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NEWSPAPER

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VOLUME 101 NO. 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 29, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

IN THIS ISSUE

THE LIVING LEGEND OF OZZY OSBOURNE



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He Does It His Way...

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Wisconsin PD has new idea for label payback on back announcing
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Industry tributes pour in for Nesuhi Ertegun
See page 80

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Top 40s Get Warm Feeling From This Summer's Songs

BY SEAN ROSS

NEW YORK While some top 40 PDs are complaining about a lack of B-stack records—songs in the secondary categories that round out their playlists—many say that they have more available product than they can deal with and that this summer is shaping up as one of the best for top 40 in recent memory.

"The records that are going to define the summer are just getting into the system now and they're performing out of the box," says KDWB-FM Minneapolis PD Brian Philips. Such songs as the New Kids On The Block's "Hangin' Tough" and Warrant's "Heaven" "are all 13-14-week records," says Philips, "so I predict a bunch of good summer ratings—or

at least that the format will sound good this summer."

"Right now, I'm happy with everything that's out," says WKRZ Wilkes Barre, Pa., PD Ken Medek. "The problem is only being able to add so many songs."

WKCI (KC101) New Haven, Conn.,
(Continued on page 14)

MCPS Membership Grows In Show Of Unity U.K. Pubs Fight Label Royalty Demand

BY NIGEL HUNTER

LONDON U.K. publishers are beginning to unite to prevent the major record companies from introducing controlled composition clauses into local recording contracts. Such clauses—common in the U.S. but unknown in Europe—

require new artists who write their own songs to accept a lower-than-statutory mechanical royalty rate.

A recent open forum hosted by the Mechanical Copyright Protection Society and the Music Publishers Assn. to explain the MCPS strategy in negotiating a new mechanical royalty rate drew unprec-

edented numbers of publishers, large and small. Major music publishers in the U.K. have in the past arranged to license and collect mechanical royalties on their own. Their expressed intent of signing the new MCPS membership agreement will strengthen the society's hand in its dealings with the record companies.

During a publishing panel July 18 at the New Music Seminar in New York, Les Bider, president of Warner-Chappell, stated that his company had signed an agreement with MCPS to license its songs. Jay Morgenstern of Warner-Chappell later said that although the agreement with MCPS would cost his company more than \$300,000 a

(Continued on page 71)

Bach Backs Promise For A 'New' CEMA

BY GEOFF MAYFIELD

LOS ANGELES Russ Bach has carried through on his promise to build "a new CEMA," a pledge he made when he became the distributor's president in January.

The firm's branch network has

been substantially beefed up, with the number of CEMA and label staffers at its eight branches increased by one third. Bach and several executives at CEMA-distributed labels also think the revised structure is more efficient than before.

A step in that direction was the im-

plementation of a marketing division at CEMA's Hollywood headquarters (Billboard, April 15). But Bach also sought to streamline the branch structure while enhancing the status of labels that are not owned by CEMA parent Capitol-EMI.

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Nesuhi Ertegun Dies Of Cancer In New York

BY IRV LICHTMAN

NEW YORK Nesuhi Ertegun, a major worldwide presence in the music industry, died July 15 after cancer surgery here at the Mount Sinai Medical Center. He was 71 years old.

Although he was known to be ill in recent months, only close friends and associates were aware of the seriousness of his illness, a cancer of the stomach. His death came as a shock to many members of the industry as they returned to start the new work week the day after Ertegun's passing.

Ertegun would have had a secure place in the annals of music if only for the fact that he had signed and

(Continued on page 80)



Sharon Bryant, the original lead vocalist of Atlantic Starr and the voice behind many of their hits, including "Circles" and "When Love Calls", shines brighter than ever with her remarkable debut album *Here I Am*. Featuring the single *Let Go* (871 723-1). Already an across the board *Smash!* At Urban radio, now crossing to CHR and A/C. Video in heavy rotation on BET. Available on Wing/PolyGram CDs, chrome cassettes and records. (837 313-1/2/4)



IT TAKES TWO—AND THIS TIME THEY'RE TWINS! These identical rappers are out to double your pleasure with their debut album *TWIN HYPE* (PRO-1281). The first single and video, "DO IT TO THE CROWD" (PRO-7255) is an "unstoppable monster" (Dance Music Report) and an "incredible dance record" (The Source). On Profile Records, Cassettes and Compact Discs. **BELIEVE THE HYPE!**

Accent On The International At 10th NMS

BY CHRIS MORRIS

NEW YORK A total of more than 7,600 music industry representatives clogged the Marriott Marquis hotel here July 15-19 for the New Music Seminar, making it the largest conclave in the event's 10-year history.

Continuing a trend at the show in recent years, NMS 10 saw a prominent showing by foreign music industry reps: 1,553 delegates attended from abroad, bringing foreign participants to nearly 20% of the total at

(Continued on page 75)



Martin L Gore. Counterfeit e.p

(4/2/5-25980)

- Compulsion
- In A Manner Of Speaking
- Smile In The Crowd
- Gone
- Never Turn Your Back On Mother Earth
- Motherless Child

Produced by Martin L. Gore and Rico Conning. © 1989 Sire Records Company

The remarkable solo debut from Depeche Mode's Martin L. Gore.

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THE FIRST SINGLE "HEY LADIES"

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WCI Music Group Profits Up Sharply In 2nd Quarter

BY DON JEFFREY

NEW YORK While awaiting word from the courts on its merger with Time Inc., Warner Communications Inc. has reported a sharp increase in second-quarter profits for its recorded music and music publishing division. The numbers supply further evidence that the Warner unit has become the industry's most successful record company complex.

For the fiscal quarter ended June 30, Warner said that its recorded music and music publishing division posted an operating profit of \$98.7 million, 35% higher than last year's figure, on revenues of \$573 million, an 18.6% increase. For the first six months of the year, music group profits went up 49% to \$214 million on a 32% jump in revenue to \$1.2 billion.

For all of 1988, the WCI Music Group's net profits were \$319 million on revenues of \$2.04 billion.

WCI's labels include Warner Bros., Elektra,

Nonesuch, Atlantic, Sire, Reprise, and Geffen. Competing with Warner for the title of top international label complex is CBS Records, for which parent Sony Corp. has not released second-quarter results yet. But market share, as measured by recordings on the Billboard charts, indicates that Warner had a more successful first half domestically.

Warner attributed gains in recorded-music sales and profits to soundtrack albums for "Batman" and "Beaches" and records by Madonna, Stevie Nicks, Guns N' Roses, and Paula Abdul (on Atlantic-distributed Virgin), among other titles.

"Batman," the phenomenal hit film of the summer, also scored for Warner's filmed entertainment division, although its real impact will not show up until the third-quarter results are released. In its first weekend of release, "Batman" posted a box-office gross of \$43 million, a film industry record.

Operating profit in Warner's filmed enter-

tainment division soared 323% to \$58 million on a 35.7% gain in revenue to \$549 million.

The reason for the big percentage gain in film profits was Warner's acquisition of Lorimar Telepictures in January. Warner restated its results for 1988 to reflect the acquisition. With Lorimar included, 1988 operating profit fell from \$51 million to \$13 million, because of losses in Lorimar's second quarter last year. Geoffrey Holmes, a Warner senior VP, said real earnings of the film unit were up about 15%.

Warner's filmed entertainment division also includes its home video companies, Warner Home Video and Lorimar Home Video, which have been consolidated, and Cannon Home Video. Sales and profits are not broken out for these companies.

Warner's music group accounted for 44% of WCI's total quarterly revenue of \$1.3 billion, compared with 42.8% of the total in the same quarter last year. But the music group's con-

tribution to WCI's overall operating profit of \$191 million in the quarter was 51.6%, down from 67.7% last year. That decline could be attributed to the sharp increase in filmed entertainment operating income.

The company said that its Warner-Chappell music publishing company posted a 15% sales increase in the second quarter. Holmes said music publishing accounts for about 10% of music group sales, which would put its revenue at roughly \$57 million.

Regarding the proposed merger with Time Inc. (see story, page 82), WCI said it spent about \$10 million in the second quarter on fees and other expenses and about \$20 million overall in the first six months of the year.

For the second quarter, WCI's net profit rose 18.7% to \$83 million as revenue climbed 15.2% to \$1.3 billion. For the six-month period ending June 30, net profit jumped 32% to \$184 million as revenue increased 19.6% to \$2.75 billion.

1992's Effect On Subsidies, Licenses Among NMS Topics Europeans Debate The Coming New Era

BY KEN TERRY

NEW YORK Europeans on international panels at the New Music Seminar here generally felt that the lowering of trade barriers among Common Market countries, starting in 1992, will have profound effects on the music business. But they differed on what those effects will be and how to prepare for them.

• New Music Seminar coverage continues on pages 26, 34, 36, 44, and 58.

For example, Jaap van Beusekom, director of the Dutch Rock Music Foundation, stressed that, after 1992, government-funded cultural groups such as his will not be allowed to subsidize or protect the music industries in their countries. But Boris Marcq of the French ministry of culture later told Billboard that while "subsidies to promote industry will be difficult to maintain," subsidies to promote artists and cultural events will still be possible in post-1992 Europe.

Also in question was the territorial exclusivity of music licensing. U.K. attorney Tony Morris stirred a lot of interest in one session by remarking that such provisions in licensing contracts may be void after 1992 (and invited attendees to consult his firm for advice). But he also noted that "secondary licensing" contracts may be respected by distributors. "Some think distributors in individual territories won't want to upset the licensor by shipping them into other European territories," he said.

That raised another question: Will independent labels still be able to li-

(Continued on page 82)



New Music Seminar co-founders Mark Josephson and Tom Silverman congratulate honored guests Chris Blackwell, president of Island Records; NMS keynote speaker Johnny Clegg; and Luther Campbell, president of Luke Skywalker Records. Blackwell and Campbell were recipients of the seminar's Joel Webber Prizes for Excellence in Music and Business. Shown, from left, are Josephson, Blackwell, Clegg, Silverman, and Campbell. (Photo: Chuck Pulin)

NMS Panel: Radio Does Suck Fear For Modern Format's Future

This story was compiled by Sean Ross and Jim Bessman.

NEW YORK Given the general orientation of New Music Seminar panels and audiences, it's not surprising that this year's key NMS radio panel was called "Does Radio Suck?" Or that few of those involved needed much time to decide.

"Somebody said this could be the shortest panel in the whole seminar,"

said Chrysalis Records president Mike Bone. Bone did, however, tell the audience that he had negotiated NMS' planners down from their original title, "Why Radio Sucks," which he considered "a little inflammatory."

Bone was moderator of a debate that pitted radio people—urban WZAK Cleveland PD Lynn Tolliver; modern KITS San Francisco MD

(Continued on page 83)

Dates Set For Billboard Video Meets

LOS ANGELES The third annual American Video Conference and the 11th Billboard Music Video Conference will run concurrently Nov. 16-17 at the Bel Age Hotel here. The two events, which incorporate the Billboard Music Video Awards and the American Video Conference Awards for special-interest titles, are presented by the American Film Institute and BPI Communications, publishers of Billboard, the Hollywood Reporter, and American Film.

The American Video Conference is the only profes-

sional conclave focusing on nontheatrical video, and is targeted at program producers, marketers, retailers, distributors, and others in the field. Previous keynote speakers have included Pacific Arts Video's Michael Nesmith and J2 Communications chief Jim Jimirro.

The Billboard Music Video Conference focuses on production, promotion, programming, and marketing of short and longform music video. Previous speakers include film director Taylor Hackford and high-definition.

(Continued on page 80)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York promotes Roy Lott to executive VP, operations, and Jim Cawley to senior VP, sales & distribution. They were, respectively, senior VP, operations, and VP, sales & distribution.

Atlantic Records in New York establishes Atlantic Records/Nashville and appoints Rick Blackburn VP, operations, and Nelson Larkin VP, creative services. They were, respectively, senior VP/GM for CBS Records Nashville, and in music promotion, management, publishing, and production.

John Wojciechowski is named VP, management information services, and Andre Knecht is named national singles sales coordinator for Warner Bros. Records in Los Angeles. They were, respectively, director of management in-



LOTT



CAWLEY



BLACKBURN



LARKIN

formation for the label and West Coast singles specialist for WEA.

Donald Kasen is appointed president and CEO for Peter Pan Industries in Newark, N.J. He was senior VP for the company.

Chrysalis Records in Los Angeles appoints Dave Ross West Coast director, album promotion, and promotes Louise Luna to director, licensing/copyright administration. They were, respectively, director, national promotion, for Def American and manager, licensing/copyright administration, for Chrysalis.

Bob Bernstein is promoted to director, public relations and corporate communications, for Capitol-EMI Music Inc. in Los Angeles. He was account executive/staff writer for public relations firm Dennis Davidson Associates.



WOJCIECHOWSKI



KASEN



ROSS



BERNSTEIN

Jess Auerbach is named director, production, and Hilary Lerner is named manager, national AC and video promotion, for SBK Records in New York. They were, respectively, director of production for RCA Records, and alternative marketing representative for CBS Records.

A&M Records in Los Angeles promotes Laura Swanson to West Coast publicity director and Nick Stearn to national singles director. They were, respectively, West Coast publicist, and West Coast regional sales/marketing director, both for the label.

John Brown is appointed A&R director for Virgin Records in Los Angeles. He was promotion manager for Capitol Records.

DISTRIBUTION/RETAILING. Warner/Elektra/Atlantic Corp. in Cleveland makes the following appointments: Fred Katz, regional branch manager; Pete Hagan, sales manager; Geoff Thacker, field sales manager; and John Eustace, field sales manager/special projects. Katz was sales manager; Hagan was field sales manager; Thacker was field sales manager/special projects, all for the company; and Eustace was in retailing with Music Box.

Record Bar in Durham, N.C., promotes Randy Morris to inventory systems manager. He was purchasing department product manager for the company.

RELATED FIELDS. Laura Engel is promoted to VP for L.A. Personal Development in Los Angeles. She continues as manager for the company.

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BMG DISTRIB PRESIDENT SPEAKS OUT

BMG Distribution president Pete Jones talks of the need for progress in the areas of electronic inventory and ordering systems—and their benefits for retailers—as well as the need for action on the CD packaging problem and security systems in this week's Commentary. **Page 13**

'ONE TO ONE' WITH DAVID FISHOF

Sports/entertainment manager and concert producer David Fishof recently sat down with Billboard reporter Bruce Haring for a wide-ranging interview that touched on successful tour packaging, ticket prices, pay-per-view, and corporate sponsorship, among other topics. **Page 34**

VID BUFFS CLAMOR FOR ORIGINAL CLASSICS

An increasing segment of the home video audience is asking for—and getting—classic films such as "Lawrence Of Arabia" restored into their original forms. Jim Bessman reports. **Page 54**

THERE'S NO PLACE LIKE HOME STUDIOS?

The use of home recording studios by songwriters and producers has ignited a heated debate in Los Angeles over their legality. Billboard contributor Stephen Michaels reports on the battle being waged between professional studio owners and home studios that may have broad implications for the L.A. music industry. **Page 60**

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CLASSIFIED ACTIONMART

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PD Seeks Payback On Back-Announcing Radio To Labels: Help Our Ratings

BY CRAIG ROSEN

MINNEAPOLIS As an answer to the record industry's back-announcing campaign, a radio programmer in Madison, Wis., has asked record companies to explain to consumers how important their participation in ratings surveys is to radio stations. One label, Sire Records, has complied with the request, at least on a trial basis.

Paul Marszalek, PD of album WMAD Madison, was at the Upper

Midwest Communications Conclave, held here July 13-16 (see story, page 14), to promote his "when you sell them, tell them" program. His campaign asks record companies to enclose an informational message about radio ratings surveys in the liner notes of new album releases.

At the conclave, Marszalek distributed a three-page proposal to label representatives along with a photocopy of the liner notes from "Just Say Mao (Volume III Of Just Say

Yes)," the alternative rock sampler released July 11 by Sire Records. Two pages in the liner notes of the CD-only release are dedicated to an explanation of the radio ratings process; they also contain information about how public radio stations operate and encourage consumers to donate money to those stations.

Reaction to the campaign from the two major ratings services is mixed. "Arbitron is always happy when the entire public is encouraged to take part in research, but looking at this particular case, we feel it is very limiting, and it has the potential to bias survey respondents," says Arbitron spokeswoman Nan Myers. She points out that while not all radio listeners are record-buyers, "if this is effective in reaching that part [record-buyers] of the listening audience, that is where the bias can occur."

According to Myers, Arbitron is not considering taking any action against Sire or WMAD, but "may look into it further."

Arbitron's rival, Birch Scarborough, is more receptive. "I think it is an interesting concept, provided the way that it is issued," says Birch chairman/CEO Tom Birch. "They [Sire] were very careful not to induce listeners to misrepresent their listening habits. This is a big help and I hope all [record labels] do it."

Birch and Birch president Bill Livek acknowledge that non-record-buyers wouldn't be exposed to the message. "It does open up another can of worms: How are [talk radio] listeners going to be alerted?" Birch

(Continued on page 83)

Sears Giving Leased Music/Vid Depts. A Try

This story was prepared by William Silverman in Philadelphia and Geoff Mayfield in New York.

NEW YORK A new era of music and video merchandising has begun at Sears Roebuck & Co., as the mass merchant starts testing leased departments in seven of its stores.

The move confirms rumblings heard from both music industry and financial sources earlier this year that the 824-unit chain might enhance its offerings of music and video fare (Billboard, April 8).

The participating suppliers, according to a Sears spokesperson, are Lieberman Enterprises,

LIVE Entertainment's rack subsidiary, and The Handleman Co., the industry's largest rack. Both companies have serviced—and continue to operate—music departments in a good chunk of the Sears stores that house traditionally racked departments, although the number of such departments is apparently in decline.

Last year, when it appeared that Sears might pull out of music and video products altogether, the chain had some 550 entertainment software departments (Billboard, Nov. 19). By the time the rumors of the leased-department concept began to roll out in

(Continued on page 78)

Power Quits AVA Post; Members Shocked Vid Group's Founder To Stay On As Consultant

BY EARL PAIGE

LOS ANGELES Members of the Phoenix-based American Video Assn., a major home video trade group and buying co-op, are stunned by the July 12 announcement that founder/president John Power is stepping down from his post. Still, many insiders had viewed the resignation as inevitable.

Power arranged to convert the 9-year-old organization into a member-owned cooperative 16 months ago.

The 44-year-old businessman says he will remain available in a nonsalaried consultancy capacity until next June; he adds that he is eager to help find and train a successor. The sudden decision, he says, came to him during a six-day backpacking jaunt. "I felt I had to go back and get the organization going on its own."

Power describes AVA as comprising 2,500 members with 5,000 stores. AVA has a staff of 31 in a new 18,000-square-foot headquarters in Chandler, Ariz., just outside Phoenix.

Power is forming a new company, John Power & Associates, that will arrange bulk purchases of services for associations. Ironically, he has secured an office in Mesa, Ariz., where AVA was headquartered for years.

According to Tom Daugherty, re-

cently elected chairman of the eight-member AVA board, its directors had anticipated Power's exit. "There were escape clauses in his five-year contract. The contract had basically been adjusted, too. John was only coming in 20 hours a week."

To an extent, the transition of AVA from Power's ownership to a

dealer-owned co-op has been subject to uncertainties, acknowledges Daugherty, head of the two-store North Of Hollywood retail operation in Hayden Lake, Idaho.

There has been almost a complete turnover of the board since the sale. Also, questions persist from members impatient over the lack of in-

(Continued on page 81)

Now Playing: Billboard's New Box-Office Chart

LOS ANGELES Beginning with this week's issue, Billboard will be carrying weekly theatrical box-office results from sister publication The Hollywood Reporter.

The box-office chart debuts in the Home Video section on page 57.

The chart underscores the continuing expansion of Billboard's home video coverage and is not only designed as an additional information service to the home video industry but as a key tool for video retailers who base many of their buying decisions on box-office performance. The average window between theatrical distribution and home video is six months.

The chart's depth is also designed to give video retailers advance information on second-tier or B titles, as well as foreign movies, reissues, and cult films that play only on a limited number of screens. This week's chart reflects information on 37 films; typically the chart will track the top 40 films.

In addition to each film's theatrical distributor, other pertinent information on the chart will include the prior Friday-to-Sunday gross, the number of screens the film is playing on, the per-screen average in dollars, weeks in release, and the total gross to date. Totals reflect U.S. and Canadian activity.

Cassettes Hard-Hit In Greek Market

Italy: Vinyl Vigorous; Spain: CD Strong

This week's installment of our six-part series on international sound carriers covers Greece, Italy, Spain, and Portugal.

ATHENS, Greece Greece's record executives are weathering a slump in cassette sales, with some considering a re-packaging campaign to make the product more attractive.

Prompting a good deal of worry along Mesogheion Avenue here, where most of the record companies are clustered, are recent figures re-

leased by the IFPI, the international trade group. According to IFPI, industry sales in all configurations decreased from 9.1 million units in 1986 to 8.3 million last year.

