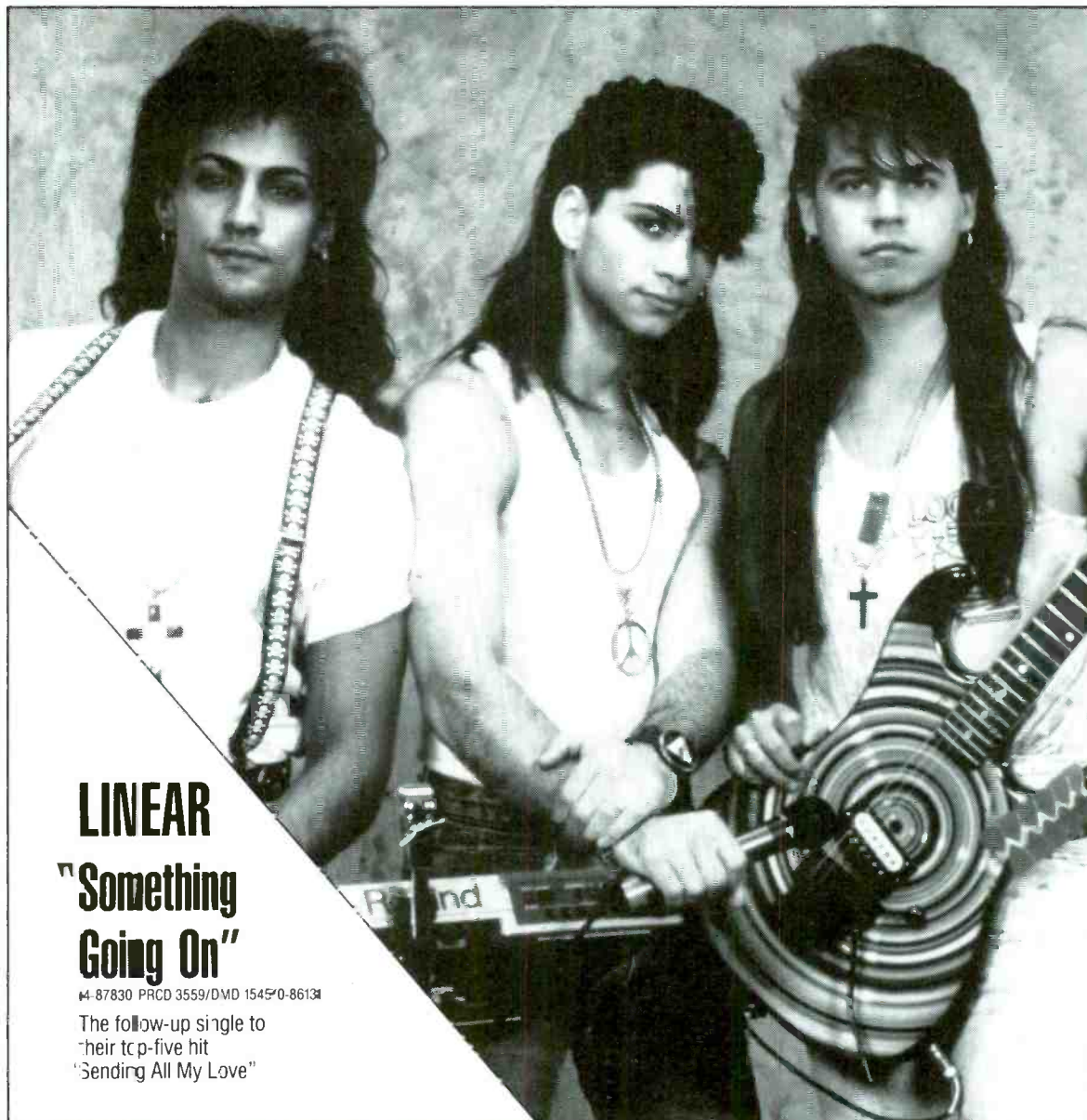
**"LOVE TAKES TIME"** BY **Mariah Carey** (Columbia) is the most-added record, debuting at No. 73. It's already big at **Q106** San Diego (21-15) and **KMEL** San Francisco (13-10). Second most-added is "More Than Words Can Say" by new band **Alias** (EMI). It zooms 23 places to No. 61 on the strength of 51 adds and such early jumps as 21-13 at **KDWB** Minneapolis and 25-17 at **Q106.5** St. Louis. "Suicide Blonde" by **INXS** (Atlantic) is third most-added and runner-up to "Unchained Melody" by the **Righteous Brothers** (Verve) for the Power Pick/Airplay. "Suicide" looks strong at **Q96** San Antonio (35-20) and **Z93** Dayton, Ohio (29-20).