Vinyl LP sales have generally held steady, with cassettes having taken the biggest body blow—down to 3.3 million units in 1988 from 4.3 million in 1986.

"We must start taking a look at quality," says WEA MD Ion Stamboulieh, noting that Greek cassette packaging and graphics have lagged behind other countries.

The record industry's recent decision to hike the retail prices of cassettes along with prices of vinyl LPs has proved to be a marketplace boom-

erang. Whereas three years ago, the price of a cassette was about three-quarters that of an album, the price differential is now less than 2%.

Executives believe the gradual price rise turned away many buyers from cassettes and reinforced the eroding effect of commercial radio.

"We are insisting that commercial radio help discourage home taping," says BMG managing director Miltos Karadsas, who blames DJs for unwittingly contributing to the decline of cassette sales.

Some encouragement is coming from sales of CDs, which only this year started to come into their own as a serious market development. However, executives are rethinking their initial 1989 target figure of about 1

(Continued on page 81)



Bullens' Boys. Veteran rocker Cindy Bullens signs a recording contract with MCA Records, which will release her label debut in August. Shown, from left, are Al Teller, president, MCA; Bullens; and Dan Crewe, Bullens' manager.

GLOBAL MUSIC UPDATE

Expanding I.R.S. Records Inks P&D Deal With MCA

BY DAVE DiMARTINO

LOS ANGELES I.R.S. Records' new pressing and distribution deal with MCA Records—under which the 10-year-old label has taken on full control of marketing, promotion, and some manufacturing of its product—is characterized by label president Jay Boberg as "simply a matter of being in control of your own destiny."

The new deal typifies the current growth mode I.R.S. is now deliberately pursuing: In June, the label moved into new, 20,000-square-foot, freestanding headquarters directly across the street from MCA; its personnel count—

which once included only founders Miles Copeland, I.R.S. chairman, and Boberg—now exceeds 50 in the U.S. alone, including a 10-person promotion staff, a five-person field marketing staff, and recent expansions in the manufacturing, inventory control, and art departments.

Whereas the label had in the past licensed its product initially through A&M and, as of 1985, through MCA, the new P&D deal signifies the "final step toward us becoming a full independent label," says Boberg.

"Our deal is equivalent to the A&M deal with BMG," he says,

(Continued on page 71)

Conductor Recorded 800-Plus Works Von Karajan Dies In Austria

BY IS HOROWITZ

NEW YORK The death July 15 of Herbert von Karajan removed one of the most influential and best-known conductors from the world scene.

In the days before he suffered his fatal heart attack at his home in Anif, Austria, he had been at work rehearsing Verdi's "Ballo In Maschera" for a production at the Salzburg Festival this summer.

Karajan had only recently directed a recording of the opera for Deutsche Grammophon, which the label has scheduled for release in November. It is not known if DG will advance the

release date. Recorded with the Vienna Philharmonic, the production stars Placido Domingo.

There are five other recently recorded albums that DG will be readying for early release.

Always in demand, even in recent years when failing health forced some cutbacks in activity, Karajan was eagerly courted for new recording projects. Reports, in fact, have been circulated that CBS/Sony had been in discussion with the conductor recently to form a new recording liaison.

No conductor in modern times, or

(Continued on page 78)

'Temptation' Link In Vid Store Fire?

LOS ANGELES Arson investigators probing the suspected torching of a Bakersfield, Calif., video store refuse to comment on rumors that the store was burned to protest the video release of "The Last Temptation Of Christ." It is known that the store had displayed a sign in the window promoting the availability of the controversial title.

Should authorities tie the fire to the movie, it would be the first known violent protest of the June 29 release (Billboard, July 15).

"All I can say is that there was a

sign in the window, but we are looking into various leads," says Jeff Racicot, fire captain with the Kern County Fire Department. "It was an arson, no question on that."

Time of the fire—which took place at Master Video, in the Niles Point suburb of Bakersfield—was put "sometime in the early a.m., July 3. It gutted the whole interior," says Racicot. He identified the owner as Mahamed Hashem, but would supply no other details of the investigation.

EARL PAIGE

Ex-Eagle Henley Blissful With 'Innocence'; 2nd Chance For Bee Gees With 'One'?

DON HENLEY's "The End Of The Innocence" vaults from No. 47 to No. 17 in its third week on the Top Pop Albums chart, becoming his fastest-breaking album since leaving the Eagles almost a decade ago.

Henley's previous album, "Building The Perfect Beast," took eight weeks to reach the top 20. It peaked at No. 13 in the spring of 1985. Henley's first solo album, "I Can't Stand Still," peaked at No. 24 in 1982.

The Eagles were, of course, one of the top acts of the '70s. In less than five years, the band landed four consecutive No. 1 albums and amassed five No. 1 singles.

With the group's breakup in the early '80s, both Henley and longtime songwriting partner Glenn Frey launched solo careers. Their levels of success were roughly comparable as late as 1985. Henley had a major career record that year with "The Boys Of Summer," while Frey weighed in with crowd-pleasing soundtrack hits like "The Heat Is On" from "Beverly Hills Cop" and "You Belong To The City" from "Miami Vice."

But in the years since then, Henley's solo career has gathered momentum, while Frey's has lost some. Frey's latest album, "Soul Searching," peaked at No. 36 in November—14 notches below the peak position of his previous album, "The Allnighter."

THE BEE GEES' new single enters the Hot 100 two points higher than the peak position of the first single from their last album. "One," the first single from the brothers' upcoming album, also titled "One," is the top new entry at No. 73. "You Win Again," the first single from the trio's 1987 album, "E.S.P.," never really got out of the starting gate, peaking at No. 75.

The warmer initial response from pop radio this time could be due to a collective judgment that "One" is the right record and "You Win Again" wasn't. Or it could be linked to the successful comebacks of other '70s hot-shots Donna Summer and the Doobie Brothers.

But other, deeper factors could also be playing a part. This is the trio's first release since the death last year of younger brother Andy Gibb, which may have sparked a wellspring of sympathy and affection. Also, the fact that the "E.S.P." project did so poorly in the U.S. may have lowered expectations. In this industry—indeed in this culture—we love to build 'em up and tear 'em down, but people may now feel that the Bee Gees have been humbled enough and as such may be more willing to give them another shot.

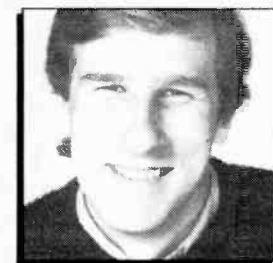
FAST FACTS: Bobby Brown's "Don't Be Cruel" logs 41 weeks in the pop albums top 10, the longest run of

any black music album since "Whitney Houston" amassed 46 weeks in 1985-86. Only two other black music albums in the '80s have logged as many weeks in the top 10: Michael Jackson's "Thriller" (78 weeks) and Lionel Richie's "Can't Slow Down" (58 weeks).

The "Great Balls Of Fire" soundtrack surges to No. 44 in its second week on the pop albums chart, even though the movie has fallen way short of box-office projections. The soundtrack is almost certain to become Jerry Lee Lewis' highest-charting album to date. Be-

cause the singer scored all of his major hits when rock'n'roll was still largely a singles phenomenon, he never had a big-selling album. He cracked the top 40 on the pop albums chart just once, in 1973, with "The Session."

Richard Marx's "Right Here Waiting" leaps to No. 10 in its fourth week on the Hot 100. It's Marx's



by Paul Grein

sixth straight top 10 hit—and his fastest-breaking single to date... Eddie Murphy's "Put Your Mouth On Me" enters the Hot 100 at No. 90. The film superstar landed a No. 2 pop hit in 1985 with "Party All The Time," which was written and produced by Rick James. Narada Michael Walden did the honors on the new song.

"Pink Floyd: Delicate Sound Of Thunder" jumps to No. 1 on the Top Video cassettes sales chart, becoming the fourth music video title in a row to top that survey. It follows "Michael Jackson: The Legend Continues," Jackson's "Moonwalker," and "U2: Rattle And Hum."

Reba McEntire's "Cathy's Clown" jumps to No. 1 on the Hot Country Singles chart, 29 years after the Everly Brothers' original version topped the Hot 100.

Simply Red's "If You Don't Know Me By Now" becomes the first single in nearly four years to log six weeks at No. 1 on the Hot Adult Contemporary chart. The last song to accomplish this feat was Kool & the Gang's "Cherish." In a way, the two groups are mirror images of each other: Simply Red is a white group that sounds black; the Gang was—at that point especially—a black group trying to sound "white" in a bid for pop crossover.

WE GET LETTERS Rich Appel of CBS-TV in New York notes that Great White's "Once Bitten Twice Shy," which jumps to No. 8 on the Hot 100, is the second top 10 hit written and originally recorded by Ian Hunter. The first: Barry Manilow's "Ships" in 1979.

Fred Shaheen and Anna Ruggiero of Abbey Road Records in Toledo, Ohio, note that two singles on the Hot 100 were B sides of top 10 hits by the same artists earlier this year. Paula Abdul's "Cold Hearted" was the B side of "Straight Up" and Thirty Eight Special's "Comin' Down Tonight" was the flip of "Second Chance."

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photo: Mary Bloom

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Editorial

ERTEGUN LEFT AN INDELIBLE LEGACY

NESUHI ERTEGUN was a record man in the complete sense of that term.

As a record producer, he created the product; as a label executive, he played a key role in shepherding its flow to the international marketplace; and, as a concerned citizen of the industry, he cared deeply about protecting the rights of its artists and songwriters.

No veteran trade reporter or reader of the trade press can be unaware of Ertegun's tireless efforts to stem the tide of unauthorized recordings, especially as chairman of IFPI, the international label organization. While the final battle has not been won, there have been major victories for which the industry still owes much to

Ertegun. Certainly a notable success is evident in formerly notorious areas of the Near and Far East, where pirated and counterfeit recordings once clearly outsold legitimate releases.

What is even more remarkable is that he led this fight while building a major global distribution organization, WEA International. Although it is the youngest of the major international companies, WEA has become recognized as a force to be reckoned with in the world, thanks to Ertegun's leadership.

From the inception of his career, jazz was Ertegun's foremost musical love. His productions for Atlantic of such seminal jazz artists as Ornette Coleman, John Coltrane, Charles Mingus,

and the Modern Jazz Quartet still rank as vital contributions to the art form he did so much to immortalize. The recent reissue on compact disk of many of those recordings has generated new interest in them—and the durability of the CD medium will preserve them for a long, long time to come. Happily, Ertegun's last years were spent making records for a new jazz label, East-West, which was marketed through Atlantic.

Many great record men have contributed great music to the library of recorded music. Nesuhi Ertegun also contributed his passion to the cause of great music—and to the protection of its creators from those who would rob them of their rightful compensation.

Security, CD Boxes Also Require Action

COMPUTER ORDERING CAN HELP DEALERS

BY PETE JONES

It's not often that I would want to make the case for the exciting potentials of EDI, perpetual inventories, model stocks, POS systems, and EAS systems, as opposed to the excitement of music itself. Music takes us places that computer mechanics never will, but this is an appropriate moment to speak up about electronic inventory and ordering systems.

BMG and our esteemed competitors are committed to making progress in these areas, as the Operations Committee of the National Assn. of Recording Merchandisers will attest. But why should retailers share that commitment? What's in it for them?

Let's start with catalog records. A start-of-the-art inventory system, tied to cash register sales on one end and to suppliers on the other end, should clearly be the fastest and best means of ensuring that retailers have stock on those selections their customers expect to find in their stores. Programs designed to put additional days' supply into retail warehouses and/or stores are still very meaningful; however, it should be clear to all of us that the days of inappropriately loading up on catalog are, and deserve to be, history.

To its credit, the industry's approach to marketing catalog—manifested in current sales practices and return policies—encourages intelligent selling and timely ordering based on up-to-date information about each title's movement and efficient fulfillment. BMG wants catalog orders entered electronically because it gives us the best means to satisfy our accounts' customers.

The marketing and selling of new, developing, and hit artists is even better served by these technologies. The more accurately and the more quickly dealers know how many units are being purchased at which cash registers, the better off we all are. Label and distributor spending (on advertising, special programs, etc.) can then follow, develop, and maximize real—not imagined—opportunities.

All of us should be guilty of "hype" in the sense of great enthusiasm for the music. But music marketing also requires our best, most informed judgment. Piece counts (aggregated and secured so as not to compromise one's financial interests), sales pat-

terns, and real breakouts in a market give labels and distribution companies the most reliable and compelling basis for spending for retailers' as well as our own benefit. This kind of basis in reality must also become the fundamental chart of our progress and successes.

These technologies don't eliminate

• Overpackaging every unit for security purposes is the most expensive solution for all concerned in terms of production, storage, shipment, and retail space utilization.

• No one wants ugly keepers or units locked up out of reach of the customers. This is an unacceptable trade-off to eliminate overpackaging.

So what about merchandising and fixturing? While I would not make the same statement for the cassette, the 5-by-5 CD package is an effective one from a merchandising viewpoint. It has presence; you can read titles.

If it were the only package, what would be retail's gain? Vertically, there is clearly a gain; endcaps would hold more product while presenting it effectively. Horizontally and front-to-back, there is little difference between the 5-by-5 and the 6-by-12, but how does the customer browse? One answer is to "verticalize" the browser bin, as merchants do with greeting cards. In such a system, there are many more facings—more understock capacity—waist-high and accessible but below the line of sight. Not a bad possibility, and there are others.

Do I want to see 6-by-12 or larger packaging go away? No—not before we have the opportunity to solve separately the issues that caused us to create it in the first place. The Canadian move away from blister packs will give us real experience with solutions—including programs for dealing with refixturing.

If the various answers were solely up to us, the distributors, and if eliminating the 6-by-12 box would produce a better economic environment for the industry, I would favor getting rid of the big box. However, I believe it will go away whether we and our accounts want it or not; in that sense, we should begin to address the issue of how—not if—in a way that causes the least amount of problems and creates the best opportunities.

'The 5X5 CD box is effective from the viewpoint of merchandising'

Pete Jones is the president of BMG Distribution.



real excitement; they foster it. They don't circumvent dealers' judgment or ours; they inform it. If all of us share this commitment, it can only mean more, greater, and faster successes—and, therefore, larger profits for us all.

Our accounts must also work together with us to solve the problem of security systems. We need a major good faith effort, aided, perhaps, by some additional technological advances in this area. It is more important than ever to resolve this, even in a manner that applies only to users representing 50% or 60% of industry volume—with the balance to follow as soon as possible—for these reasons:

• The most efficient point at which to apply a security target is at the point of manufacture.

• Future configurations will most probably be smaller, not larger, than CDs and cassettes.

Am I urging security system progress to set up the possibility of eliminating 6-by-12-inch CD packages? No and yes.

Any 6-by-12 packaging discussion involves accounts' fixturing concerns, our joint merchandising concerns, and security and cost aspects. Dealing now with the elements of the issue and solving these problems while we have time spares us a much less favorable transition in the face of a financially driven decision.



DON'T APOLOGIZE

I am responding to James A. Griffin's letter to the editor (Billboard, July 1) scolding Billboard for running a blank-tape ad.

I buy several CDs per month and make tape copies of each of them to play in my car. I am not about to spend an additional \$8-\$10 for a pre-recorded cassette version of each CD

I buy, especially when I can make a better-quality tape myself!

I refuse to apologize to anyone for making tape copies of my own CDs, and Billboard needn't apologize for running ads for blank tape.

Sundi Cassan
Portland, Ore.

KUDOS TO SBK RECORDS

Congratulations to Martin Bandier for having the courage and integrity to practice what he preaches (Billboard, May 20). I have yet to hear a reasonable justification for the con-

trolled-composition clause. Now, perhaps, other companies will follow SBK's lead and begin to treat artists more fairly.

Jeff Berke
Los Angeles

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Upper Midwest Conclave Discusses New Formats

BY CRAIG ROSEN

MINNEAPOLIS It was billed as "A Prerequisite For The '90s." There were warnings about the death of top 40 and about the threat of digital cable radio and fiber optics, but for the most part, the close to 600 attendees at the 14th annual Upper Midwest Communications Conclave, held here July 13-16, seemed more concerned about their formats now than about the future.

At the adult alternative/jazz workshop, a last-minute add to the

agenda by popular demand, for instance, PDs and record promoters said that the emergence of charts and formalization of their young format will ultimately be harmful. In doing so, they echoed comments made by their college and commercial alternative counterparts at the recent New Music Seminar (see story, page 8).

At the album rock breakfast, programmers discussed strategies for coping with upstart rock 40 stations, while at the top 40 meeting, small
(Continued on page 21)



Minneapolis hometown heroes the Jets were at the Upper Midwest Conclave to promote their new single "You Better Dance." The group's family members are seen presenting KDWB-FM Minneapolis MD Ed Lambert with "\$50 Brills," oversized fifties in which President Grant's photo is replaced by a picture of MCA's Billy Brill and where the "This note is legal tender . . ." inscription in the upper left is replaced by "There's more where this came from."

TOP 40 WARMS TO SUMMER SONGS

(Continued from page 5)

PD Stef Rybak—who also cites Warrent and New Kids On The Block, as well as new singles from Neneh Cherry, the Bee Gees, and Eddie Murphy—says he has "several records doing extraordinarily well out of the box. I couldn't name several records from last summer that performed right away."

These programmers' comments are in stark contrast with top 40's mood last spring and summer, when, according to consultant Alan Burns, "Top 40 got in trouble with too many ballads." A year ago, those records seemed to comprise a disproportionate number of the format's power rotation records—especially for a traditionally up-tempo format during warm-weather months.

Among the hits one year ago were Richard Marx, "Hold On To The Nights"; Breathe, "Hands To Heaven"; Terence Trent D'Arby, "Sign Your Name"; Cheap Trick, "The Flame"; Chicago, "I Don't Wanna Live Without Your Love"; Debbie Gibson, "Foolish Beat"; and Taylor Dayne, "I'll Always Love You."

Ballads are by no means out of the picture this summer. This week's No. 1 record, Martika's "Toy Soldiers," is a ballad, as was the one before it, Simply Red's "If You Don't Know Me By Now." So is Marx's "Right Here Waiting," a single whose release was forced by top 40 PDs one record ahead of schedule.

"If you look closely, the ballad glut is starting to happen again," says WNVZ (Z104) Norfolk, Va., PD Chris Bailey, who cites the above acts as well as Surface, Debbie Gibson, and Gloria Estefan as having major ballads on his station. "We're being very careful to mix in records like the Cure's 'Love Song' or the next Richard Marx single, 'Nothing You Can Do About It,' to keep things fresh."

That, says Burns, is the major difference this year. "The industry is finally developing something along the lines of a collective memory. While ballads are always going to be around, programmers are learning to be a little more selective about what records they play, which 'hits' they program, and how they separate them. I don't think that in my recent travels I've heard a station that [was] back in the bag of being too slow."

And other PDs say balance isn't even an issue. "For a while, everything was either a dance record or a ballad. You could only get so many of those on," says WQEN (Q104) Gadsen, Ala., PD Leo Davis. Now, Davis says, ballads are only two of his 10

powers. "I don't have a problem with ballads at all right now. I don't have a problem with having too much of any type of music."

"There's a very good mix right now—a nice combination of strong passive ballads and huge request records. There's just the right number of rock records for nights," says Phillips. "When I enter my seven powers into Selector [a music programming software system], I can set them up in sequence to play up-tempo/ballad as they turn over because four are up-tempo and three are ballads."

Indeed, many PDs say that if there's any problem, it's too much music. "Within a one-year time span, there seems to be a lot more product available on any given week," says WPXR Quad Cities, Iowa/Ill., PD Adam North. "Now I'm amazed at how many records are being worked on any given week. It has gotten to an almost unmanageable level."

Despite the sheer volume of music, some PDs still complain that the B records available to them aren't performing as well. Even the otherwise optimistic Rybak says, "The big records happen instantaneously. Those that don't really take a long time to happen—if they happen at all. What amazes me are the records that initially take 5-7 point jumps on the charts and then stall. I don't think I've seen that happen as much as it's happening this year."

One possible explanation is the ongoing fragmentation of top 40. With so many stations leaning either to rock or dance, there doesn't seem to be as much B-stack product for those in the middle. "When top 40 starts to split some more, there are going to be fewer records that get mass adds with 150-200 stations playing them at the same time," says consultant Burns. "There are going to be stations that just flat out won't play the rock or dance stuff."

Some singles may be stalling on the charts because the mainstream pop record—not entirely healthy in many urban markets since the resurgence of dance music 3 1/2 years ago—is now starting to have trouble in medium markets, also. John Cougar Mellencamp's "Pop Singer," Stevie Nicks' "Rooms On Fire," and Tom Petty's "I Won't Back Down" all fit Rybak's description of initially promising records that petered out in the No. 10-20 range.

When the medium/small market panelists at last month's Bobby Poe convention were asked if any of the
(Continued on page 20)

WEEI PD Out: Another Pizza Our Shrink; T.O. Shakeup: Q107, CKFM, CFNY, CHUM

THINK SHRINK: At N/T WEEI Boston, VP of news John Rodman is gone, and according to the Boston Herald, it is because he would not take his reporters off a hot story to have them meet with the company psychiatrist. The story says WEEI's current owner—which also runs a fast-food pizza chain—wanted its shrinks to brief station personnel on how to "make news more palatable" to listeners. Unfortunately, the meetings were scheduled for the same time as a press conference when \$500-million in state budget cuts were being announced. WEEI GM Mike Wheeler, who will fill in for Rodman, denies the story, but the Herald claims it has memos contradicting him.

MUCH OF TORONTO RADIO seems to have turned over in the last 10 days. Gary Aube is the new PD at album CILQ (Q107), replacing Andy Frost (Billboard, July 15). Aube was previously promotion director at rock 40 CJSB Ottawa as well as PD of CITI Winnipeg, Manitoba.

Elsewhere in T.O., Don Stevens, PD of AC CKFM has replaced Ted Woloshyn, the station's 1 1/2-year morning man, and—barring a surprising ability to handle both PD and morning duties—will probably relinquish the former over the next month. Former CJFM Montreal morning man Howard Glassman has taken that shift at modern CFNY. And at AC CHUM Toronto, where CHUM-FM OM/PD Ross Davies now has jurisdiction over both stations (Billboard, July 22), MD Brad Jones adds APD duties.

PROGRAMMING: Although Dave Ferguson, APD/p.m. driver of crossover WPGC-FM Washington, D.C., had effectively been PD since February, the station waited until the day the D.C. ratings came out to make his promotion to PD official. WPGC-FM became the market's No. 1 station again 10 years later to the day that its then-top 40 incarnation had topped then-market leader WMAL for the first time.

Dave Hendry is promoted to PD/mornings at oldies KGLD St. Louis; he replaces Gary Brown, who will take Hendry's previous midday slot . . . Vin Esposito takes the OM/middays slot vacated by Rick Everett several weeks ago at classical/AC combo WWAZ/WWLI Providence, R.I. Esposito was previously OM at gold-based AC WKRI Warwick, R.I., and had been doing weekends at the station . . . New business network affiliates include WEND Tampa, Fla., (running Financial Broadcast Network) and KDEN Denver (which adds

Business Radio Network to its existing N/T format).

Dave Mason has left the PD slot at AC WLAC-FM Nashville for mornings at similarly formatted WBUF Buffalo, N.Y. Despite the fact that WBUF has been without a PD since Art Wander left last winter, and the fact that Mason once programmed Buffalo's WGR, GM Larry White says he will continue to handle the PD duties himself. Meanwhile, WLAC-FM is looking for a PD. Jim Hicks, who had been sharing the PD job with Mason, returns to being creative director. Elsewhere in Buffalo, WJYE PD Joe Chille is also handling those duties for newly co-owned adult standards outlet WECK.

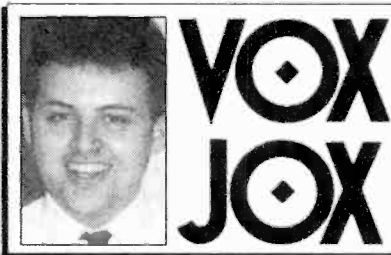
Acting PD Peter Whorf is officially upped from special programming producer to PD at noncommercial WNYC-FM New York, replacing Ruth Dreier . . . Salt Lake City veteran Dan Jessop jumps from production at KSL to PD at AC KMGR; Evan Lake stays on for production . . . Alan Oda goes from MD to OM at oldies/crossover KIKI-AM-FM Honolulu, replacing Jimmy Christopher.

Bill Stairs, former PD of top 40 KXXX-FM (X100) San Francisco, returns to active duty as PD of classic rock KMJK Portland, Ore., which has been without a PD for several months . . . In advance of its takeover by a new owner, urban KSOL San Francisco is now being consulted by Don Kelly & J.C. Floyd. Kelly already consults nearby crossover outlet KHQT San Jose, Calif. . . WCZY Detroit has become WKQI (Q95); the station remains top 40 but will increase its oldies content.

Once-legendary WAPE-AM Jacksonville, Fla., has been sold and is no longer simulcasting its top 40 sister FM. New owner Bruce Maduri and OM Jerry Smith (who programmed WCSC and WKTM Charleston, S.C., in the '70s) have adopted temporary calls WJKF and are currently running "The History Of Rock & Roll." In about a month, the station will go to its regular format—full-service oldies with brokered talk in middays.

At top 40 WBBQ Augusta, Ga., longtime MD Bruce Stevens is finally given the official PD nod, replacing Harley Drew. Stevens will remain MD . . . Don Rivers is back for his third stint at top 40 KBIU Lake Charles, La., this time as PD. He was most recently at WSGY (Y100) Albany, Ga.

PEOPLE: New York veteran Chuck Leonard, who left urban WRKS New York several months ago, has moved across town to rival WBLS, where he's doing weekends
(Continued on page 19)



by Sean Ross

NESUHI ERTEGÜN

WEA INTERNATIONAL

RICK DEES WELCOMES CHIER

as his co-host on America's #1 Countdown Show



for the weekend of July 29th and 30th

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NESUHI ERTEGÜN

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VOX JOX

(Continued from page 14)

and swing. Last week, when Leonard could be heard filling in for WBL's p.m. driver Sergio Dean, one-time New York veteran Howard Hoffman could be seen making appearances with the WHTZ (Z100) sticker patrol as his syndicated character, "Mr. Stress."

Following the departure of classic rock KLSX Los Angeles morning man Peter Tilden (Billboard, July 22), David Perry has joined the station for mornings from co-owned WCSX Detroit. Perry is familiar to Angelenos from his work at KMET (now KTWV). GM Bob Moore says the station needed to move to a less foreground morning show and that there won't be any further changes despite KLSX's poor spring book. Across town, L.A. veteran Machine Gun Kelly—now using his full name again instead of the initials M.G.—is back in afternoons at oldies KODJ (Oldies 93).

Midday man Chris King is interim MD at urban KPRS (Hot 103) Kansas City, Mo., replacing Moni-

ca Nightingale. GM Michael Carter is still programming the station... Morning producer/weekender "Super" Dave Schleier is out at WHYI (Y100) Miami, following, he says, an on-air call to cross-town WIOD Miami talk host Neil Rogers. Schleier can be reached at 305-933-3008.

At rock 40 WVKZ-AM-FM Albany, N.Y., where PD/morning man Tom Kelly joined from the OM/PD slot at KNVR-AM-FM Chico, Calif., two weeks ago (Billboard, July 15), Julian Starr and Kim Fox have returned to the station for middays and nights respectively. In addition, Shawn Scott has joined for p.m. drive... At top 40 KTFM (Hot 103) San Antonio, Texas, AMD John Tepoli adds operations assistant duties and Pamela Tracy from KHFI (K98) Austin, Texas, joins for swing.

Pete Franklin, acerbic p.m. driver at sports WFAN New York, will leave that station in about a month. A replacement, and possible other changes at WFAN,

should be announced in the next few weeks... Chuck Meyer joins N/T WIOD Miami for p.m. news from KING Seattle... After 15 years on and off at AC WRAL Raleigh, N.C., Bob Inskip is becoming Capitol Broadcasting's public service director and coming off mornings.

Former oldies WIBR Baton Rouge, La., PD John Martin, currently doing swing at country WUBE Cincinnati, wants to get back into programming, either as a medium-market PD or big-city APD. Call 606-441-4351. Also, urban radio veteran Mike Payne wants to get back in the business, preferably as a PD; call 313-531-5603.

EVENTS: Mark Riley, midday host at black N/T outlet WLIB New York, is now doing his show live from Harlem's Apollo Theatre, which is also owned by parent company Inner City Broadcasting. Riley's program is now the only New York radio show done with a live studio audience, according to the station.

At noncommercial KPFK Los Angeles, William Malloch recently hosted an early wake for classical neighbor KFAC. During the two-hour program, more than 20 listeners called in to complain about that station's rumored format change, which is expected to take place after Hollywood Bowl season ends this fall.

Because of the local terrain, AC KNYO Independence, Calif., PD Ed Sotelo says that although the L.A. stations are available on cable, his radio station is the only thing you can pick up on a car radio in his market. On June 12, area residents got a pretty dramatic picture of what life would be like without radio when KNYO had a transmitter fire. The station is now due back on the air Aug. 1. Ironically, KNYO *didn't* run the "Radio: What Would Life Be Without It" campaign because, Sotelo says, nobody ever serviced his station with it.

So what's the next major campaign for talk hosts? For WABC New York morning sports reporter Steve Malzberg, it's the New Jersey Devils' signing of two Russian hockey players. Malzberg's People Opposed to Soviets Entering Sports, or POSES, has already been written up in USA Today, as has his contention that "every time a fan buys a ticket to one of those games, they're contributing to the Russian government." Malzberg can be reached at 212-613-3800.

If you're a DXer or engineering enthusiast, you're probably already familiar with Bruce Elving's "FM Atlas & Station Directory." The new edition, Elving's 12th, is now available for \$11 from Box 24, Adolph, Minn. 55701... HBO's Comedy Channel is going to radio to look for on-air hosts. Send aircheck, video, bio, and photo to Denny Somach, 812 W. Darby Rd., Havertown, Pa. 19083.

Assistance in preparing this column was provided by Craig Rosen and Caryn Bruce.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	11	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 6 weeks at No. 1
2	2	2	12	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
3	7	24	4	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
4	9	27	4	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
5	3	5	13	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
6	6	10	11	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
7	4	8	10	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
8	15	18	5	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
9	11	20	6	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
10	10	13	11	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
11	5	3	11	UNBORN HEART COLUMBIA 38-68754	DAN HILL
12	16	16	8	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
13	14	12	10	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
14	8	4	14	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
15	19	22	8	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
16	17	17	10	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
17	13	7	17	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
18	18	11	17	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
19	12	6	13	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
20	23	28	6	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
21	20	23	9	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
22	22	14	24	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
				★★★ POWER PICK ★★★	
23	33	39	4	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
24	24	26	7	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
25	28	30	6	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
26	30	34	7	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
27	29	19	24	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
28	25	25	21	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
29	32	35	6	HOW 'I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
30	21	9	13	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
31	34	31	7	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
32	26	21	16	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
33	37	41	4	NO MORE RHyme ATLANTIC 7-88885	◆ DEBBIE GIBSON
34	27	15	15	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
35	31	29	16	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
36	39	46	3	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
37	35	33	14	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
38	44	48	5	DANCING WITH THE LION COLUMBIA 38-68928	ANDREAS VOLLENWEIDER
39	38	47	5	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
40	40	43	3	COMFORT OF STRANGERS VIRGIN 7-99224	◆ JULIA FORDHAM
41	48	—	2	NOBODY KNOWS ATLANTIC 7-88990	◆ MIKE + THE MECHANICS
42	45	—	2	SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
43	41	45	5	COME TO ME EPIC 34-68890/E.P.A.	HIROSHIMA
44	49	—	2	CALIFORNIA BLUE VIRGIN 7-99202	◆ ROY ORBISON
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶		1	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
46	NEW ▶		1	JACKIE BROWN MERCURY 874 644-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
47	36	32	14	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
48	42	36	18	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
49	NEW ▶		1	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
50	43	44	5	I DROVE ALL NIGHT EPIC 34-68759/E.P.A.	◆ CYNDI LAUPER

○ Products with the greatest airplay gains this week. ◆ Videoclip availability.

newsline...

HARVEY STONE has been promoted from VP/GM to president/GM at Inner City's KBFN/KBLX San Francisco.

WILLIAMS BROADCASTING has taken over both WECK and WJYE Buffalo from separate owners. Company principal Bob Williams will be president/GM of the stations, succeeding WJYE GM Chris Ackerman, who will remain with the station in a sales capacity.

PRICE COMMUNICATIONS has named WWKB/WKSE Buffalo VP/GM Jim Meltzer senior VP/radio. He'll now supervise Price stations in Indiana and Florida as well as Price's interest in Fairmont Communications.

STATION SALES: KOIL/KOMJ Omaha, Neb., from Valley Broadcasting to Ovation Broadcasting—new purchaser of KFQX-AM-FM Abilene, Texas—for \$5.7 million; WKIX/WYLT Raleigh, N.C., from Metroplex to Alchemy Communications for \$7.7 million.

TRUMAN CONLEY has been named VP/GM of KJRB/KEZE Spokane, Wash., replacing Jeff Johnson, who remains as station manager.

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Ring My Bell**, Anita Ward, JUANA
3. **Good Times**, Chic, ATLANTIC
4. **Hot Stuff**, Donna Summer, CASABLANCA
5. **Makin' It**, David Naughton, RSO
6. **Gold**, John Stewart, RSO
7. **I Want You To Want Me**, Cheap Trick, EPIC
8. **Shine A Little Love**, Electric Light Orchestra, JET
9. **When You're In Love With A Beautiful Woman**, Dr. Hook, CAPITOL
10. **Main Event/Fight**, Barbra Streisand, COLUMBIA

TOP SINGLES—20 Years Ago

1. **In The Year 2525 (Exordium & Terminus)**, Zager & Evans, RCA
2. **Crystal Blue Persuasion**, Tommy James & the Shondells, ROULETTE
3. **Spinning Wheel**, Blood, Sweat & Tears, COLUMBIA
4. **My Cherie Amour**, Stevie Wonder, TAMLA
5. **What Does It Take To Win Your Love**, Jr. Walker & The All Stars, SOUL
6. **Good Morning Starshine**, Oliver, JUBILEE
7. **One, Three Dog Night**, DUNHILL
8. **The Ballad of John And Yoko**, Beatles, APPLE
9. **Baby, I Love You**, Andy Kim, STEED
10. **Love Theme From Romeo & Juliet**, Henry Mancini & His Orchestra, RCA

TOP ALBUMS—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Breakfast In America**, Supertramp, A&M
3. **I Am, Earth, Wind & Fire With The Emotions**, ARC
4. **Cheap Trick At Budokan**, Cheap Trick, EPIC
5. **Discovery**, Electric Light Orchestra, JET
6. **Candy-O, Cars**, ELEKTRA
7. **Teddy**, Teddy Pendergrass, P.I.R.
8. **Back To The Egg**, Wings, COLUMBIA
9. **Dynasty**, Kiss, CASABLANCA
10. **Get The Knack**, The Knack, CAPITOL

TOP ALBUMS—20 Years Ago

1. **Blood, Sweat & Tears**, COLUMBIA
2. **Hair**, Original Cast, RCA
3. **Romeo & Juliet**, Soundtrack, CAPITOL
4. **This Is**, Tom Jones, PARROT
5. **Age Of Aquarius**, Fifth Dimension, SOUL CITY
6. **A Warm Shade Of Ivory**, Henry Mancini & His Orchestra, VICTOR
7. **Tommy**, Who, DECCA
8. **Crosby, Stills & Nash**, ATLANTIC
9. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
10. **Nashville Skyline**, Bob Dylan, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **You're The Only One**, Dolly Parton, RCA
2. **(Ghost) Riders In The Sky**, Johnny Cash, COLUMBIA
3. **Shadows In The Moonlight**, Anne Murray, CAPITOL
4. **Save The Last Dance For Me**, Emmylou Harris, WARNER BROS.
5. **Suspicious**, Eddie Rabbitt, ELEKTRA
6. **Coca Cola Cowboy**, Mel Tillis, MCA
7. **Family Tradition**, Hank Williams Jr., ELEKTRA
8. **Amanda**, Waylon Jennings, RCA
9. **No One Else In The World**, Tammy Wynette, EPIC
10. **Pick The Wildwood Flower**, Gene Watson, CAPITOL

SOUL SINGLES—10 Years Ago

1. **Good Times**, Chic, ATLANTIC
2. **Turn Off The Lights**, Teddy Pendergrass, P.I.R.
3. **Bad Girls**, Donna Summer, CASABLANCA
4. **Chase Me**, Con Funk Shun, MERCURY
5. **You Gonna Make Me Love Somebody Else**, The Jones Girls, P.I.R.
6. **Ring My Bell**, Anita Ward, JUANA
7. **Boogie Wonderland**, Earth, Wind & Fire With The Emotions, ARC
8. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.
9. **What Cha Gonna Do With My Lovin'**, Stephanie Mills, RCA
10. **I'm A Sucker For Your Love**, Teena Marie, GORDY

RADIO

UPPER MIDWEST COMMUNICATIONS CONCLAVE DISCUSSES NEW FORMATS

(Continued from page 14)

market PDs heatedly complained of poor record service—a perennial topic, but one heard less at recent conventions—with record promoters taking note.

The much-heralded "when you play it, say it" issue, which was notably absent at last month's Bobby Poe convention (Billboard, July 8), did surface here with PDs and label reps agreeing front-announcing new records is an acceptable compromise. It was in the album rock meeting that WMAD Madison, Wis., PD Paul Marszalek introduced his answer campaign—"When you sell them, tell them" (see related story, page 9), which asks labels to advise the consumer how important participating in ratings surveys are to their favorite stations.

Conclave keynoter and veteran ad man Dick Orkin, known for the recently revived "ChickenMan" series, told his audience that "more and more people are dropping the research and the scientific approach and going for the irrational, illogical approach." He also stressed that "humor is very important, because it rewards the listener for their time spent."

While Orkin's keynote was heavy on quips, Midcontinent Broadcasting VP David Martin's session was a cry for radio programmers to wake up. After discussing the threat of Digital Cable Radio—already a reality in some parts of the country—Martin said, "We become so focused on what we do everyday, we are losing sight of the big picture. Don't become so wrapped up in radio that you fail to see the panorama view."

WASHINGTON ROUNDUP

(Continued from preceding page)

him not showing up for cases or missing filing deadlines—also true."

FCC REVIEW BOARD CASES SET

Although August is generally the month FCC staffers go on vacation, the review board stays put. Among the cases up for review next month are the license renewal of KWOD Sacramento, Calif. (Royce International Broadcasting going up against once-defeated challenger Wong Communications Limited Partnership on Aug. 18) and KUKQ/KUPD Phoenix (Tri-State Broadcasting Co. Inc. is going up against successful challenger Grim & Clifford and will try to overturn last year's denial of its renewal on Aug. 29).

UNLIT TOWERS = \$8,000 FINE

KIQI San Francisco, which has FM towers that soar 206 feet in the air, got slapped with an \$8,000 FCC fine last week for not lighting them. An FCC inspection revealed there was no beacon on one tower and lighting on the others was inoperative. Further, evidence indicated the towers "had been [unlit] for some time." The initial fine was \$7,000, but the commission raised it another grand when it discovered that station logs indicated the lighting had been inspected and was functioning. Commission field office bureau chief Richard Smith warned that the local offices will continue a

Martin also warned that even network TV, which he believes is dying, is a threat to radio. "'Good Morning America' is really a radio show. That's what all those shows are doing."

Radio should also work to improve its relationship with listeners, Martin warned. "We are the only industry that abuses our most loyal listeners," he said. "We even create rules. 'If your household has won in the last 90 days, eat shit.'"

The adult alternative discussion began with one attendee quipping, "Did

'I see a lot of people trying to change adult alternative radio into top 40, which is dangerous'

you bring the tofu and granola?" But once the actual discussion got under way, there were few jokes. "I see a lot of people trying to change adult alternative radio into top 40, which is dangerous," said Narada director of national radio promotions Kevin Schmidt. "You better keep this thing loose or you're going to be sorry," added 3rd Coast Marketing's Paul Gallis.

Others were more specific. "Don't follow the charts," said WBZN (Breezin' 100.7) Milwaukee PD Steve Amann. "Don't listen to other people's perception of what is right and wrong. As soon as I start following the charts, I'm in trouble."

Talk also turned to categorizing the music played on adult alternative outlets. "Everyone always gets hung up on labels, and the people that don't care about labels are the audience," said KTCZ Minneapolis PD Alan Lawson. "If a record fits, play it," added Gallis. "Don't be ear eunuchs [with] no ears and no balls."

On the issue of playing singles or suggested tracks, Gallis said, "When you are telling them you're playing an album deep, they don't know what to do. They haven't heard that shit in years," said Gallis. Yet Narada's Schmidt said he "would rather have

them play six tracks than a single six times a day."

Lawson and Brian Burns, PD of influential rock 40 KXXR Kansas City, Mo., had hosted one of the opening panels—"The New Formats of the '90s," which consisted largely of album-rock and consultant bashing. Dealing with rock 40 was the major topic at the next morning's album breakfast. "If you are a heritage station you better watch out," warned the Album Network's Tommy Nast. Rock 40 outlets, like KQLZ (Pirate Radio) Los Angeles, are weird animals, he said. "They make fun of themselves so you can't. If you do, it's like kicking a cripple."

"Rock 40 is at the tip of the iceberg. Album rock can defend itself against it, but if you lay back and think it is the format of the month, you are going to get your ass kicked."

KQRS Minneapolis PD Dave Hamilton reassured album PDs, saying that most rock 40s "are having sales problems. Album rock is much easier to sell." But KXXR's Burns said he had no problems. "When [advertisers] saw the book, they knew we weren't a flash in the pan."