**QUICK CUTS:** Three records that lose bullets this week are performing well in some places. "Look Into My Eyes" by **George LaMond** (Columbia) moves 7-5 at **Hot 97** New York and 21-12 at **B96** Chicago but it moves up only one place on the chart to No. 65. Also with a one-place chart move, to No. 81, is "Won't Talk About It" by **Beats International** (Elektra). Nevertheless, "Talk" is a top 10 hit for **Y108** Denver (11-6) and **XHTZ** San Diego (9-8). "Empty Beach" by new artist **Tricia Leigh Fisher** (A&M) moves 12-10 at **Power 93** Tampa, Fla., but holds at No. 80 nationally with a small point gain... Look for "Soul Inspiration" by **Anita Baker** (Elektra) to enter the chart next week; it's among the 10 most-added at radio, with 25 adds, but falls short of the needed points to debut... "Everybody Everybody" by new group **Black Box** (RCA) wins the Power Pick/Sales for the second time, and also is the tenth most-added at radio with 20 adds.

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 246 REPORTERS	TOTAL ON CHART
<b>LOVE TAKES TIME</b> MARIAH CAREY COLUMBIA	4	15	59	78	83
<b>MORE THAN WORDS CAN SAY</b> ALIAS EMI	2	11	38	51	117
<b>SUICIDE BLONDE</b> INXS ATLANTIC	2	7	30	39	176
<b>BLACK CAT</b> JANET JACKSON A&M	1	3	27	31	204
<b>UNCHAINED MELODY</b> RIGHTEOUS BROTHERS VERVE	3	4	23	30	159
<b>L.A. WOMAN</b> BILLY IDOL CHRYSALIS	0	2	25	27	62
<b>ICE ICE BABY</b> VANILLA ICE SBK	3	3	20	26	58
<b>SOUL INSPIRATION</b> ANITA BAKER ELEKTRA	1	4	20	25	26
<b>I DON'T HAVE THE HEART</b> JAMES INGRAM WARNER BROS.	3	4	16	23	178
<b>EVERYBODY EVERYBODY</b> BLACK BOX RCA	1	7	12	20	112

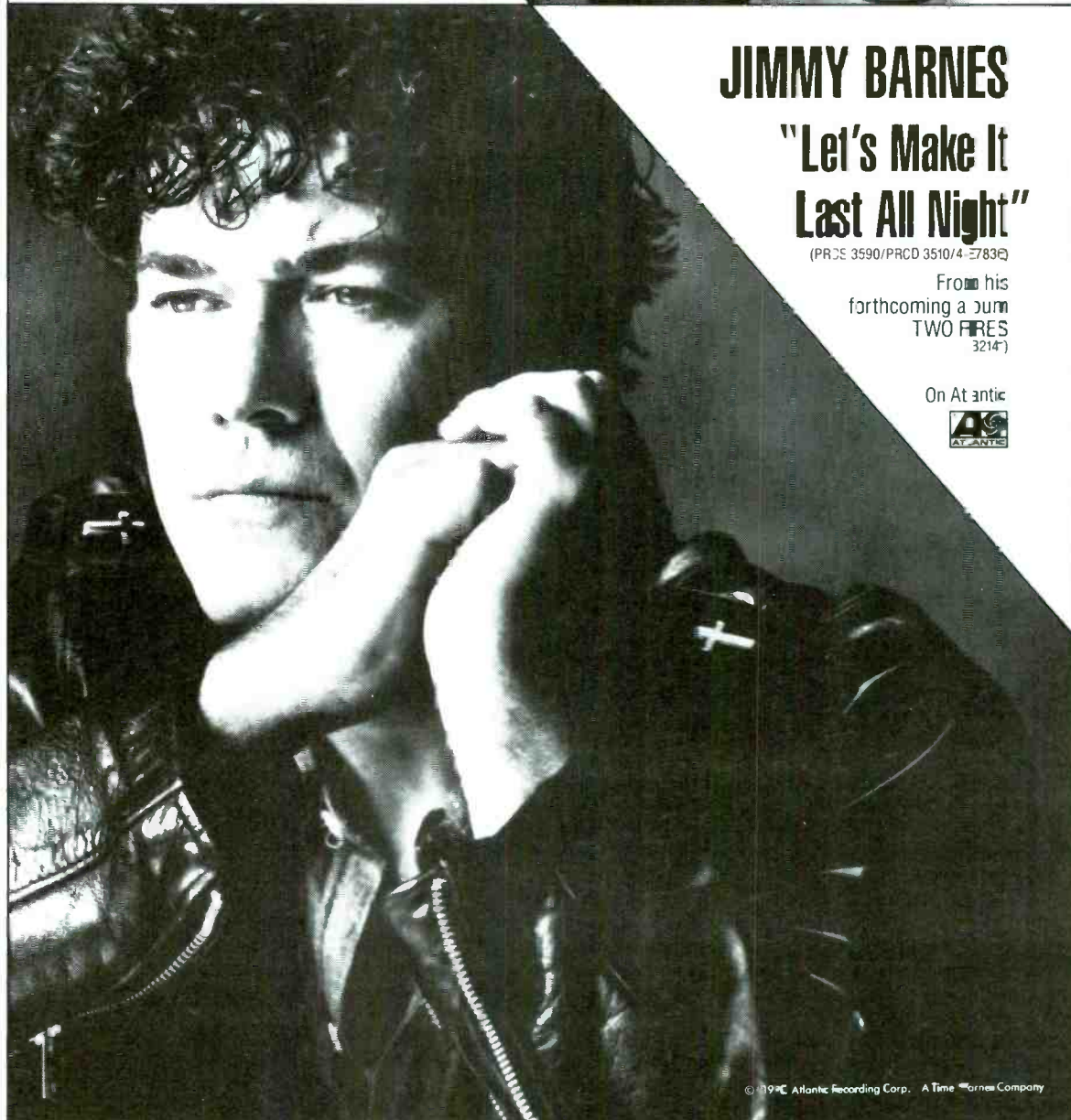
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## LINEAR "Something Going On"

#4-87830 PRCD 3559/DMD 15450-86134

The follow-up single to their top-five hit "Sending All My Love"



## JIMMY BARNES

### "Let's Make It Last All Night"

(PRCS 3590/PRCD 3510/4-2783Q)

From his forthcoming album  
**TWO FIRES**  
3214\*

On Atlantic



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# One Simple Word



the new album from  
**The Connells**  
release date: September 21

Produced by Hugh Jones  
Available at fine record stores everywhere

#### Catch The Connells On Tour Now:

9/6 Baton Rouge, LA	9/19 Kansas City, MO
9/7 Oxford, MS	9/20 Champaign, IL
9/8 New Orleans, LA	9/21 Milwaukee, WI
9/9 Houston, TX	9/22 Detroit, MI
9/10 Austin, TX	9/23 Bloomington, IN
9/11 Dallas, TX	9/24 Columbus, OH
9/13 Starkville, MS	9/26 New York, NY
9/14 Knoxville, TN	9/27 Baltimore, MD
9/15 Nashville, TN	9/28 Roanoke, VA
9/18 Springfield, MO	

More dates to be announced



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## INSIDE TRACK



Edited by Irv Lichtman

**SAFE & SOUND:** Bhaskar Menon, chairman of the IFPI, the international label group, and executive director of Thorn-EMI, has escaped from Kuwait after being stranded there following Iraq's invasion of the country in August. Initial reports suggest his escape route was by camel to the Saudi Arabian border. Menon, an American citizen, was en route to India for a vacation when his British Airways flight was prevented from leaving the airport after landing in transit. He is reported well after his month's enforced stay and is now in Madras. "We're all extremely relieved that Mr. Menon has escaped unscathed from the Gulf," says IFPI U.K. spokesman Mark Kingston. "We're sure the experience will have no lasting impact and he will soon be able to resume his duties as chairman of the board of the IFPI. We're confident we speak for all his many friends in the industry in expressing our delight."

**PRIMED FOR POLYGRAM?** Rick Dobbis, having apparently worked out an exit from his label contract, has left his post as executive VP of RCA Records, with his long-expected move to PolyGram due momentarily. His post there is expected to center on running the lineup of indie labels PolyGram distributes.