In the conclave-closing "Radio In The '90s—Moving Into The Psychographic Decade," veteran consultant George Burns noted that "top 40, or whatever you want to call it, is dead again, like in 1978. The elevator is going down. It is going to be a tough time to start top 40 unless you are doing something like a Pirate."

Noting trends and the recycling of old musical genres, Burns admitted that "something big is beginning to happen, but maybe I'm too old to see it." He also stressed that exuding an attitude has become more important than positioning. "The secret for success is top-of-mind awareness," he said.

Regardless of whether it was actually a "prerequisite" as billed, this year's conclave set another attendance record and received national TV exposure on "Late Night With David Letterman." (On the July 14 program, Letterman warned band leader Paul Shaffer, who happened to be schmoozing in the Capitol Records hospitality suite at the time of the broadcast, to be careful "with all those radio weasels down in Minneapolis.")

PIONEER PRESENTS



Hot Picks in Tokio

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

Week of July 9, 1989

- ① Romance Passes The Time Rubens
- ② The Ocean The Three Mothers
- ③ Ah Baaa Face Paul Jackson
- ④ Ray Don't Forget My Number
- ⑤ Billie Jean Madonna
- ⑥ Room On Fire Snake Eyes
- ⑦ Door Step One Lung Ambient
- ⑧ Buffalo Spence Menehally
- ⑨ The Screamers Maki
- ⑩ I Can't Stop Thinking About You
- ⑪ Slaughter River Riders
- ⑫ Why You Like Me? Maita Code
- ⑬ O Do Do Don't Know Me These Days
- ⑭ I'm Happy Every Afternoon
- ⑮ I'm In The Mood For You
- ⑯ The Last Of The Black
- ⑰ I'm In The Mood For You
- ⑱ I'm In The Mood For You
- ⑲ I'm In The Mood For You
- ⑳ I'm In The Mood For You

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FM JAPAN
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BEACH BOYS "still cruisin'"

When you think of Summer and Cruisin—the only band you think of is the Beach Boys!!! VH-1's major summer promotion is "Still Cruisin". They will be giving away over a million dollars in Corvettes, one for every year it's in production. This video will be in "ten star" rotation on VH-1 all summer.

**YOU CAN'T LOSE WHEN YOU CRUISE —
WITH THE BEACH BOYS!!**

PAUL SHAFFER "When The Radio Is On"



The leader of the "World's Most Dangerous Band" can put together the right people for the right record. Try D.J. Jazzy Jeff, Ecstasy from Whodini and Paul rapping about radio behind the doo-wop sounds of Dion and Carole King. Try a Friday night premiere on the Letterman show and on the Johnny Carson show. Try the hit record of the weekend at the Minnesota conclave. Paul Shaffer is an instant recognition factor and your audience will go away crazy. . .
"When the Radio is On".

BONNIE RAITT "Nick Of Time"

Bonnie Raitt's first Capitol album "Nick of Time" received critical acclaim as not just the comeback album of the year, but as one of the top ten albums of the year. Produced by Don Was, the album soon gained a top ten AOR track, two 5 star videos on VH-1, and over 500,000 units sold. Bonnie followed that with a sold-out national tour including stealing the show at the New Orleans Jazz Festival. Now Capitol Records is proud to release her first hit single just in the. . .
"Nick of Time"



RADIO, YOU'VE

WAITED LONG ENOUGH.

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Hot Mix's Alternative-Rock Countdown Aims To Fill Radio Void

LOS ANGELES For most musical genres represented by a chart in this magazine, there is some type of syndicated or network program. One glaring exception is the Modern Rock Tracks chart, but if **Hot Mix Radio Network** president **Andrew Starr** has his way, that could change by the end of the year.

Starr, who syndicates the dance-oriented "Hot Mix" to 35 stations nationally—including **KIIS** Los Angeles, **WQHT** (Hot 97) New York, and **KZZP** Phoenix—and 15 internationally from his Tempe, Ariz., base, is examining the possibility of distributing an alternative-rock countdown.

The one-hour show, already available as a demo, is produced and hosted by **KITS** (Live 105) San Francisco midday personality **Mark Hamilton**. The program counts down the 10 biggest modern rock singles of the week and features news, interviews, and custom jingles. It would be offered on a market-exclusive basis on reel-to-reel, cassette, or DAT with six minutes barter and another six minutes for local spots.

This isn't the first time an established syndicator has tried offering syndicated alternative programming. In the mid-'80s, **Westwood One Ra-**

dio Networks teamed with the late **KROQ** Los Angeles programmer **Rick Carroll** to take the "Rock Of The '80s" national. The show, hosted by **KROQ** personality **Freddie Snakeskin**, was short-lived, however.

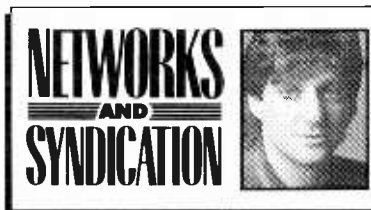
"KROQ was extremely hot at that point," recalls **WW1** executive VP/GM programming **Thom Ferro**. "We hoped to ride that wave in, but we were unable to ride it home in middle America. At some point, we will get into it again. We tried to lead early on and we were not successful. At this point we would probably be a little more conservative moving into that area."

WW1 is not alone in discovering that modern rock programming remains a tough sale. **MJI Broadcasting** president **Josh Feigenbaum** says there isn't alternative rock programming because "there is no demand for it. It is that simple. There is not enough modern rock being played, with the exception of a half-dozen progressive radio stations."

It's also questionable if existing modern rock stations would carry syndicated programming. **KITS** PD **Richard Sands** is one of the few alternative rock PDs who would be in-

terested in syndication, although he says, "We do so much great original programming, we don't think about it too much."

KITS currently runs **WW1**'s "Rock Over London," which isn't specifically modern in nature, but because of



by Craig Rosen

its emphasis on British acts is the closest thing to an alternative rock program on the syndicated spectrum.

XETRA (91X) San Diego PD **Trip Reeb**, recently named GM of **KROQ**, says, "Almost everything of that nature we do better ourselves." Reeb feels that there isn't much existing alternative rock syndicated programming because, "It's not practical or cost-effective."

Starr is well aware that selling the alternative rock program will be tough, but he is optimistic. "In the '90s, modern rock will be more ac-

ceptable," he says. "More and more people will realize that modern rock is the music of the '90s."

Along with the alternative rock program, Starr is also attempting to drum up interest for "The British Top 40 Countdown," also hosted by **Hamilton**. This show will feature 10 cuts, including the week's highest new entries, as well as news and information.

THERE'S A SHOW IN YOUR 'FUTURE'

Mary M. Klein and **Martin B. Lunsford**, the producers of "Future Radio," a different type of alternative rock program (**Billboard**, March 18), hope to have the show on the air by October. "Future Radio," not to be confused with **WW1**'s "Future Hits," is an eclectic mix of music focusing on unsigned artists who record their work at home, but will also feature material from up-and-coming independent label acts.

Lunsford and Klein have collected more than 2,000 private demo tapes for the show and have 38 stations interested in running the show. At this point, most of those outlets are public radio stations, but Lunsford is planning to pitch the show to more commercial stations later in the year.

"Future Radio" will initially be available on reel-to-reel, but Lunsford is looking into CD distribution, as well as a company to underwrite the program so it can be offered to stations at a low fee. For more information, call 502-968-9062.

HEART & SHIFT

Coincidental with the rise of black AC outlets such as **WVAZ** (V103) Chicago, **Satellite Music Network** has fine-tuned its "Heart & Soul" format by adding more currents to the mix. **SMN** signed on in 1985 with a mix of currents and oldies comparable to what V103 eventually became, but then backed off, emphasizing the considerable depth of its gold library. Now **OM Bob Jones** says that a handful of currents have gone back into the mix and the music is becoming more recent overall.

FESTIVAL-FEST

Jazz **KKGO-FM** Los Angeles will boldly sponsor the seventh annual West Hollywood Garlic Festival to benefit the emergency services of the L.A. chapter of the American Red Cross... **AC WMJX** Boston is a sponsor of the second annual Familyfest to benefit the Ronald McDonald Children's Charities... **N/T WBBM** Chicago broadcast live from a 37-foot trailer/stage at the Taste Of Chicago festival... Oldies **KOMA** Oklahoma City sends PD **Kent Jones** off on a unicycle to run the U.S. Olympic Festival '89 torch for this year's events in Oklahoma.

PRO-MOTIONS

Crossover **KMEL** San Francisco promotes **Margaret Fotinos** as promotion director. She's been with **KMEL** for two years... **Tim Johnson**, aka **Tim Foxx**, of **WZPL** Indianapolis, is, coincidentally, the new promotion director of oldies **WFOX** (The Fox) Atlanta... Country **WGNA-AM-FM** Albany, N.Y. appoints **Ruth Tietz** as promotion director. **Tietz** comes from crosstown **WPTR/WFLY**.



Born To Bear My Banner. After a recent concert, Jon Bon Jovi awarded a multiplatinum plaque to the winners of album **KISW** Seattle's best-banner contest. In the back row, Bon Jovi, second from right, is flanked by **KISW** MD Mike Jones, left, and two contest winners. Kneeling are **KISW** PD Sky Daniels and Mercury's Chris Lopes.

Indiana Country Outlet Joins Trend Toward Such Ploys South Bend Station Pulls Promo Pranks

BY CARYN BRUCE

NEW YORK At 7:30 p.m. Saturday, June 24, an electronic voice came on the air at 102.3 FM in South Bend, Ind. "One hundred thirteen thousand nine hundred and fifty," it said, beginning the countdown to **WGTC**'s official sign-on. Occasionally a male voice promised, "When this countdown is done, something wonderful will happen."

Sunday morning, July 2, the voice reached zero and **WGTC** (The New Country 102) emerged—with \$100,000 worth of promotional havoc to come.

During the countdown week, **WGTC** ran ads on five other South Bend stations for "The New Country Club" coming soon to the area. The spots offered free membership and instructed listeners to check Sunday's paper for details. That ad turned out to be an announcement for **WGTC** and its "Country Club" discount card.

WGTC's bogus ads are part of an increasingly popular trend. Last fall, top 40 **KKRZ** (Z100) Portland, Ore., ran ads on its competitors for then-night jock **Woody Rivers**, making him sound like a new real estate development. And **KOAX** Denver—now classic rock **KRFX**—bought similar ads for their morning team, "The Breakfast Flakes," in the guise of a breakfast cereal.

WGTC OM/PD **Scott Mahalick** says he received a card from one of the other stations congratulating him on the marketing ploy. "They're all in the ether room, recovering from our attack." Nothing in **WGTC**'s attack was particularly new—the computer-generated countdown has been made popular recently by **KMLE** Phoenix, among others—but the number of ploys and the gusto with which

they've been executed are unusual.

WGTC made its presence known at competitors' promotional events, including the annual Fourth of July celebration and the Ethnic Festival. More than 100,000 people had gathered to watch the annual fireworks display, sponsored by crosstown top

PROMOTIONS

40 **WNDU-FM** (U93). Circling overhead was a plane whose banner read "U-who? Tune in the New Great Country 102 FM **WGTC**." Then, about an hour before the fireworks, station staffers appeared in a helicopter over the crowd, booming, "U93 brings you the show, but we bring you the dough," followed by a shower of 5,000 one-dollar bills with **WGTC**'s stamp.

Though no one was hurt, this created some bad media vibes. The local paper had this to say in a July 7 editorial: "Fights broke out, people were stepped on... If the new station is to be a member of this community in good standing, its operators had better understand that good taste and common sense are as important as legal licenses."

WGTC also interjected its presence at the Ethnic Festival, sponsored by crosstown easy listening **WYEZ**, by erecting a billboard of "Sister," the spokesperson from its TV campaign. (In the spots, which attack **WGTC**'s country competitor, **WNDU-AM**, Sister skeet-shoots old AM radios, declaring, "I knew these would be good for something.")

Other South Bend stations, which cooperate in many situations, are less than amused. "They have become the odd man out," says **WNDU-AM-FM** promotion director **Melissa Hellman**.

R&B Report Hosts Confab In Chicago, Calls It A Hit

BY DAVID NATHAN

CHICAGO Three-year-old trade publication The R&B Report's first convention, tagged "Forum '89, R&B Music: Bridge To The 21st Century," proved to be a hit with the more than 500 registrants at its July 5-9 Chicago meet.

Several major record executives and key radio personalities were on hand, and the consensus was that the conference—the first of its kind to be held in the Midwest—provided an opportunity for a practical exchange of information and contacts.

“Our goal was to get the right people here and to cover as many themes as we could, from gospel to A&R and record production,” said R&B Report co-publisher Graham Armstrong.

Partner Tom Cossie said the meet was held in Chicago because of its long history as a focal point for R&B. Noting that “we may take a loss,” Armstrong and Cossie are nevertheless planning next year's event, the location of which has not been set.

Seminars on key issues confronting the industry were presented, including radio ratings (“By The Book: The Rating Game,” moderated by Barbara Prieto, WSCI Chicago music director); the increasingly popular black AC and quiet storm formats (“On The Quiet Side: A Look At Alternative Programming,” with panelists including radio personnel Richard Steele and Tony Kidd of Chicago's WVZ (V103), Joe “Butterball” Tamburro of WDAS Philadelphia, Jay Johnson of WTLC Indianapolis,

and Steve Harris of WJMO Cleveland); and the ongoing concern with developing new talent (“The Foundation Of A Recording Career,” featuring key A&R execs Louil Silas Jr. of MCA, Greg Peck of PolyGram, and Scott Folks of Capitol, among others).

The confab also included two workshops on production and recording techniques.

Additional seminars on the hiring of air talent and media exposure for black acts were well-attended, with the highlight of the conference proving to be the session “Great Promotion Equals Sales,” featuring industry heavyweight Hank Caldwell, senior VP, Epic Records; Columbia senior VP Ruben Rodriguez; and VPs Sharon Heyward of Virgin, (Continued on page 33)

But New York Nights Series Spotlights Little Fresh Talent Rap Artists Roll, Clinton Smokes At NMS

NEW MUSIC 10? The 10th New Music Seminar, July 15-19 at New York's Marriott Marquis hotel, featured many of its usual panels and seminars on rap video, urban radio, black music marketing, and A&R. While established black artists were represented at two club shows—a rap showcase July 15 at Payday and the opening-night Palladium party July 16 featuring De La Soul, Ofra Haza, and George Clinton—the New York Nights, the series of new-talent showcases set in the city's many nightclubs, offered precious little in the way of up-and-coming black acts. With New York Nights featuring dozens of new bands every night of the confab, only a July 17 ska show and a same-night bill featuring black rockers Ikon, D-Xtreme, Slackface, Trio From Beyond, and Ugh! Ugh! Ugh! showed any racial diversity.

Saturday night's rap showcase at so-called club Payday was marred by uneven pacing, the elementary-school-auditorium atmosphere of the Lower East Side venue, and thwarted expectations (the tickets claimed M.C. Hammer, Eazy-E, and N.W.A. would appear). Fresh Records artist Stezo got the ball rolling with a brief set, but it was the regal and self-possessed Queen Latifah who lit a fire on the stage. The highlight was the duet the Tommy Boy artist performed with London-based female rapper Simonie Love from Latifah's upcoming album, “All Hail The Queen.” Love's mercury-tongued delivery, clipped accent,

and sense of fun delighted the seminar crowd. The Jungle Brothers did a quick turn with “I'll House You.” Next up was Profile's Ice-T, who sprayed the audience with champagne and fake dollars as he launched a tight set with “Colors,” followed by the graphic “L.G.B.N.A.F.” and a rousing “I'm Your Pusher.” Miami raunch masters 2 Live Crew were last on the bill, exhorting the audience to shout along with their underground Luke Skywalker Records hit “We Want P---y.”

The next night, seminargoers packed the Palladium despite a chilling rain out of doors. De La Soul's performance was a rambling tour through its current platinum-plus Tommy Boy outing, “3 Feet High And Rising.” The daisy-age trio's show would be improved by less patter and more actual rapping, but the Palladium crowd had few complaints.

Writer/producer/producer George Clinton proved worth waiting for (his show began at 1 a.m.). In a ripped zebra-print suit, Clinton jammed through several hits—including “Cosmic Slop,” “On The Verge Of Getting It On,” “Up For The Downstroke,” and “P. Funk”—backed by the incredible Funkadelic/Parliament crew. Clinton's hard-rock-edged, horn-laden, guitar-driven funk with lyrics featuring nonsense rhymes and outer-space characters once seemed way ahead of its time; today, the music is still as fresh and outrageously original as in its '70s heyday and is (Continued on page 36)

The Rhythm and the Blues



by Janine McAdams

NEW ON THE CHARTS

Twenty-one-year-old D'atra Hicks enters Billboard's Hot Black Singles chart for the first time with “Sweet Talk,” the initial single from her eponymous debut album on Capitol Records.

The Harlem, N.Y., native, who began singing in her grandfather's church choir at age 4, later joined her sister and performed as a duo in local talent shows. They eventually earned enough money to record their own single, and after hearing her song the music director of the off-Broadway show “Mama I Want To Sing” cast Hicks as a member of the choir. But Hicks had her eye on the starring role. She won the audition for that part and toured with “Mama” for four years as Doris Winter, an impoverished minister's daughter who starts out singing in a Harlem choir and later becomes a pop superstar.

Like Stephanie Mills and Jennifer Holliday, Hicks' exposure in a successful black musical became a steppingstone to a record contract.

Sitting in the audience of her performance one evening was an executive from Capitol, who signed her to his label during intermission.

Produced by Narada Michael Walden, Jellybean Benitez, Elliott Wolfe, and Nick Martinelli, Hicks' first album is scheduled to be in stores Tuesday (25). JIM RICHLIANO



D'ATRA HICKS

Billboard POWER PLAYLISTS FOR WEEK ENDING JULY 29, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



- Los Angeles P.D.: Cliff Winston
- 1 2 Surface, Shower Me With Your Love
 - 2 1 Chuckii Booker, Turned Away
 - 3 3 Stephanie Mills, Something In The Way (You Make Me Feel)
 - 4 4 Karyn White, Secret Rendezvous
 - 5 5 Jody Watley With Eric B. & Rakim, Friends
 - 6 11 Prince, Balcance (From “Batman”)
 - 7 7 Soul II Soul, Keep On Movin'
 - 8 2 Bobby Brown, On Our Own (From “Ghostbusters II”)
 - 9 10 Vesta, Congratulations
 - 10 14 Heavy D. & The Boyz, We Got Our Own Thang
 - 11 12 Aretha Franklin/W. Houston, It Isn't, It Wasn't
 - 12 6 James Ingram, It's Real
 - 13 7 The System, Midnight Special
 - 14 18 New Edition, N.E. Heart Break
 - 15 20 Kool Moe Dee, They Want Money
 - 16 22 David Peaston, Two Wrongs (Don't Make It Right)
 - 17 19 Al Green, As Long As We're Together
 - 18 31 Jonathan Butler, Sarah, Sarah
 - 19 32 Troy Johnson, The Way It Is
 - 20 29 Alyson Williams (Featuring Nikki D), My Love Is
 - 21 21 L.L. Cool J, I'm That Type Of Guy
 - 22 42 The Isley Brothers, Spend The Night (Ce Soir)
 - 23 37 Patti LaBelle, If You Asked Me To (From “Licence”)
 - 24 9 Peabo Bryson, Show & Tell
 - 25 8 Miles Jaye, Objective
 - 26 15 The Jacksons, Nothin' (That Compares 2 U)
 - 27 23 Third World, Forbidden Love
 - 28 16 LeVert, Gotta Get The Money
 - 29 40 Entouch, Ii Hype
 - 30 25 Freddie Jackson, Crazy (For Me)
 - 31 27 El DeBarge, Somebody Loves You
 - 32 26 Dino, I Like It
 - 33 28 New Situation, Going To A Go Go
 - 34 44 Mikki Bleu, Something Real
 - 35 36 Babyface, It's No Crime
 - 36 42 Teddy Riley Featuring Guy, My Fantasy (From “Do The Rhythm”)
 - 37 48 Eric Gable, Remember (The First Time)
 - 38 49 Foster/Meitroy, Gotta Be A Better Way
 - 39 50 Terry Tate, Babies Having Babies
 - 40 43 Tone Loc, I Got It Goin' On
 - 41 51 Sharon Bryant, Let Go
 - 42 52 Public Enemy, Fight The Power (From “Do The Rhythm”)
 - 43 53 Z'Looke, Gitchi U
 - 44 54 Redhead Kingpin, Do The Right Thing
 - 45 45 Tyren Perry, What's Up
 - 46 46 Guy, Spend The Night
 - 47 47 Natalie Cole (Duet With Freddie Jackson), I Do
 - 48 48 Boy George, You Found Another Guy
 - 49 49 Lisa Lisa & Cult Jam, Just Get It Together
 - 50 Atlantic Starr, My Sugar
 - 51 D'atra Hicks, Sweet Talk
 - 52 Eddie Murphy, Put Your Mouth On Me
 - 53 The Jacksons, 2300 Jackson Street
 - 54 Kool & The Gang, Raintrops