**THE SUDDEN DEATH** of Australian entrepreneur Robert Holmes a Court Sept. 2 of a heart attack at age 53 refocuses interest on Andrew Lloyd Webber's wish to regain control of his Really Useful Group. The composer needs 95% of the stock to secure his grip, but the 6.6% held by Holmes a Court was blocking his effort. Market insiders had speculated that Holmes a Court might have been eyeing RUG as an acquisition target and not merely wanting to add the Palace Theatre in London to his Stoll Moss Theaters web. Whether or not the Holmes a Court 6.6% stake in RUG is up for grabs is something Lloyd Webber obviously wants to know. Holmes a Court was a onetime owner of the ATV Music

catalog, with its many Beatles copyrights.

**WHAT'S THE STORY?** The rumor mill has Personics Corp. chairman Elliot Goldman leaving that company. But Goldman says that's not so, although he acknowledges that he is withdrawing somewhat from day-to-day operations. The reins are being picked up by president and CEO Steven Boone, who has been on the job for a month. Meanwhile, the customized-taping company is involved in negotiations to gain additional capital within 60 days from a new investor, which would be used to fuel an aggressive rollout of the retail concept, Boone says. In other Personics news, Mitch Perliss, formerly director of purchasing with Music Plus, has joined the company as VP of music acquisitions. Perliss, instead of moving up to the company's headquarters in Redwood City, Calif., where he's temporarily located, will open a new office in Los Angeles in October.

**BILL & COO & CEO, TOO:** Billy Meshel has been given the additional responsibilities of CEO & COO at All-Nations Music, the Los Angeles-based music publishing setup he has operated as president since its formation in January 1989.

**ENIGMATIC CHANGES:** Enigma Entertainment, which has seen several high-ranking executive departures in recent months, has now laid off four regional sales staffers. An Enigma spokesman says that CEMA field sales reps will service accounts on the company's behalf from this point on. But Enigma will be bolstering its executive sales staff with the addition of Suki Sir—who has resigned her post as Elektra sales coordinator—as director of national sales.

**2 LIVE DEBATE:** Negotiations are taking place for a debate between anti-obscenity crusader Jack Thompson and Harvard constitutional law professor Alan Dershowitz prior to 2 Live Crew's pay-per-view concert Nov. 8. The debate would be included in the price of the concert.

**AL TELLER, CHAIRMAN** of the MCA Music Entertainment Group, will receive the "Unsung Hero" award  
*(Continued on page 102)*

## Music Biz Hopes To 'Rock' Voting Booths

BY DAVE DIMARTINO

LOS ANGELES—"Rock The Vote," a music industry voter-registration drive, is under way with the support of a wide array of artists, celebrities, and companies. The campaign is set to be launched at the 1990 MTV Music Video Awards show here Sept. 6.

The campaign—the first fruit of a private industry gathering hosted here July 11 by Virgin Records co-managing directors Jeff Ayeroff and Jordan Harris (Billboard, July 21)—will begin with televised public-service announcements by artists urging viewers to register to vote. The effort will then shift emphasis to several retail outlets and concert venues where voting registration booths are planned.

Additionally, MTV will continue far beyond the Sept. 6-Oct. 6 period to promote voter registration and actual voting among its viewers, says Judy McGrath, senior VP and creative director at MTV.

She says the idea of the campaign is "to use people who we know have an influence with our audience—namely all the musicians and performers on MTV, and anybody who believes, like we believe, that registration and voting is important. We're going to produce spots with them and run them all year."

Furthermore, says McGrath, MTV will use "everything we can use" to promote the campaign, including on-

air time, its college marketing network, and possible contests in which contestants must submit proof of registration or actual voting to enter. "We've got a million creative ideas," she says.

Among the artists who have already shot spots MTV plans to run are Iggy Pop, Anthony Kiedis of the Red Hot Chili Peppers, Michael Penn, Ozzy Osbourne, Mellow Man Ace, Lita Ford, M.C. Hammer, Jon Bon Jovi, Megadeth, and Donny Osmond.

McGrath notes that the network will be closely working with Virgin's Ayeroff during the course of the year, largely because he's "the guy

who got this thing going."

Ayeroff says the Rock The Vote coalition has generally been accorded cooperation from labels and artists across the board.