- AS5 — Young MC, Bust A Move
AS6 — Dezi Phillips, Why You Wanna
AS7 — Grady Harrel, Fun
EX — Special Ed, I Got It Made

POWER 99fm

- Philadelphia P.D.: Dave Allan
- 1 1 Soul II Soul, Keep On Movin'
 - 2 2 Karyn White, Secret Rendezvous
 - 3 3 Jody Watley With Eric B. & Rakim, Friends
 - 4 5 Surface, Shower Me With Your Love
 - 5 6 Vesta, Congratulations
 - 6 7 Bobby Brown, On Our Own (From “Ghostbusters II”)
 - 7 4 Chuckii Booker, Turned Away
 - 8 8 The System, Midnight Special
 - 9 9 Tony! Toni! Tone!, For The Love Of You
 - 10 10 Patti LaBelle, If You Asked Me To (From “Licence”)
 - 11 11 Prince, Balcance (From “Batman”)
 - 12 12 James Ingram, It's Real
 - 13 13 Babyface, It's No Crime
 - 14 15 Stephanie Mills, Something In The Way (You Make Me Feel)
 - 15 16 Dino, I Like It
 - 16 17 Teddy Riley Featuring Guy, My Fantasy (From “Do The Rhythm”)
 - 17 18 David Peaston, Two Wrongs (Don't Make It Right)
 - 18 19 The Isley Brothers, Spend The Night (Ce Soir)
 - 19 20 L.L. Cool J, I'm That Type Of Guy
 - 20 25 Aretha Franklin/W. Houston, It Isn't, It Wasn't
 - 21 23 Whistle, Right Next To Me
 - 22 24 Natalie Cole (Duet With Freddie Jackson), I Do
 - 23 14 Natalie Cole, Miss You Like Crazy
 - 24 21 Luther Vandross, For You To Love
 - 25 22 Vanessa Williams, Darlin' I
 - 26 42 El DeBarge, Somebody Loves You
 - 27 48 Ten City, Where Do We Go?
 - 28 49 Sharon Bryant, Let Go
 - 29 43 Sybil, Don't Make Me Over
 - 30 41 Alyson Williams (Featuring Nikki D), My Love Is
 - A — Toni Scott, That's How I'm Livin'
 - A — Public Enemy, Fight The Power (From “Do The Rhythm”)
 - A — Terry Tate, Babies Having Babies
 - A — Atlantic Starr, My Sugar
 - A — Michael Bolton, Soul Provider
 - A — Toni Scott, That's How I'm Livin'
 - EX EX Three Times Dope, Funky Dividends
 - EX EX Heavy D. & The Boyz, We Got Our Own Thang
 - EX EX Midnight Star, Love Song
 - EX EX New Edition, N.E. Heart Break
 - EX EX Lisa Lisa & Cult Jam, Just Get It Together
 - EX EX Al Green, As Long As We're Together
 - EX EX Special Ed, I Got It Made
 - EX EX Dezi Phillips, Why You Wanna
 - EX EX Seduction, (Your My One And Only)
 - EX EX Entouch, Ii Hype
 - EX EX After 7, Heat Of The Moment
 - EX EX Third World, Forbidden Love
 - EX EX Kool Moe Dee, They Want Money



THIS SPACE FOR RENT

Call: Jim Beloff

(212) 536-5026

A MOVING STATEMENT FROM PLATINUM ARTIST STEPHANIE MILLS. SOMETHING IN THE WAY (YOU MAKE ME FEEL) (MCA-53664), the new hit single featured on Stephanie's very special MCA album, HOME (MCA-6312). Produced by Angela L. Winbush for A. Winbush Productions, Inc. Managed by Cassandra Mills for Creative Star Management.



THE GIRLS: Aretha Franklin & Whitney Houston score the combined Power Pick/Airplay and Sales kudos this week. "It Isn't, It Wasn't, It Ain't Never Gonna Be" (Arista) picks up 27 new retail reports and makes a strong gain at radio. It moves 28-21. The single is on 93 of the panel's 97 reporters, gaining five new stations: WKIE Richmond, Va.; WRAP Norfolk, Va.; WPAL and WMGL, both in Charleston, S.C.; and WEDR Miami ... "Something In The Way (You Make Me Feel)" by Stephanie Mills (MCA) moves three places to No. 9. It is the only record on the chart reported by the entire panel. It is new at WMYK Norfolk and is top 10 at 45 stations ... "Congratulations" by Vesta (A&M) has made a steady climb up the charts. In its 14th week, it moves 14-12 and is added at WHRK Memphis. It is top five at 41 of the 85 stations reporting the single, and is No. 1 at WILD Boston; WPDQ Jacksonville, Fla.; WGPR Detroit, Mich.; and WDZZ Flint, Mich. ... At No. 32 is "Let Go" by Sharon Bryant (Wing). It's on 90 stations and gains three adds: WQOK Raleigh, N. C.; WQIM Montgomery, Ala.; and WIZF Cincinnati, Ohio. "Let Go" is reported at No. 10 at KKDA Dallas ... Coming on strong with 73 radio reports is "Sweet Talk" by D'Atra Hicks (Capitol). Jumping 15 places to No. 52, the single picks up 14 stations, including KMJQ Houston; WDAS Philadelphia; WBLX Mobile, Ala.; KJLH Los Angeles; KSOL San Francisco; and XHRM San Diego.

THE GUYS: "On Our Own" by Bobby Brown (MCA) makes its move from 6-2 with No. 1 reports at WAMO Pittsburgh; WMYK Norfolk; WANM Tallahassee, Fla.; WFXC Raleigh; WZFX Fayetteville, N.C.; and KKDA Dallas. The signature tune from "Ghostbusters II" is top five at 52 of its 95 reporters. Another week of similar gains in both radio and retail points should give Brown another No. 1 ... Moving into the top five is "Batdance" by Prince (Warner Bros). It is top 10 at 53 of its 92 radio reporters, with 75 moving the tune from the "Batman" soundtrack up on their lists ... David Peaston gets his first No. 1 report from WJTT Chattanooga, Tenn., as "Two Wrongs (Don't Make It Right)" (Geffen) moves 16-13 and is on 95 stations. It is top 10 at 38 stations, of which 10 reports are top five. (What a great start for the staff of Reprise Records, headed by VP Michael Johnson, whose job it is to promote the black records released on the Geffen label) ... "It's No Crime" by Babyface (Solar) jumps 29-20, out-positioning Aretha Franklin's duet by a very few points. Otherwise, it would have been this week's Power Pick/Airplay record. A printing technicality that restricts the award to records that print below No. 20 excludes "Crime" this week. It is on 94 stations, gaining three adds at WDKS Fayetteville; WJMO Cleveland; and WNOV Milwaukee. It shows good retail and radio gains, and is starting to show hit-status reports, such as 15-2 at WHRK Memphis; 10-10 at WATV Birmingham, Ala.; 26-10 at WIZF Cincinnati (26-10); and 15-10 at KDIA San Francisco.

FLASH—TWO TIMES: "Fight The Power" by Public Enemy, from the "Do The Right Thing" Motown soundtrack, leaps to No. 1 on the Hot Rap Singles chart in its second chart week. ("Weeks On The Chart" shows three weeks because it is a biweekly chart.) Although black radio is slow to run with this one strong retail gains move the single 42-33 on the singles chart.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON 97 REPORTERS
PUT YOUR MOUTH ON ME EDDIE MURPHY COLUMBIA	8	19	37	64	64
HEAT OF THE MOMENT AFTER 7 VIRGIN	3	8	19	30	66
2300 JACKSON STREET THE JACKSONS EPIC	6	7	11	24	27
FUN GRADY HARRELL RCA	3	5	15	23	47
OUT OF MY MIND THE O'JAYS EMI	0	9	13	22	51
MY SUGAR ATLANTIC STARR WARNER BROS.	3	5	9	17	68
MAKE THAT MOVE FINEST HOUR POLYDOR	0	4	13	17	19
I GOT IT GOIN' ON TONE LOC DELICIOUS VINYL	3	3	10	16	38
DON'T MAKE ME OVER SYBIL NEXT PLATEAU	2	7	7	16	32
THE FIRST TIME CHRIS JASPER GOLD CITY	0	8	7	15	57

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.

Before 7,

L.A. and Babyface

work with Paula Abdul,

Karyn White and Bobby Brown

On

After 7,

they play

with family

Virgin

after 7

Compact

FEATURING THE SINGLE

"heat

Discs,



of the moment"

Cassettes

and

The birth of a musical dynasty from Kevon Edmonds and Melvin Edmonds, Babyface's brothers, and Keith Mitchell, L.A.'s cousin.

The debut album After 7 produced by L.A. and Babyface.



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Records

Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with members of Recess. The band's self-titled debut album is on Reunion Records.

WHAT'S THE BEST DEBUT release so far in 1989? It could be "Recess" by the band of the same name for **Reunion Records**. This bouncy, Chicago-based crew deftly combines the best dance beats this side of a South Side club with straight-ahead, challenging, evangelical lyrics. Sax player **Dave Carlson** says the band basically evolved from two earlier bands that started in college at Olivet Nazarene Univ. in Kankakee, Ill.

"**Tim McGuire**, our singer, was in **Gentle Reign** and I was in **Ollie's All-Star Tabernacle Funk Band**," Carlson says, managing to keep a straight face. "As we got near the end of college, we decided to try and continue this thing full-time. So, in late 1985, we merged the bands."

"**Gentle Reign** was strictly a Christian band, doing Christian material. It had been around since 1980. The Funk Band did old '60s hits and R&B tunes. It was originally a big band, complete with horns, percussion section, and background vocalists. Naturally, the new band sounded like a combination of the two."

The group first went out as **Gentle Reign**, but in October 1986 changed its name to **Recess**. Shortly thereafter, the band began recording its first album in Chicago.

"Once everybody got out of college, we all pretty much moved up to the city—downtown and the Lincoln Park area," Carlson says. "Even today most of us still have those same part- and full-time jobs. Tim is a substitute teacher. I do video production, as does **Dianne Songer**, our other vocalist."

"Also, **Tony Bobalik**, our keyboard player, teaches piano. Drummer **Mike Kondourajian** has a job in the construction business and still attends Olivet Nazarene.

And our bass player, **David Quinones**, produces Spanish-language albums, writes songs, and teaches guitar."

Recess' first release was a 12-inch single, "Are We Wastin' Time," b/w "Born Again." (Both songs are on the new Reunion release as well.) McGuire says the band spent the rest of '86 writing music and doing religious-oriented dates.

"We didn't get much interest from the religious labels back then, we feel like, because we were doing dance music," Carlson says. "On some ways, we were ahead of the market. They just didn't know what to do with us. There's not many dance acts in contemporary Christian music. There's not a real easy label you can put on us."

"After we finished the album, we proved to ourselves and our producer [**Morris "Butch" Stewart**] that we

Recess mixes dance beats with evangelical lyrics

could do good music *and* make something happen in a Christian context. It didn't matter that we weren't having much success with the Christian labels. We made a decision to do this as a full-time commitment." Manager **Dave Bunker** says the group wanted to be signed as a Christian band but the religious record community simply wasn't receptive—even though several labels had accepted mainstream dance artists immediately. Recess had to wait until a roster opened up through attrition before anyone would take them seriously.

"Tim and I snuck into a session at the 1988 Gospel Music Assn. convention in Nashville and handed out tapes to anybody who looked like anybody," Carlson says, with a laugh. "**Jeff Moseley** [then head of Reunion Records and now with **Star Song**] was the first person we gave a tape to. He was also the first person to get back to us and show an interest. Jeff even came out the next month to see us play. Then Reunion tabled it for six months until about November of 1988 when they said, 'Let's do something with this.'"

SETTING IT STRAIGHT: The July 1 column on Mike Warnke should have read that Warnke's video, "Do You Hear Me?," shipped 10,000 units in its first two months.

Jazz BLUE NOTES



by Jeff Levenson

MORE (NOT SO) RANDOM THOUGHTS ON JVC '89: Since no critic can hope to write about this entire New York showcase festival in one sitting (most have given up trying—you'll find *them* in the Carnegie Deli), here are selected impressions from the festival, part two:

•It is one of the truisms in jazz that what players play reflects their personalities. It is especially telling when a leader can channel his temperament through 17 other musicians—a big band—and have them resound with the spirit of his individual ways. At trumpeter **Clark Terry's** gathering of friends—a group that included **Oscar Peterson**, **Louis Bellson**, **Joe Newman**, and **Aaron Bell**, among 30 others—we saw a perfect example of how good cheer can be contagious. Terry led a band that bounced with characteristic ebullience, whooping through up-tempo arrangements that mostly sparkled. (Special kudos to tenorist **Lew Tabackin**, who continues to wrest inspired nuggets of melody from his horn, and never gets much credit for it; and to trumpeter **Greg Bobulinski**, as well.) As the aggregate kicked into **Don Redman's** "I Want A Little Girl," Terry introduced the number with a wink, saying wryly, "We want to feature for you now, for your listening pleasure, our little boy singer." Of course, that turned out to be the irrepressible guest of honor himself—an imp nearing 70.

•Some musicians are destined to remain well-kept secrets. Pianist **John Bunch** is precisely that. His solo recital reminded me how talented he is. Even while he is deploying a full arsenal of techniques, there is a

gentleness and polish to his play, as if each of his chosen notes is a gift to the audience; he presents them like pearls on satin pillows. His "Ain't Necessarily So" incorporated licks from "A Night In Tunisia," thus the underappreciated keyboardist introduced **Gershwin** to **Gillespie** in a fitting handshake between giants.

•If bassist **Charlie Haden** and drummer **Paul Motian** are referred to as veterans, well then, that's fine, considering their rich histories in jazz. But pianist **Geri Allen**, the remaining group member in this unusually balanced trio, is clearly of another, younger generation. A relative newcomer to the scene, she car-

Terry's big band sparkled—and more from JVC '89

ries herself with such self-assurance and with such a command of various stylistic vocabularies that it is easy to view her as a worldly, seasoned pro. The group works exceptionally well together (as evidenced on their recent **Soul Note** release, "Etudes"). During their live performance, they passed the soloing baton with ease, each musician shifting seamlessly from foreground to background, from leader to support mate. Few notes were wasted.

•In a week that saw the return of the **Who** to New York (a performance, I might add, that swayed with more honesty and intensity than middle-aged rockers should be expected to muster), **Curlew** presented its own version of energy music, a frenetic, gut-grabbing style at once roots-oriented and automative. Viewed as one of New York's preeminent downtown performance bands, **Curlew** is led by **George Cartwright**, a wild-eyed saxophonist who plays searing lines against a funk bottom groove. The group melds various influences—jazz, country blues, garage-band rock—into a stylistic whole that rollicks with wit and abandon. They provided the festival's requisite dose of high-current shock therapy.

FOR WEEK ENDING JULY 29, 1989

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	17	SANDI PATTI WORD 701 905 9503 9 weeks at No. 1	SANDI PATTI/FRIENDSHIP COMPANY
2	2	45	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
3	3	53	AMY GRANT A&M SP 5199	LEAD ME ON
4	5	9	AMY GRANT, MICHAEL SMITH & GARY CHAPMAN REUNION 90161 79291	MOMENT IN TIME
5	19	5	WHITE HEART SPARROW SPC 1194	FREEDOM
6	4	17	SANDI PATTI IMPACT CO2544	MORE THAN WONDERFUL
7	6	61	TAKE 6 REUNION 7010032-726	TAKE 6
8	7	29	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
9	10	69	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
10	13	9	MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
11	16	37	PETRA SPARROW/STARSONG SSC8106	ON FIRE
12	8	13	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
13	9	69	CARMAN BENSON R2463	RADICALLY SAVED
14	11	153	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
15	12	193	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
16	17	17	DEGARMO & KEY BENSON PWRO1092	D&K
17	20	9	GLAD BENSON CO2507	ROMANS
18	18	45	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
19	NEW▶		LARNELLE HARRIS BENSON CO2506	I CAN BEGIN AGAIN
20	14	65	LARNELLE HARRIS IMPACT RO2370	THE FATHER HATH PROVIDED
21	15	41	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
22	34	41	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
23	24	5	JON GIBSON FRONTLINE CO9051	BODY AND SOUL
24	25	33	WAYNE WATSON DAYSPRING WR 8422/A&M	THE FINE LINE
25	RE-ENTRY		FIRST CALL DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
26	31	61	GLAD BENSON RO2445	THE ACAPELLA PROJECT
27	26	13	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
28	RE-ENTRY		INTEGRITY'S HOSANNA INTEGRITY HOSANNA HSC001	CELEBRATE
29	NEW▶		DENISE WILLIAMS GATEWAY SPC1173	SPECIAL LOVE
30	28	21	THE MARANATHA SINGERS MARANATHA MUSIC 7-10-0251182-6	PRAISE 11
31	21	5	THE NEW JERSEY MASS CHOIR LIGHT 7115-720-231	HERO'S
32	23	13	ALLIES WORD 701 4174576	LONG WAY TO PARADISE
33	NEW▶		BARREN CROSS IGNIGMA CO2540	STATE OF CONTROL
34	30	57	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
35	RE-ENTRY		THE IMPERIALS MYRRH 701-687-8066	FREE THE FIRE
36	NEW▶		DEGARMO & KEY POWER DISK PWC01096	PLEDGE
37	27	89	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
38	NEW▶		INTEGRITY'S HOSANNA INTEGRITY'S HOSANNA MUSIC HM023	THE LORD REIGNS
39	22	5	BEAU WILLIAMS LIGHT 7-115-72021-5	WONDERFUL
40	NEW▶		THE MARANATHA KIDS MARANATHA 7100255848/MARANATHA	KIDS' PRAISE 8

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Pre-NMS Party Pumps

ONE BRIGHT DAY: On July 14, Billboard sponsored a pre-New Music Seminar bash at New York's Red Zone, aptly titled "Behind The Groove." Coordinated by this columnist and Billboard dance chart manager **Sharon Russell**, feedback received afterward indicates that this first-ever occasion was a success. Heavy-hitters who turned out in droves: label executives (both U.S. & U.K.), retailers, DJs, remixers, press, and artists. A few of the folks spotted at the event included **Loleatta Holloway, Jellybean, Dave Morales, For The Record's Judy Weinstein**, Atlantic's **Sylvia Rhone**, Columbia's **Ruben Rodriguez**, the DMC crew, **Freddie Bastone, Johnny Dynell**, A&M/Breakout's **Mike Sefton**, **Yvonne Turner, Frankie Knuckles, Book Of Love, Johnny Kemp, Carole Davis, Audio Two, WEA U.K.'s Pete Edge, MC Lyte, WRKS-FM New York's Tony Gray, Elektra's Primus Robinson**, and **Coldcut**. This is just a brief but heartfelt thank-you for all who attended and those who made it that much more special: **Liz Torres & Jesse Jones** (the hosts); **Fred Schneider, Ronald & Reggie Burrell** (special guest hosts); the performers: **Bas Noir, KC Flightt, The Beloved, Deee-Lite, and EPMD**, and their managers; **Steve Lewis** of Red Zone; Billboard's own **Melissa Subatch** (who kept things running smoothly), **Jim Richliano, Terri Rossi, Sumya Ojakli** and **Richard Ayala**. Also to **Evelyn, Shane, Rich, and Davy** for carrying records and bugging for drink tickets.

BIG BEATS & L'IL PIECES: Expect a two-CD collection from Island called "Ze Compilation" highlighting material that appeared a few years back. The project will include cuts by **Was (Not Was), Nona Hendryx**, and the **Waitresses** (where is former lead singer **Patty Donahue**, anyway?) . . . The U.K.'s **Rob Manley & Paul Witts** have written and produced a cut for new RCA recording artist **Alisha Warren** titled "Touch Me." Warren isn't the only entertainer in her family; her younger sister happens to be **Mica Paris**. By the way, Paris' "Breathe Life Into Me" has been remixed by **Frankie Knuckles** for U.S. single release. Can't wait . . . **Soul II Soul's Jazzie B & Nellie Hooper** have remixed **Ziggy Marley & the Melody Makers'** new single, "Look Who's Dancing," for Virgin . . . ABC's new single, "The Real Thing," has been remixed by **Bruce Forest** for U.K. release . . . **Blaze** has remixed "Who Loves You Better" for Polydor recording artist **Leotis** . . . **Jurgen Kordulech** was in at Blank Productions' studio completing production on **Claudja Barry's** forthcoming album on Personal.

B.R.O.T.H.E.R. is an assemblage of British rappers who have recorded an anti-apartheid cut titled "Beyond The 16th Parallel" (4th & B'way U.K.). The acronym stands for **Black Rhyme Organization To Help Equal Rights** and the track features performances by the likes of **She Rockers, Cookie Crew, M.C. Mellow, Demon Boyz, Overlord X, Derek B**, and more . . . New York's the **Pop Tarts** have been signed to London in the U.K. and will begin working on a new album shortly . . . **C.J. McIntosh & Dave Dorrell** have remixed P.I.L.'s "War-

rior" for U.K. release and are also busy working on new material. Next time out they will have shed the **M/A/R/R/S** moniker . . . Easy Street artist **April Dawn** is completing her new album, being produced by **Blaze** and **Smack Productions**. Smack is also working with New Jersey's **Park Ave.** on material for its new album . . . **Warlock** is developing a reggae label and a gospel label and is completing a house music compilation.

Coldcut has been working on new material with the **Wee Papa Girls** for the female rappers' next effort, and has also been completing a few songs with vocalist **Lisa Stansfield** ("People Hold On") for her forthcoming solo album debut . . . "Love On Top Of Love" will be the first **Grace Jones** single on Capitol, produced by **Robert Clivilles & David Cole** and written by Cole and Jones. Also for the label will be "Got To Be The Only One" by **Gina Go-Go** . . . **Ben Grosse** has remixed **Tom Tom Club's** "Call Of The Wild" . . . Hi-NRG fave **Michael Davidson** returns shortly with

a Sire single, "Warehouse," remixed by **Mark Kamins** . . . "Singing In The Shower," the track **Les Rita Mitsouko** did last year with **Sparks**, will be coming out shortly, newly remixed for Virgin . . . **Todd Terry** has added his distinctive touch to Strong City/Uni artist **Ice Cream Tee's** forthcoming single, "Let's Work."

Wemix Records is looking for rap, R&B, hi-NRG, and new wave acts. Send your tapes or demos to **Wemix Records, Suite #7, 1112 N. Bell Ave., Denton, Texas 76201**; or call 817-387-4499.

STILL MOVIN': The label switcheroo is still on. Here's what's up, part two: **Tom Richardson** (formerly of Warner Bros.) has been named director of A&R for **Tommy Boy Records** (212-722-2211), and **Debra Pelton** (818-953-3566) will be assuming his responsibilities overseeing the contemporary music department's retail matters; **Dave Moss** has been named manager of A&R for **Profile** on the West Coast and can be reached at the label's new offices at Suite 270, 8730 Sunset Blvd., Los Angeles, Calif. 90069, or at 213-659-7999; **Mary Scott-Berry** will be coordinating 12-inch releases for **EMI Records**. She can be reached at 213-960-4608.

At Atlantic (212-484-6000), **Danny Sirchia** has been promoted to manager of the dance department, **Marc Nathan** will now handle dance crossover promotion and A&R, and **Kim Langbecker** has moved on to Detroit to handle local pop promotion for the label. Director of A&R at **Warlock** is **Al McLaren**, who can be reached at 212-979-0808. A typo in the July 1 column resulted in failure to mention that the contact at **Easy Street** (212-254-7979) is **Rob Wundermann**, manager of radio and dance promotion. And at **D.J. International** (312-559-1845), you can contact either **Benji Espanoza** or **Rocky Jones**.

In related moves, **Cornelius Crane** has resigned as director of New York nightspot **Palladium** and has expanded his organization, **C3**. The company sponsors concerts, live radio and/or television broadcasts, and property management and is looking to break out on a national level. For further information, call Crane at 212-260-8212.



by Bill Coleman

Summer Returns On Atlantic Diva's New Album Is For Real

BY DAVID NATHAN

LOS ANGELES With "This Time I Know It's For Real," produced by **Stock, Aitken, Waterman**, scaling the chart, **Donna Summer** is enjoying a return to favor after an almost six-year dry spell.

"When you're used to having No. 1 records in a row, it's tough when it stops happening," says Summer, whose debut album for Atlantic Records, titled "Another Place And Time," is already eclipsing the response to her last album for Geffen Records, 1987's "All Systems Go."

Summer is blunt about her relationship with **Geffen**, which began with 1980's "The Wanderer" album: "It was not a match made in heaven. I noticed that aside from their work in the hard rock category, they didn't really have much success in other areas. I felt betrayed about the whole situation, especially since I wanted to leave several years ago and they made me wait out my contract. It seemed no matter what I did musically, they couldn't get behind what I was doing . . . even with 'Dinner With Gershwin' [Summer's last charted single with Geffen, written and co-produced by **Brenda Russell**]."

Summer's association with Atlantic began differently. "From the first meeting, I felt it was like being with a record company in the old sense. A lot of the staff has been there for a long time so there's a stability—plus **Ahmet [Ertegun]** has been a music man all his life, worked with greats like **Aretha Franklin** and **Bette Midler**, and established careers."

The idea to team Summer with **Stock, Aitken, Waterman** (whose work with **Rick Astley** and **Kylie Minogue**, among others, has made them international pop and dance music maestros) came up during her last

year with **Geffen**; Summer's husband/manager, **Bruce Sudano**, was also instrumental in suggesting the match. "I didn't really know their work but **Bruce** felt we should work together. After I heard their production on **Rick Astley**, I thought they'd done a good job so we met up in London. I realized that they're straight-ahead guys who are passionately in love with music."

Summer, who co-wrote three songs with the team, including her recent No. 1 dance hit, says that she was aware of criticism leveled at the trio for their "assembly line" approach to production. "Maybe they're formula-rized in terms of what works in the marketplace, but I feel that everyone has a formula and they've geared toward the commercial arena. People's comments about their success may simply be plain, unadulterated jealousy. I've never seen producers who work harder than these three guys—I'm the first artist of any real stature that they've worked with and I found them to be very cordial, very gentlemanly."

The sessions in the U.K. were, according to Summer, "easy, no pressure. We had some discussions prior to recording—I have to have input and I got that from these guys. My music tends to have broad demographics so I wanted to be able to convey different personalities in the songs on this album—everything doesn't have to be dramatic."

Cognizant of the success she has always had in the dance market, Summer—who racked up several platinum-plus albums during the mid-'70s—says that "a great portion of this album is dance-oriented because I wanted to build back that base." Noting her wide market appeal, she adds, "I've survived all these years and I know there are some artists who started when I did who can't get a deal now."

Having a hit record, she says, "has an up-side: It's always great. But there's the downside, too—getting up early and that whole sleep factor!"

Summer says that she has never stopped performing even though she slowed down the pace while bringing up her three children. "I've played Vegas and Tahoe [Nev.] quite a bit, and those places are good because they give you a real springboard—you can really play off the audiences, change things in your show around."

Summer's current plans include a possible return visit to Europe ("I went back there in '87 when 'Dinner With Gershwin' came out and that was the first time for a while"), plus a tour starting in late fall and ending at Christmas, followed by sessions for her next album and a possible television pilot.



Where's Pebbles? Club MTV host **Julie Brown** takes a bite in the big apple when 4th & B'way recording artist **Dino** dropped by to perform his latest smash, "I Like It."

R&B REPORT HOSTS CONFAB IN CHICAGO

(Continued from page 26)

Waymon Jones of **Mercury**, **A.D. Washington** of **MCA**, **Varnell Johnson** of **EMI**, **Richard Nash** of **Atlantic**, and **Ronnie Jones** of **Motown**.

A volatile dialog on the future of R&B radio, tagged "Ain't No Stoppin' Us Now," included **Billboard's** black chart manager, **Terri Rossi, E.J. "Jay" Williams** of **Sheridan Broadcasting**, syndicator **Lee Bailey**, and several top black radio programmers. **Rossi** and **Bailey** challenged other members of the panel to expand their musical horizons, voicing a now-common complaint about black radio's reliance on records produced by what **Rossi** tagged "the same six producers." **Rossi** also cited records that have received little or no response from urban radio.

Cliff Winston of **KJLH Los Angeles** added that such titles "aren't promoted fully by labels," a comment that drew loud responses from the

audience, which included several major record label execs.

The Saturday evening awards show focused on a number of influential artists and radio personnel. **Legend Awards**, in honor of R&B's forefathers and forerunners and determined by R&B staff or publishers, went to **Jerry Butler; Maurice and Verdine White** and **Philip Bailey** of **Earth, Wind & Fire; Jackie and Tito Jackson; E. Rodney Jones; and Sonny Taylor**, among many recipients. **Metro Awards**, voted on by label execs and radio personnel to recognize key artists, label executives, and radio execs of the past year, were presented to **Tone Loc, Surface, Bobby Brown, Anita Baker, Luther Vandross, Karyn White, Toni! Tony! Toné!, Aretha Franklin, Salt-N-Pepa, and Najee**, among others.

WJLB Detroit was named station of the year; executives **Jheryl Busby,**

president of **Motown**, **Sylvia Rhone**, VP black music at **Atlantic**, and **Columbia's Rodriguez** were also honored. The evening's entertainment was provided by **Def Jam's Alyson Williams, Geffen's David Peaston**, and **Motown's the Boys** (who received **Pepsi's Next Generation** award). **James Brown** was the recipient of the **Publisher's Award**.

The conference was also attended by a number of artists. A CBS-sponsored boat ride featured new **Columbia** and **Epic** acts **Constina, Michael Bolton, Tony Terry, Dezi Phillips, Johnny P, and Flame**. **Virgin** and **Atlantic** gave a joint presentation featuring **Inner City** and **Ten City; Motown** and **MCA** combined to host a party featuring **Gerald Alston**. Other artists on hand included producer/artist **Kashif, Deja**, new **Geffen** singer **Christopher Williams**, and **PolyGram's Leotis**.

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ONE TO ONE

David Fishof talks about the packaging & selling of concert tours

It's a typical day for David Fishof. Phones are ringing, memos are flying, clients come calling—all part of the hectic sports/entertainment management and concert production company he operates from his New York office. The man behind such tours as Happy Together, the Monkees, Dirty Dancing, Dick Clark's American Bandstand—as well as the tour by Ringo Starr and his All-Starr Band, which opens in Dallas Sunday (23)—Fishof detailed the nuts-and-bolts of tour packaging in what he jokingly termed “a three-Marlboro interview,” and revealed that his future involvement in special tour packagings will be limited. He spoke with Billboard reporter Bruce Haring.

Q: How did you get into the concert business?

A: I got into it by fluke. I started representing the Association for their 20th anniversary. I put together what I thought was a great tour for a band that hadn't been together and, all of a sudden, other bands started calling me. I picked up clients like the Turtles, Spanky & Our Gang, Gary Puckett. So I decided instead of individually booking all of them, let me put it in a package and do 20 shows.

I hired William Morris, had them package the show, and I went and sold it. After 20 dates, the ticket sales started getting real successful. This was right after “The Big Chill,” and there was a big resurgence in '60s music, so I credit the movie. After doing 20 shows, I went out and booked 120 concerts.

Q: How would you describe your niche in the business?

A: I've found a niche in producing shows for an older audience who normally would not go to see Bon Jovi or Cinderella. I tend to believe [the wave of packages] came when everyone saw the Monkees' success. I'd love to poll bands [and find] that girlfriends or wives said to them, “You could be them, you could come back.”

Q: What's the key to the concept?

A: You have to have one person that the media can focus on to get publicity. One thing I've realized is that whenever I've done a tour and there's that one individual or two, it helps that much better to gain publicity. Writers want to talk to someone that they can identify with.

Q: Diet Pepsi's sponsorship of Ringo's tour is unique in that the company approached you. How did that develop?

A: Pepsi came to me after the Dirty Dancing tour and said they enjoyed the relationship with Mountain Dew and the tour, and said, “We'll

back you with another project. You name the project.” They basically gave me a free hand.

Q: Is this the start of a sponsorship trend?

A: I think it's unique to me. Corporate America is very careful with their dollars; they've gotten burnt so much in the past. After Madonna, I felt that corporate sponsorship was fading, but I [now] feel that it will fade for one-time promoters. Ron Delsener will keep getting corporate sponsorships, but one-timers [won't].

Q: Your opinion on the state of the concert scene?

A: There's too many acts on the road. When the Beatles first went out, how many acts were there doing concerts? You have so many more headliners now and the music business has grown so much. I hate

to admit it, but the Monkees had a big effect on that. The attitude was, “If they can do it, and they were only a TV band, then so could we.” I think a

lot of people are—I don't want to say scared—more cautious about going out and touring. A few years ago, there were a lot more flakes in the industry; everyone had two businesses, their own and show business. You used to find them and be able to book based on flakes. With all the amphitheaters going up, the flakes have decided, “We can't compete with Lakeland in Atlanta or the Pine Knobs or Poplar Creeks,” so the show has to go to the [full-time] promoters, and they won't buy stuff that won't sell [larger] venues.

Q: What effect will pay-per-view cable programming have on concert tours?

A: I think it will be a few more years until it takes off. That's why I'm in the sports business. A concert tour, to me, is not a pay-per-view event. People wait for the outcome of a fight, and you will see the Super Bowl on PPV, because people can bet on the outcome. You can't bet on a concert, and you're still watching something on TV. How many people will spend \$25 to watch something on TV? Now, if it's a one-time event, the Beatles reuniting or the Stones decide to do a one-off concert, I think they can be successful.

Q: Ringo's show is commanding a \$30 ticket. Is this the start of a new price horizon?

A: There're only 30 dates, and I think people aren't just seeing a band, but a group made up of nine great musicians. Costs are high, and [the public] understands. They'll pay the extra two, three dollars a ticket. We basically left the

(Continued on page 37)

Buster Goes For Hits, Hits, Hits
'Beserk' Aimed At 'Rock'N'Roll Kids'

BY JIM BESSMAN

NEW YORK The way Buster Poindexter sees it, his new RCA album, “Buster Goes Beserk,” is not only his next artistic “statement” but an album that “gives radio guys more to work with.”

“I saw what happened last time,” says Poindexter, pointing to the success of his self-titled 1987 debut album's single, “Hot Hot Hot,” and the lack of an effective follow-up to that track.

“People like me doing rhythmic stuff, so we're leading with ‘All Night Party,’ a Jamaican record by the Fabulous Five, as the first single. Then there's other roots and rhythm songs like Tabou Combo's *compas*

song ‘Juicy Lucy’ and Wilson Pickett's ‘International Playboy,’” Poindexter says. “The last album was perfect for the yuppie market—this one's more accessible for the rock-'n'-roll kids who like to dance.”

This one also has a pair of original songs, begging the question of whether Poindexter will return to the songwriting he was so acclaimed for in his original rock identity as David Johansen.

“A lot of people say that Buster is more like David than David is,” he says. “David's more concerned with demographics, while Buster just does whatever he wants and people enjoy. It's not like I became Barry Manilow, but Barry Manilow's crowd gets off on Buster, too.”

Poindexter, who as Johansen failed to find his audience niche, seems uncharacteristically comfortable at his current label.

“The people at RCA are contemporaries,” he says. “I don't want to sound corny, but I can talk to them. And I can take suggestions civilly now, whereas before I couldn't.”

Of course, it helps to have label execs like senior director of marketing Arnie Grunblatt, mastermind of the recent “Buster Poindexter Mental Health Day In New York.” Posing as a doctor, Grunblatt rushed Poindexter to seven New York hospitals in a 1960 Cadillac ambulance.

Grunblatt expects “Buster Goes Beserk” to continue where “Buster

(Continued on page 37)

NMS Has Delegates Rockin' Around N.Y.;
Old Skull Rages; Ice-T Shouts; Daves Dance

TIME WON'T LET ME: “Advance planning is absolutely vital to getting the most from NMS 10,” declared the bulging program of this year's New Music Seminar. The sheer number of panels, exhibits, delegates, and showcases at the confab “demands a plan of action tailor-made to your needs.”

But woe to conferees who actually tried to keep a tight schedule at this year's music-business gathering in New York July 16-19. It was telling when co-founder Tom Silverman called NMS 10 the most “smoothly running” seminar yet, speaking at the keynote session Monday—which started an hour late.

Given the ambition and scope of the NMS daytime lineup—with its scores of panels, smaller meetings, and general schmooze sessions—scheduling snafus were perhaps inevitable.

But the nights were crazier still. Despite the best efforts of organizer Liz Irons and her staff, the rich, sprawling showcase schedule of New York Nights: The International Music Festival—some 250-plus bands at more than 30 clubs—made any logical plan of attack seem laughable.

OUT IN THE STREET: So the Beat set forth—equipped with seminar badge, festival schedule, a raft of record company invitations, and plenty of cab fare—on a largely serendipitous journey around the NMS 10 evening circuit . . . In keeping with the international flavor of this year's seminar, BMI president Frances Preston hosted a party for seven representatives of VAAP, the Soviet songwriters' agency, involved in the U.S.-Soviet “Music Speaks Louder Than Words” songwriting project . . . The New York Nights festival opened on July 14, the 200th anniversary of Bastille Day in France, with a Palladium showcase of Afro-French acts, headlined by Columbia Records act *Kassav*. The Beat caught an earlier set by the delightful *Mory Kante*, signed to PolyGram, whose bright, rhythmic bursts were punctuated by bubbling percussion, plinking guitar, punching horns, and Kante's own keening vocals . . . “I'm sorry, we don't give directions,” one helpful Palladium employee was heard saying on the phone, probably to one of NMS' hundreds of out-of-town delegates . . . “There's going to be cake immediately following this next number,” said *Jive Tribe* lead singer *Peter Crawford* at *Kenny's Castaway* on Bastille Night, “in honor of Marie Antoinette.” Crawford's material, spiced by hand percussion and soprano and tenor saxophone, was funky and fun . . . The Beat wondered if the blocklong lines outside CBGB were caused by the acts playing within—or just the club's rep among visiting fans as an historic

rock venue . . . Access was easier to the CBGB Record Canteen where, at the close of a ragged but spirited set, members of *Hypnolovewheel* borrowed a respected bit of rock stagecraft, splintering a bass guitar in two . . . At the Rapp Arts Center, *Old Skull* thrashed furiously—although the members of the Restless Records trio are all under age 10. Yes, they can play, right down to smashing a skateboard on parking signs for percussion. But the show was at once amusing and disturbing. What does it say about childhood in the '80s when such

genuine vocal rage can emerge from a 9-year-old singer—and then be marketed? . . . Enigma Records turned to a tried-and-true technique to assure an industry turnout for its acts, despite a last-minute venue change. It offered an hourlong open bar at Gonzalez Y Gonzalez. *Close Lobster's* muscular melodies were a highlight of the party, despite the band's stylishly off-key vocals . . .

“If you're getting high off this hip-hop, say ‘Yeah!’” *Ice-T* shouted to the crowd at *Payday's* rap showcase as he began his version of “The Pusher Man” by Curtis Mayfield. “If you're tired of crack, put your peace sign in the air, cause it's killing our brothers and sisters.” But so are guns—which *Ice-T* glamorized on stage with his Uzi-shaped jewelry . . . The *Daves* may well be Philadelphia's next major signed band. At an ASCAP seminar at the Cat Club, which also featured Miami's *K.R.U.*, the *Daves* put on one of the most memorable performances the Beat caught during the festival whirl. Not only were the band's songs solid and varied, their stage show—focusing on lead singer *Bekka Eaton* with her angular dancing, swirling cape, and trombone playing—was visually striking and MTV-ready . . . While other clubs promptly honored the NMS badge, the door crew at *Mars* delayed and ignored delegates invited for the *Opal/Warner Bros.* Soviet act *Zvuki Mu*—apparently following their usual, dumb entry procedures. Should this place be used as an NMS venue? . . . On stage at *S.O.B.'s*, *Capitol/Intuition* act *Paralamas* mixed buoyant Brazilian rhythms, percussion, and horns with a rock-hard sensibility, right down to the crunching chords guitarist *Herbert Vianna* played with *Pete Townshend* windmills. The band was due to record with *David Byrne* while in New York.

IT WAS RAINING HARD IN SOHO: “The New Music Seminar?,” a cabbie asked, overhearing his passengers' mission. “What's that?” In the dash from club to club, the Beat noted the acts playing on taxi radios. *Bob Seger*. *Cream*. *The J. Geils Band*. “Are they still together,” the cabbie asked of the last. “You know,” he said, “everybody wants to hear the old bands.”



by Thom Duffy

DIANA

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Pop Critics Take Aim At Music's Divisions

Journalists Admit Gaps In The Press' Coverage

BY THOM DUFFY

NEW YORK The increasing division of the pop music audience was tackled on the opening day of the New Music Seminar by a panel of rock writers, many of whom acknowledged music journalism's failure to reflect pop's spectrum—often because of biases of race, age, sex, or class.



Steve Perry, editor of the Minneapolis weekly

City Pages and a contributing editor of Musician and Rock'n'Roll Confidential, defined the panel's concern as "the complications and consequences of doing rock journalism at a time when the enterprise has less of a center than ever."

The issue is not new, as Robert Christgau of the Village Voice noted, describing a piece he wrote in 1969 on generational gaps among older rock fans, young "white blues" or heavy metal listeners, and a still-younger audience of AM radio pop. Christgau disputed the idea, once expressed by writer Simon Frith, that such divisions were imposed on audiences for marketing purposes by the record industry.

That, said Christgau, "is attributing more intelligence to the industry than it's ever demonstrated and going against what has always been [seen as] its economic wisdom" as the business continues to seek single blockbuster albums. Pop music divisions, from punk to rap to new age, were nurtured instead by the needs of their audiences, he said.