"We haven't talked to everybody, because quite frankly we haven't had the time," says Ayeroff. "But everybody has been very responsive, because this is not a brat reaction; this is being very politically correct. This is saying that we have the right to organize ourselves much the same way that Donald Wildmon has the right to organize himself."

Aside from the ongoing MTV cam-  
*(Continued on page 103)*

## Court Dates Loom For Crew, Fla. Dealer

BY MELINDA NEWMAN

NEW YORK—Attorneys for 2 Live Crew and retailer Charles Freeman are preparing for courtroom showdowns in Broward County, Fla., where both parties face state obscenity charges related to Crew's album "As Nasty As They Wanna Be."

Freeman, owner of E-C Records in Fort Lauderdale, is charged with selling "Nasty" after U.S. District Judge Jose Gonzalez's June 6 decision that the album is obscene (Billboard, June 16). Freeman's court

date is Oct. 1.

Members of 2 Live Crew, including Luke Records head Luther Campbell, have a court date of Oct. 9. They were arrested June 10 in Fort Lauderdale for violating local obscenity laws after performing parts of the "Nasty" album (Billboard, June 23).

Bruce Rogow, the attorney provided by the American Civil Liberties Union for both 2 Live Crew and Freeman, says the defense in both cases will be the same: that the work is not obscene. "The state has  
*(Continued on page 103)*





THE ARTIST  
WITH THE MOST  
NUMBER ONE  
VIDEOS EVER\*  
HAS JUST RECEIVED  
MTV'S  
1990 VIDEO  
VANGUARD AWARD.

AND SHE'S AVAILABLE  
FOR THE HOLIDAYS.

COMING NOVEMBER 20TH:  
JANET JACKSON'S NEW HOME  
VIDEO, FEATURING THE #1  
SMASHES "MISS YOU MUCH,"  
"RHYTHM NATION," "ESCAPADE,"  
"ALRIGHT" (EXTENDED VERSION  
WITH APPEARANCE BY HEAVY D),  
"COME BACK TO ME" AND  
THE NEWEST VIDEOS, "BLACK CAT"  
AND "LOVE WILL NEVER DO  
(WITHOUT YOU)."

\*CVC VIDEO REPORT.



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ROGER WATERS

# THE WALL

LIVE IN BERLIN 90




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**ON JULY 21, 1990 EAST MET WEST AT THE BERLIN WALL FOR THE MOST INCREDIBLE ROCK EPIC EVER STAGED.**

Featuring founding member of Pink Floyd, Roger Waters and special guests The Scorpions, Thomas Dolby, The Band, Joni Mitchell, Bryan Adams, Sinead O'Connor, Van Morrison, Marianne Faithfull, Cyndi Lauper, Paul Carrack, The Rundfunk Orchestra and Choir and The Soviet Military Marching Band.

Includes new performances of Comfortably Numb, Run Like Hell, Hey You, Another Brick In The Wall.

Captured live on Compact Disc, Cassette and LP. Also catch the spectacle on  home video.

Produced by Nick Griffiths and Roger Waters

# FEEDBACK IS BACK.



Neil Young & Crazy Horse Begin Their  
**RAGGED GLORY** Tour In Europe  
This Fall — With U.S. Dates To Follow!

"I guess Neil Young is the king of rock & roll. I don't see anybody else on the scene standing anywhere *near* this tall nowadays . . . Crazy Horse may be the last great garage band of our time and definitely Neil's greatest group . . . [**Ragged Glory**] soars gloriously from one raving cut to the next . . . a great one, from one of the greats!"

★★★★ 1/2 — Kurt Loder  
Rolling Stone

After the roaring crunch of last year's **Freedom** album, Neil has reunited with the legendary Crazy Horse for their first album together in a decade. We don't have to tell you the results.

Neil Young. Crazy Horse.

One of rock & roll's most potent combinations is back in action.

## NEIL YOUNG + CRAZY HORSE

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The New Album • Featuring The Single "Mansion On The Hill" (4-19560)

Available Now On Reprise Cassettes, Compact Discs and Records. Also Available: A CD maxi Containing "Mansion On The Hill" and "Don't Spook The Horse," a seven-minute bonus track not available in any other format.

Produced by David Briggs and Neil Young • Management: Elliot Roberts, Lookout Management



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