The gap between the makeup and perspective of those audiences and the rock press was stressed by Greg Sandow, former classical writer for

the Village Voice, now pop critic for the Los Angeles Herald Examiner. "You have to learn from the fans," said Sandow. "In this field, to think that you [always] know what you're talking about is a very dangerous position."

Pop writers also have mistakenly focused too often on the differences between various music camps, rather than recognizing rich similarities, said Dave Marsh, editor of Rock'n'Roll Confidential.

"By focusing on the smallest divisions, rather than the things that bring us together or the things we have in common," he said, "you can get lost real easily from that thing that brings me, anyway, to an interest in music and culture and, indeed, politics."

Former Boston Phoenix music editor Milo Miles saw danger in "the movement against the extended serious pop essay and the desire for more sound-bite style" coverage.

While rap has been lauded by the music press, in large part because of its emphasis on rebellion and lyrical

content, former Billboard black music editor and Village Voice columnist Nelson George observed that the press has often neglected black vocalists such as Luther Vandross who emerged from the more elegant, cabaret tradition of black music. Also, said George, while more black music writers have emerged in the national press, and although pop has become increasingly Third World in orientation, few Hispanic or Asian voices are heard.

And, still, few women. Holly Gleason, features editor of Hits magazine, conceded the difficulties and dismissals from men that female music writers face, advising other women to "be tough when they lay that on you."

Rolling Stone senior writer Anthony DeCurtis defended his publication's coverage on various musical styles, and reported that Rolling Stone will soon bolster its story mix with a new column by senior writer David Fricke on independent label releases and a "new faces" section on upcoming acts.



BAD ENGLISH. Pictured, from left, are Ricky Phillips, Jonathan Cain, Neal Schon, John Waite, and Deen Castronovo.

NEW ON THE CHARTS

All but one of the five members of Bad English have had previous success in former bands. John Waite, Ricky Phillips, and Jonathan Cain rode the charts in the late '70s as The Babys and racked up two top 20 hits. Cain and guitarist Neal Schon also played in Journey, a band that produced eight platinum albums.

Bad English came together last year when Waite, who had been working on his next solo project, ran into Cain backstage at a Heart concert in New York. The reunited

pair hooked up again with Phillips, and the three began creating material for a new album. Waite says, "Eventually Neal wound up on our doorstep and before we knew it, he'd joined the band."

Drummer Deen Castronovo, who collaborated with Schon on his current solo album, completes the quintet, which lands its first single on Billboard's Hot 100 Singles chart with "Forget Me Not." The group's debut album on Epic Records was produced by Richie Zito.

JIM RICHLIANO

U.K. Band's Latest Is A Real 'Live' Wire, Sort Of

BY CHRIS MORRIS

LOS ANGELES The long-lived English band Wire won't be touring the U.S. this year, but fans of the quartet may consider its new Mute/Enigma album, "It's Beginning To And Back Again," to be a live album—sort of.

"The way we've been playing, the noise we were making, we thought we'd come to a conclusion," bassist Graham Lewis says of the group's decision to stay off the road. "This year is for research

and development."

Most of the new album, which includes a number of songs from the band's two previous Mute/Enigma albums, began life as live tracks recorded at dates in Chicago and Portugal, according to guitarist Colin Newman.

"We thought, how does Wire record a live album?" Newman says. "We removed the crowd noise from the pieces and started replacing things. It's sort of addition by

subtraction."

The result is a collection of half-live, half-studio renditions of relatively recent Wire material. "It's up to personal opinion which [version of a song] washes whiter," Newman says.

The band, which has scored a recent top five hit on the Modern Rock Tracks chart with "Eardrum Buzz" from "It's Beginning To And Back Again," will soon be the subject of a Mute/Enigma CD re-

pective devoted to, in Newman's words, its "fearsome back catalog."

The CD, drawn from Wire's first three albums, "Pink Flag," "Chairs Missing," and "154" (originally released in the U.S. by Capitol and Warner Bros., and all unavailable as domestic CDs), is being compiled by English journalist Jon Savage, who has chronicled the band since its beginnings in the late '70s.

RHYTHM AND BLUES

(Continued from page 26)

still spawning scores of imitators.

Clinton definitely left the audience wanting more—unlike his predecessor, Virgin's Ofra Haza. The Yemenite singer from Israel, who performs traditional songs to club beats (you may remember her sampled vocal from M/A/R/R/S' "Pump Up The

Volume"), gave a sterling performance, but turned into The Thing That Wouldn't Leave with an hour-plus set and full encores of two songs she had already performed.

LET'S HAVE A MOMENT of silence for Anthony Bee, the 32-year-old production chief for Guy who was gunned down in a Pittsburgh street in a battle between the Guy and New Edition entourages July 9. Both groups were in town to play a Budweiser Superfest tour stop (Billboard, July 29).

With so much time and effort spent by the industry to eradicate the notion that black youth music incites violence, it is ironic and regrettable that an armed encounter of this kind would break out between the camps of the artists themselves, that a rivalrous, street-gang attitude would win out over professionalism. Was the message of the **Stop The Violence Movement** heard only within the realm of rap?

In the meantime, both Guy and New Edition, who record for MCA Records, have been dropped from the Budweiser Superfest roster. Replacing them as headliners for the remaining dates will be Levert and Karyn White. The tour continues through Aug. 15.

TIDBITS: Kenny "Babyface" Edmonds is back as a solo. Babyface's second effort, "Tender Lover" on Epic/Solar, was produced by the indomitable L.A. Reid & Babyface team, and features their smoldering musical signature and Babyface's supple, soaring vocals. The first single, "It's No Crime," is a funk smoker, and is burning its way into the top 30 of the black singles chart... Album black singles chart-toppers L.L. Cool J and Slick Rick (both on Def Jam/Columbia) continue their explosive Nitro Tour. Expect the hard-rapping pair to stop Sunday (23) in Philadelphia; Wednesday (26) in Las Vegas; Thursday and Friday (27, 28) in Los Angeles; Saturday (29) in Oakland, Calif.; Aug. 1, Denver; Aug. 3, Kansas City, Mo.; Aug. 4, St. Louis, Mo.; and Aug. 5 in Cleveland. The tour continues through September... Singer/dancer/choreographer/director Debbie Allen whirled into New York recently to promote her new MCA album, "That Special Look," due in stores Aug. 8. The video for the title track, which Allen directed, is already airing on VH-1 and BET. "I felt that recording an album was something I had to do as an extension of what I love—dance—because the album is all hot dance music," she told Billboard.

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ONE TO ONE

(Continued from page 34)

ticket prices to the individual promoters to go out and price what they felt [was right].

Q: How has the Dick Clark show done?

A: It did mediocre [business]. I had success with Dirty Dancing and sold it to the country, and decided to do the same thing with Bandstand, to take a concept show, and it didn't work quite as well. It's very hard to educate people with a concept show. I found out when I asked people why they were buying tickets for Dirty Dancing that they weren't buying tickets for the artists as much as they wanted to see the dirty dancing live. Nothing against Bill Medley and Eric Carmen, but it was the dancing that sold that concert. We all thought, wow, it worked with Dirty Dancing, let's do another concept show. But people don't know what it is.

Q: What's your future role?

A: I will look into other areas. I want to walk out a winner, and package shows are getting more and more difficult and tiring. Ever since I've been doing these, people decide, wow, it's easy, and so many people are trying to put these packages together that it naturally will give a bad taste to the promoter. So, for the time being, I will curtail it. I'm going to slow it down and will end up concentrating on management and increasing my sports business. I enjoy sports; it's not as lucrative, but it's been very good to me and I want to continue it. Because I've been so busy in the rock end, I've turned down so many clients. But I'll be a lot more careful [about tours]. I'm not going to force myself to put together a production because I have to have a summer tour. I'll go without a summer tour if I had to. I'd rather walk away on top.

BUSTER POINDEXTER

(Continued from page 34)

Poindexter" left off.

"'Hot Hot Hot' was almost a hit, but in people's minds it was a hit," Grunblatt says. "The problem was that it came out in December while it was a great summer song. You still hear it everywhere on commercials. 'All Night Party' should be the smash hit of the summer."

The record has not debuted on the Hot 100 Singles chart, but it has edged into the top 20 in club play among Hot Dance Music singles.

Poindexter is shooting a video for the single with cast members of the South African musical "Sarafina!" Members of the cast sing on the record.

And speaking of shooting, Poindexter/Johansen has completed his latest screen role, playing Richard Dreyfuss' sidekick in the forthcoming "Let It Ride."

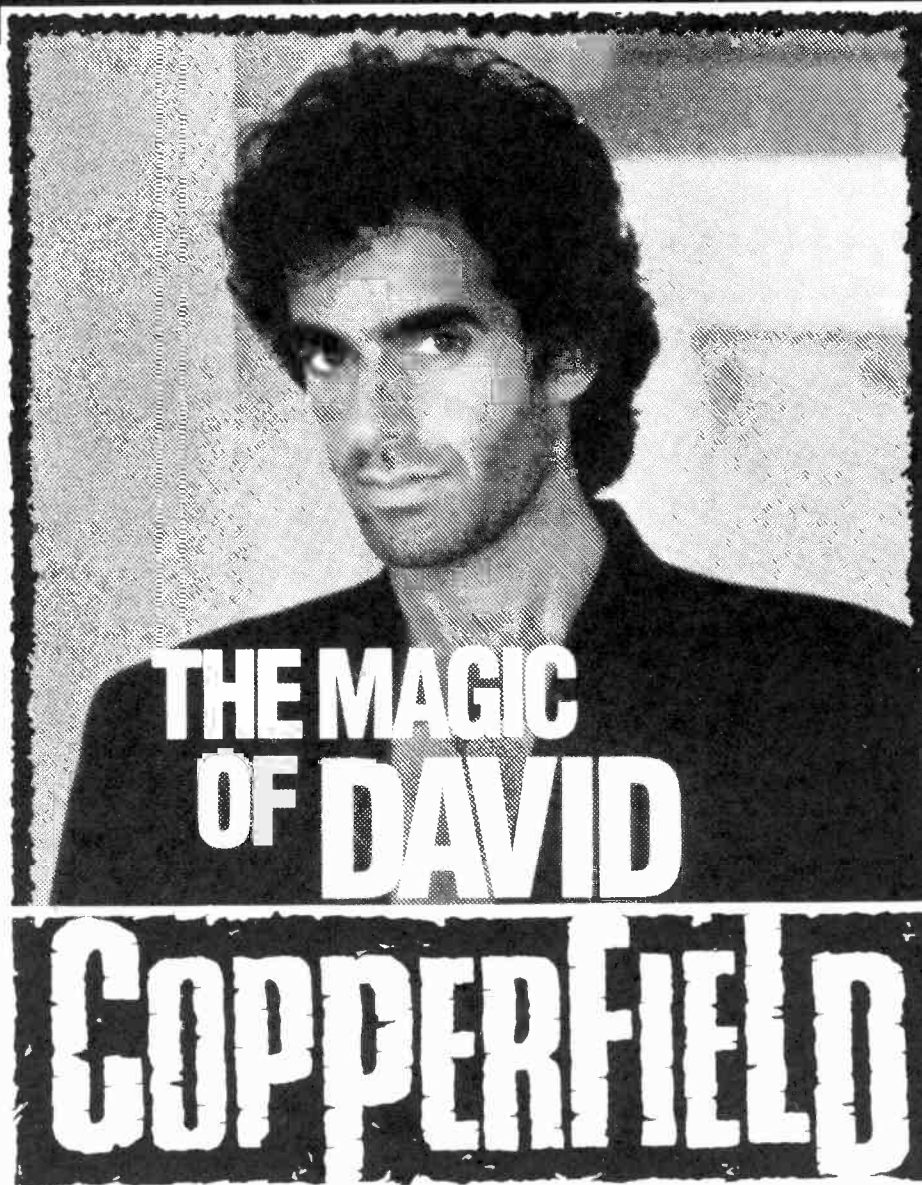
"I hope the next album is a soundtrack to a Buster Poindexter film," he says, adding that just such a project is under discussion.

Mercury artist Daniele Alexander has arrived on the country singles chart with "She's There" ... see page 50

Q:

How do you turn 19 weeks into \$8,700,000?

A:



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* Canadian Dollars

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TALENT IN ACTION

THE BEE GEES
Wembley Arena
London, England

IT WAS A RETURN to basics for the Bee Gees, appearing for two consecutive sellout gigs at the vast Wembley Arena with a show rich in musical content. The brothers Gibb drew on their vast repertoire dating to 1967, the year of their first major international hit, "New York Mining Disaster."

The Wembley shows were part of a successful European swing that preceded the band's U.S. tour, which begins at Minneapolis' Riverfest Saturday (29). The tour coincides with the release of the new Warner Bros. album "One."

The last time the Bee Gees played in London was some 15 years ago, so expectations were running high in the 8,000-plus crowd. The fans were rewarded with a two-hour set that neatly blended various stages of the group's recording career: the late-'60s ballad era, the early '70s, the lucrative "Saturday Night Fever" period of the late '70s, and their current adult rock.

Barry and Robin Gibb shared vocals on the many hits that have made them among the most enduring pop outfits of the last 25 years. The set opened with "Ordinary Lives" from the new album and then neatly dovetailed into early hits like "Mining Disaster," "Massachusetts," and "To Love Somebody."

A segment of the show featured the brothers, without their backing band, performing a sensitive reading of "How Deep Is Your Love," dedicated to their late brother Andy, plus their versions of "Heartbreaker" and "Islands In The Stream," never recorded by the group but written and produced by them for Dionne Warwick and Kenny Rogers/Dolly Parton, respectively.

Material from the "One" album worked well, with Maurice Gibb given a chance to shine vocally on "House Of Shame." "It's My Neighborhood," the title track of "One," and "Wish You Were Here" also were served up.

But the "Saturday Night Fever" songs brought the fans to their feet, including "Stayin' Alive," "Love So Right," "Night Fever," "Too Much Heaven," and "You Should Be Dancing" each proving their timeless appeal.

This was the Bee Gees on their home ground—they were born in Manchester before emigrating with their family to Australia—and all signs indicated fans wished they hadn't stayed away so long.

U.K. fans have tended to remain loyal to the group, even giving them a No. 1 U.K. single, "You Win Again," as recently as last year. The Bee Gees amply repaid this faith with a solid set of hits that have sold millions of units internationally.

DICK CLARK'S AMERICAN BANDSTAND
Blossom Music Center
Richfield, Ohio

THE 35th ANNIVERSARY tour of American Bandstand uneasily yoked four bands together with Clark-narrated videos that aimed to illustrate the '50s, '60s, '70s, and '80s. The David Fishof production here June 19 drew a crowd of 2,200 to the 18,000-capacity shed. It was a spotty show at best and the ever-present reminders of tour sponsors Canada Dry and VH-1 didn't help.

Augmented by four dancing couples and Video Dick, the Drifters, the Association, the Guess Who, and the Spinners went through too many ungainly paces. The Drifters, with originals Charles Thomas and Barry Hobbs, sounded lame, particularly during a strained "Up On The Roof."

Association originals Larry Ramos and Russ Giguere sweetly revived the harmonies of "Never My Love," "Along Comes Mary," and "Cherish." And alone among the groups, this link between the Beach Boys and Yes offered one new tune, Michael Sembello's "Years of Trying."

The Guess Who evoked Spinal Tap as singer Kenny Carter telegraphed his moves and Dale Russell spun wonderful air guitar. But "American Woman" was raunchy and "No Sugar Tonight" as tough as ever.

While the Spinners have a tenuous relationship to the '80s (their version of "Cupid" was a top five hit in May 1980), the band was sexy, especially lead singer John Edwards. All five Spinner vocalists worked the stage with flair, ending a thoroughly mixed bag on an upbeat note.

CARLO WOLFF

THELONIUS MONSTER
The Pyramid, New York, N.Y.

BOB FORREST SEEMS confused. One minute, the leader singer and songwriter for the Los Angeles band Thelonus Monster is crooning "Lena Horne Still Sings The Blues," a tribute to the possibility of racial harmony, from the group's latest Relativity album, "Stormy Weather," and the next he's playing the Confederate rock anthem "Sweet Home Alabama." First, he knocks dinosaur bands like the Who and the Rolling Stones for taking fans' money away from younger bands. Then he plays fossil-rock tracks like, well, "Sweet Home Alabama."

It followed then, at this June 2 show, that Thelonus Monster's performance was a wry, bittersweet riddle. The band took the stage, apparently bombed. "We didn't get a sound check because [lead guitar player Mike Martt] got married this afternoon and we went to a bar and got drunk," Forrest apologized. It was hard to tell who had the bigger buzz on—the PA system or the band. Not that it mattered. The Monster's blues-boozed songs feed on distortion.

The set started optimistically, with a fervent version of "Walk On Water" from the band's first album. The black-togged crowd of Lower East Siders obviously considered the surf punks onstage their West Coast compatriots. For the first half hour of the Monster's set, communal *joie* continued to hold sway.

Then some guy working the sound board told the band to cut the set short. Stopped in midstream, the Monster reluctantly played its last two songs. Then the band was told they could play more. But the momentum had been lost and an already degenerate performance slid into an uncertain show of good intentions and bad vibes. Forrest and the newly wed axeman had a drunken quarrel that seemed on the verge of blows. Martt eventually left the stage, the rest of the band followed and, after serenading the audience with Janis Joplin's "Mercedes Benz," so did Forrest.

The lights came on, the DJ began playing, and then Thelonus Monster came back—to sludge through more cover songs. By that point, this reviewer wasn't so sure she wouldn't rather be watching the Who.

EVELYN MCDONNELL

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD LOS LOBOS	Giants Stadium East Rutherford, N.J.	July 9-10	\$2,401,539 \$21	115,743 sellout	Metropolitan Entertainment
GRATEFUL DEAD BRUCE HORNSBY & THE RANGE	RFK Stadium Washington, D.C.	July 12-13	\$1,477,518 \$21	72,212 82,000	Cellar Door Prods. Metropolitan Entertainment
CHICAGO/THE BEACH BOYS	Pine Knob Music Theatre Clarkston, Mich.	July 14-16	\$1,093,198 \$27.50/ \$20	49,938 sellout	Nederlander Organization
ROD STEWART	British Columbia Place Stadium Vancouver, B.C.	July 16	\$475,550 (\$560,255 Canadian) \$27.50	20,283 27,000	Perryscope Concert Prods.
GRATEFUL DEAD	Deer Creek Music Theatre Indianapolis, Ind.	July 15	\$295,947 \$19.50/\$16.50	18,515 sellout	Sunshine Promotions Metropolitan Entertainment
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Great Woods Center For The Performing Arts Boston, Mass.	July 10	\$267,353 \$20/\$16.50	14,765 sellout	Don Law Company
BUDWEISER SUPERFEST: NEW EDITION MC HAMMER GUY KARYN WHITE CHUBB ROCK	Greensboro Coliseum Complex Greensboro, N.C.	July 8	\$266,209 \$19	14,011 15,617	A.H. Enterprises
TESLA GREAT WHITE KIX	Irvine Meadows Amphitheater Laguna Hills, Calif.	July 8	\$254,525 \$20/\$18.50/\$16	15,000 sellout	Avalon Attractions
ROD STEWART	Saskatchewan Place Saskatoon, Sask.	July 11	\$240,813 (\$285,363 Canadian) \$27	10,569 sellout	Brimstone Prods.
FRANK SINATRA	Garden State Arts Center Holmdel, N.J.	July 5	\$229,316 \$65/\$16	5,362 9,802	in-house
BON JOVI BLUE MURDER	Greensboro Coliseum Complex Greensboro, N.C.	July 15	\$224,276 \$18.50	12,123 sellout	Cellar Door Prods.
10,000 MANIACS TIM FINN	Wang Center For The Performing Arts Boston, Mass.	June 20-22	\$223,050 \$19.25	11,587 sellout	Don Law Co.
TIFFANY NEW KIDS ON THE BLOCK TOMMY PAGE	Westbury Music Fair Westbury, N.Y.	July 8-9	\$210,875 \$21	11,480 sellout	Music Fair Prods.
BON JOVI BLUE MURDER	Carolina Coliseum Univ. of South Carolina, Columbia	July 16	\$210,345 \$18.50	11,983 sellout	C & C Entertainment
TIFFANY NEW KIDS ON THE BLOCK TOMMY PAGE	Valley Forge Music Fair Devon, Pa.	July 6-7	\$206,681 \$21	11,728 sellout	Music Fair Prods.
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Jones Beach Theatre Wantagh, N.Y.	July 12	\$204,140 \$20	10,207 sellout	Ron Delsener Enterprises
LITTLE FEAT MELISSA ETHERIDGE	Jones Beach Theatre Wantagh, N.Y.	July 15	\$204,080 \$20	10,204 sellout	Ron Delsener Enterprises
BON JOVI BLUE MURDER	UTC Arena Univ. of Tennessee, Chattanooga	July 14	\$202,440 \$17.50	11,852 sellout	Brusco-Barr Presents
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Jones Beach Theatre Wantagh, N.Y.	July 14	\$201,340 \$20	10,067 sellout	Ron Delsener Enterprises
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Mann Music Center Philadelphia, Pa.	July 14	\$190,765 \$20/\$18.50/ \$15/\$13.50	12,639 13,243	Concert Company Presents
TOM PETTY & THE HEARTBREAKERS THE REPLACEMENTS	Orlando Centreplex Orlando, Fla.	July 8	\$173,882 \$18.50	9,781 sellout	Silver Star Prods.
BON JOVI SKID ROW	Richmond Coliseum, Richmond, Va.	July 12	\$170,808 \$16.50	10,352 12,500	Cellar Door Prods.
STEVE MILLER	Garden State Arts Center Holmdel, N.J.	June 22	\$168,707 \$22.50/\$15	9,949 10,802	in-house
TOM PETTY & THE HEARTBREAKERS THE REPLACEMENTS	Starplex Amphitheatre Dallas, Texas	July 15	\$161,841 \$20.50/\$17.50	8,970 20,000	MCA Concerts PACE Concerts
PERRY COMO JIMMY ALECK	Westbury Music Fair Westbury, N.Y.	July 5-6	\$156,430 \$30	5,740 sellout	Music Fair Prods.
LL COOL J EAZY-E/NWA SLICK RICK DE LA SOUL TOO SHORT	Coliseum, Mississippi State Fairgrounds Jackson, Miss.	July 7	\$148,866 \$16.50/\$15.50	9,705 10,000	G Street Express

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A new way of seeing things.



New Software Spells Relief From Royalty Headaches

BY BRUCE HARING

NEW YORK Tired of trying to track the mechanical royalties and manufacturing costs of your albums on a scratch pad? The Record Mogul may be your savior.

Developed by Ted Macaluso of Virginia, the computer software package gives its user a coherent way to break down all the costs and disbursements associated with a recording project, allowing users to calculate the most financially astute solution to manufacturing, packaging, and sales dilemmas.

Macaluso, a computer researcher by day who heads Arlington, Va.-based Macaluso Music Co., developed the program as an offshoot of his own Jenifer Records, an independent label whose main artist was rockabilly maven Ace Smith.

Realizing the limitations of the traditional spreadsheet, Macaluso began fiddling with his own design.

Macaluso began discussions with his lawyer and some friends at the National Assn. of Independent Record Distributors and Manufacturers' May convention in Philadelphia, putting together the pieces that would lead to the first Record Mogul software package.

"It started out for myself, then I began talking with other people to see the other pieces that should be in there," Macaluso says. "I began doing some research, then I made the decision to program it as a stand-alone program rather than a spreadsheet."

Developing a quality item became Macaluso's white whale. "As soon as I wanted to make it into a salable product, it had to be good," he says. "I felt you don't sell a product that is a pain for the user. You have to make it simple for them." How long did it take to develop the package? "About a year, with lots of nights and week-

ends," Macaluso says.

The Record Mogul allows its user to see how a change in proposed contract terms will affect the income of each party. Several variables can be examined at the same time, exploring the different sales and expenditure levels. When the user enters estimated expenses, royalty rates, prices, and probable sales, they can tell immediately whether the project will make or lose money.

The third updated version of Record Mogul is now available, and will work with IBM and compatible machines. The new version offers pop-up help files that will answer any

questions about the software. The accompanying manual includes a 10-minute tutorial to get the user up and running right away, as well as lessons that show how to use the Record Mogul for planning, negotiating, and/or calculating royalties. A phone-in help line is also available, but Macaluso reports he has received only two telephone calls. "It's incredibly simple to use. I spent a lot of time making it work."

Record Mogul can automatically calculate and display such variables as gross income; amounts paid out in mechanical royalties after allowing for cross-collateralization; amounts

paid in recording royalties, after allowing for advances and adjustments; production costs; manufacturing costs; promotion and other costs; net income; and total investment and return on investment. Additionally, producers and artists can determine amounts deducted for royalty advances; net royalties, mechanical royalties on controlled cuts, income from artists' sales, total income, and producer's total income.

The software package is priced at \$795. To date, Macaluso has sold it to 25 different labels, as well as the Univ. of Colorado.

"I've found that the bigger labels

like Arista and CBS don't think twice and pick it up," he says. "The smaller labels need it more, but have been slower to use it, either because they are not computerized or are thinking [about it]."

Macaluso cautions that the Record Mogul should not be used as a straight accounting package.

"It should be for profile projections, marketing, and production budgets," he says. However, he is working on an adaption of the Record Mogul that will work with spreadsheets.

The product has been marketed at the New Music Seminar and through direct mail, Macaluso says.

All That Dazz—And A Drive-Up, Too—At N.J. Store

BY WILLIAM SILVERMAN

CAMDEN, N.J. Record buyers in a hurry have the ultimate in convenience at Dazz II—a drive-through window for music purchases.

Also available is a walk-up window, often used to buy lottery or concert tickets.

For nine years, Dazz occupied a much smaller storefront about one block further down Mount Ephraim Avenue, a main thoroughfare in the city midway between Philadelphia and prosperous Cherry Hill, N.J. The store has been in its present location, which at one time housed a bank, for about a year.

All advertising plays up the drive-through window, including eight spots airing on urban station WDAS each weekend. The ads cost \$250 a week.

About one-third of Dazz II's business comes from the drive-up window, says owner Amos Keaton.

"Many times, people know what they want. If it's a name act like Diana Ross coming out with a new al-

bum, I'll buy a case," Keaton says. "About one-half of what we sell is rap music. Gospel is heavy, too."

The 1,800-square-foot store offers about 40,000 pieces in all. Cassettes and CDs are kept behind the counters for security reasons, and Keaton hopes to install theft-proof CD cases in the center of the store soon.

A 24-hour-a-day security system includes motion detectors, a panic button, and a monitor Keaton can watch in his office. Recently, inventory was computerized on a \$9,000 Unisys Series 300 workstation.

"I'm dedicated to the kids and the community," says the 58-year-old former musician. "When I started out I was the only one who made a stand—there was hardly a car going by on Mount Ephraim Avenue. Now there are plenty of black and Korean businesses, and lots of traffic."

Autographed photos on the wall recall many past record-signing promotions by artists, including Al B. Sure!, Anita Baker, Gerald Albright, and the Boys.

Inventory includes a heavy emphasis on catalog LPs. Besides pre-recorded music, Dazz also stocks boom boxes, portable radio/cas-



The drive-through window, shown at the right in the photo above, steers lots of extra traffic to Dazz II in Camden, N.J.


sette players, prerecorded video, sunglasses, and a variety of other merchandise.

Store hours are from 9 a.m.-8 p.m. Mondays-Saturdays and 1-5 p.m. on Sundays.

"I'm always here, because I love this business," Keaton says. "I need

customers to be successful, so I treat them with respect and a helpful attitude.

"Everything depends on how we treat customers. Mostly, we have the music they want, but if we don't, I'll call [one-stop] Richman Bros. and get it for them."



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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ◆= Simultaneous release on CD.

POP/ROCK

- LILLIAN AXE**
Love And War
◆ LP MCA 6301/NA
CA MCAC 6301/NA
- THE BEAT FARMERS**
Poor And Famous
◆ LP MCA 6296/NA
CA MCAC 6296/NA
- CAROLE DAVIS**
Heart Of Gold
◆ LP Warner Bros 25903-1/NA
CA 25903-4/NA
- BRYAN FERRY/ROXY MUSIC**
Street Life: 20 Great Hits
◆ LP Reprise 25857-1/NA
CA 25857-4/NA
- FINEST HOUR**

Make That Move

- ◆ LP PolyGram 839 517-1/NA
CA 839 517-4/NA
- THE LAST AWAKENING**
◆ LP SST Records SST-230/\$8.98
CA SST-230/\$8.98
- SIPHO MABUSE**
Chant Of The Marching
◆ LP Earthworks 91271-1/\$9.98
CA 91271-4/\$9.98
- ZIGGY MARLEY & THE MELODY MAKERS**
One Bright Day
◆ LP Virgin 91256-1/\$9.98
CA 91256-4/\$9.98
- THE OCEAN BLUE**
The Ocean Blue
◆ LP Reprise/Sire 25906-1/NA
CA 25906-4/NA
- JULES SHEAR**
The Third Party
◆ LP I.R.S. 82008/NA
CA 82008/NA
- TEXAS**
Southside
◆ LP PolyGram 838 171-1/NA
CA 838 171-4/NA
- THEN JERICO**

The Big Area

- ◆ LP MCA 6287/NA
CA MCAC 6287/NA
- VARIOUS ARTISTS**
Lethal Weapon 2, Motion Picture Soundtrack
◆ LP Warner Bros. 25985-1/NA
CA 25985-4/NA
- WORLD TRADE**
World Trade
◆ LP PolyGram 839 626-1/NA
CA 839 626-4/NA
- ZOOZ RIFT**
Torment
◆ LP SST Records SST-251/\$8.98
CA SST-251/\$8.98

COUNTRY & WESTERN

- JERRY CLOWER**
Let There Be Light
◆ LP MCA 42304/NA
CA MCAC 42304/NA
- BILLY "CRASH" CRADDOCK**
Back On Track
◆ LP Atlantic 82013/NA
CA 82013/NA
- ROGER WHITTAKER**
I'd Fall In Love Tonight

(Continued on page 44)

RETAIL TRACK



by Geoff Mayfield

SEASON'S GREETINGS: Ah, yes—the rumble of airports; the reminders about store security and customer service; the aroma of emptied plastic beer cups, the constant drone of wall-to-wall product presentations, punctuated with that ever-present theme, "... and we're gonna' take this one right to the top."

With **Target/Jetco's** annual confab just behind us, and **National Record Mart's** meet under way, that time span affectionately referred to on the retail trail as the "Convention Season" is officially under way, and will crank on through October. The NRM troops are huddling as most of you read this column, Sunday (23)-Wednesday (26), at the Pittsburgh-based chain's annual home-away-from-home, the Seven Springs resort in Champion, Pa.

As usual, National's agenda is loaded with music showcases. On the busy docket are performances by **k.d. lang**, **Foster & Lloyd**, **24-7 Spyz**, **Treat Her Right**, **Jason & the Scorchers**, **Steve Kindler**, **Jimmy Krenn**, and a wake-up exercise session by **Denise "Feel My Stomach" Austin**. (Retail Track will likely miss the last-mentioned session. No reason to carelessly break out in health.)

Also on NRM's agenda is a keynote by **CEMA** president **Russ Bach**... Is Pittsburgh ready for this? NRM VP of purchasing **George Balicky**, somewhat infamous for the monologues he delivers at his company's annual convention, has burst upon the radio airwaves with—all things—a new-age program. The two-hour broadcast, heard each Sunday morning on **WWKS "Kiss 107"** Beaver Falls, Pa., is called **Nuages**, which is the same name NRM uses for its stores' new-age artist-development program.

IN LA-LA LAND: During a recent jaunt to Los Angeles, this columnist saw one of the new **Wherehouse** stores, the Beverly Center location in West Hollywood (which was profiled in the April 15 issue of **Billboard**). The chain has come up with a handsome variation on a theme with its CD listening stations. Near a rear corner of the store, there are three CD posts positioned next to each other.

Unlike the listening stations in many stores, where the consumer hears whatever song may be tracking on one specific CD, each unit allows shoppers to hear any track or tracks from any of 10 CDs. The covers of the featured disks are prominently displayed; titles that are on sale are stickered as such. Selection is varied. During Retail Track's visit, the 30 selections ran the gamut from Prince's "Batman" to light classical fare.

The listening stations, created by the chain's store design group, under the guidance of **Debi English**, assistant VP of store design and construction, are featured in a handful of stores, with more planned, according to **Bruce Jesse**, VP of advertising and sales promotions... On the video side, Wherehouse is endeavoring to boost rentals with two new in-store campaigns, both trumpet-

ed on signage and/or fliers. One is the "Wherehouse Recommends..." program, in which the chain uses computer records to establish a select list of lesser-known rental favorites that consumers might otherwise overlook. The other is "Screen Test," in which under-rated titles are offered with a money-back guarantee.

ALL THAT JAZZ: You cannot listen to L.A. outlet **KKGO**, which calls itself "America's jazz station," without hearing about its feature-artist program, an aggressive campaign that incorporates retail ties. During Retail Track's left-coast visit, **Tower Records** and the **GRP** label hosted a promo on behalf of pianist **David Benoit**. During the following week, **GRP** sponsored **New York Voices** at **Wherehouse**.

In **KKGO's** plan, the label buys a flight of ads on behalf of the week's participating retail account. In return, the station donates two spotlights each weekday, during both morning and afternoon drive-time shifts. The spots begin with a live 10-second billboard plugging both the artist and the retailer, followed by a song from the featured album. After the song, the station throws in a commercial and a closing billboard. On weekends, **KKGO** runs a dozen promos announcing the next week's featured act.

Bud Katzel, senior VP of sales and distribution for **GRP**, terms **KKGO's** effort a "very strong radio promotion" and says his label plans to come back with more buys within the next few months. Several labels have supported the effort, but so far **Wherehouse** and **Tower** have been the only retail participants. Pricing for the featured titles is fairly aggressive by jazz-product standards: \$6.99 for LP/tape and \$11.99 for CDs... **Music Plus** also used \$6.99/\$11.99 sale pricing on **KKGO** airwaves for titles on a label-produced spot featuring **Warner Bros./Reprise** acts **George Benson**, **Miles Davis**, and **Joe Sample**. The commercials incorporated the vendor's "Not the same old jazz" theme.

SIGN OF THE TIMES: During a recent trip to Chicago, Retail Track saw signs posted on the cash registers at two different superstores—the big **Sound Warehouse** on Rush Street in the Loop and at the new 9,500-square-foot **Camelot Music** in the suburb **Buffalo Grove**—that declare that each location "reserves the right to restrict" the sale of certain product to those under age 18. The policies are primarily aimed at titles that have voluntarily been stickered with parental-guidance warnings by record companies... **Connie Benesch**, a reporter for the **Fort Worth Star-Telegram**, discovered 18-to-buy stickers—similar to those at **Hastings Books, Music & Video** (**Billboard**, June 17)—at area **Camelot** stores, while **Sound Warehouse** and **Musicland** locations in her market were carding younger shoppers on certain titles. An interesting sidelight: **Hastings** was charged in January with selling harmful materials to a minor by the Dallas police vice division for selling a tape of "75 Girls Present **Too Short**" to a 13-year-old boy in November. **Hastings'** stickering program began in June, two weeks after the jury declined to indict. Some Dallas officials think there was a relationship between the two events. The case may have intensified **Hastings'** parent **Western Merchandiser's** attention on the issue, but I doubt there was a specific cause-and-effect because **Western** took its plan chainwide, rather than confining it to the Dallas market.

FOR WEEK ENDING JULY 29, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	3	4	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
2	2	1	21	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
3	3	2	12	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
4	4	—	2	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
5	7	21	11	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
6	5	5	9	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
7	6	4	5	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
8	9	6	17	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
9	8	7	42	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
10	11	12	16	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
11	10	18	24	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
12	18	15	12	GREAT WHITE TWICE SHY	CAPITOL C2-90640
13	NEW ▶		1	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
14	17	9	6	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2-91653
15	12	10	8	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
16	21	19	5	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
17	24	29	7	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
18	27	—	4	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
19	23	28	8	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
20	19	17	16	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
21	14	8	8	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
22	20	13	10	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
23	NEW ▶		1	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236
24	13	—	2	PETE TOWNSHEND THE IRON MAN	ATLANTIC 2-81996
25	22	—	2	BODEANS HOME	SLASH 2-25876/REPRISE
26	16	—	2	JIMMY BUFFETT OFF TO SEE THE LIZARD	MCA MCAD 6314
27	25	20	22	SOUNDTRACK BEACHES	ATLANTIC 2-81933
28	15	—	2	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
29	26	11	6	PETER GABRIEL THE PASSION	GEFFEN 2-24206
30	28	14	6	QUEEN THE MIRACLE	CAPITOL C2-92357

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Knee-Deep In The New Music Seminar Hoopla

BY BRUCE HARING

WHEN THE AUTHOR of this column was a college pup many years ago, the fall and spring semesters would always start with something akin to two weeks of Mardi Gras. It was called Fraternity Rush.

Wandering up and down the vine-covered walkways of fraternity row, you could attend a band party at one house, a grain party across the street, wine and cheese next door, and maybe a buffet and beer spread one block over.

Naturally, the morning after the night before didn't lend itself to great accomplishments. In fact, you could barely remember who gave the great party and who just opened the front door and shoved a beer in your hand.

This is all a way of getting around to talking about the great largesse that arrives each year in the form of the New Music Seminar. As we speak, Grass Route's desk is covered with invitations. Monday there's a boat ride and buffet; across town, an open bar; Tuesday, a vodka cocktail party, dinner with an up-and-coming independent band at an exotic restaurant, lunch with several label reps. Wednesday? Even more.

Frankly, it's nice to have the invitations. And frankly, most journalists would be just as happy to deal with the product on its own merits.

It's gotten to the point in many cases where small labels feel obligated to blow the budget on lavish parties rather than the music, hoping to generate enough good will for a review or space on a shelf. And in a week with several hundred parties

going on around the New York area, the results are likely to be as effective as fraternity rush in making an impact.

Now that I've gotten that off my chest, tell me again—where did we meet, and what artist do you represent? And why are you trying to put that crying baby in my arms?



JERSEY SOUND: Grass Route and several hundred NMS delegates spent a relaxing July 16 in Newark, N.J., home of the Jersey Sound, aka "deep house." Club Zanzibar, the showcase host, was crawling with British label reps anxious to see the genre in its natural habitat. Among the standout performers of the late night track date: **Profile Records' Chanelle and Kechia Jenkins, MoVin' Records' Elan.**

CRIMSON AND CAROLINE: Caroline Records has signed up EG Records and Editions EG for marketing and distribution in North America and Canada. The catalog, previously carried in the U.S. by Jem Records, includes works by King Crimson, Brian Eno, Robert Fripp, and Bill Bruford. Caroline plans an ambitious release schedule, with the bulk available by the fall. More information is available from Caroline at 212-989-2929.

SEEDS AND SPROUTS: Buy Our Records' X-Men were joined earlier this month by Bruce Springsteen for pile-driver versions of "Gloria" and "Little Sister" at a T-Birds Cafe gig in (where else?) Asbury Park, N.J. . . . Roadracer Records' King

Diamond has altered his facial makeup after receiving a letter from KISS bassist Gene Simmons' lawyers. Seems the King's makeup design is a possible infringement on Simmons trademark No. 1,130,566. . . . L.D.M.B. Productions of Atlantic City (not to be confused with L.S.M.F.T. of those cigarette commercials) has scheduled the Rap Attack Conference for Sept. 21-24 at the International Hotel in casinotown. Among the more intriguing panels are "Women In Rap," "Rappers As Educators," and "Pioneers Of Rap." Cost for the convention is \$175 if registered before Aug. 2; \$200 after. More information on the convention is available at 609-345-0885. . . . Life In A Blender, the Jersey City, N.J., band last seen on Fake Doom Records with "Welcome To The Jelly Days," is trying to break new marketing ground by offering their product on the Home Shopping Network. Negotiations are under way right now. More info on the project from Don Ralph at 201-795-2120.

ADVANCE WORD: Frank Zappa's influence runs deep through the Monks Of Doom's "The Cosmodemonic Telegraph Company," on Pitch-A-Tent/Rough Trade Records. A supergroup featuring members of Camper Van Beethoven and "a guy from the Ophelias," as the label proudly announces. More from Rough Trade, 212-777-0100. . . . Retailers in the South and Midwest will probably shudder at the nude cover photo adorning Last Crack's "Sinister Funkhouse #17," but the mondo guitars of Pablo J. Schluter and Don Bakken should have this flying off the rack. More from Roadracer, 212-219-0301. . . . The Communion label offers the latest superstar salute with "Shangri-La: A Tribute To The Kinks," a compila-

tion licensed from Imaginary Records of England. The best of Ray and Dave Davies is covered by the likes of the Flestones—"Too

Much On My Mind"—through Cud's "Lola." More from Communion, PO Box 95265, Atlanta, Ga. 30347.



street, wine and cheese next door, and maybe a buffet and beer spread one block over.

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★ ★ NO. 1 ★ ★ DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER 13 weeks at No. 1
2	2	11	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
3	3	41	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	4	19	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
5	5	25	WATERMARK ● Geffen 24233	ENYA
6	6	9	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	10	3	PASSION Geffen 24206	PETER GABRIEL
8	8	41	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
9	7	21	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
10	9	13	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOCIATED	G.KELLY/D.BOGDANOVIC
11	11	9	45TH PARALLEL PORTRAIT OR 44465/E.P.A.	OREGON
12	12	25	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
13	14	23	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
14	13	9	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
15	15	37	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
16	18	3	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
17	23	3	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
18	17	5	OPTIMYSTIQUE PRIVATE MUSIC 2052	YANNI
19	20	5	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
20	22	3	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
21	19	15	ENYA ATLANTIC 81842	ENYA
22	16	23	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
23	RE-ENTRY		DECEMBER ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON
24	NEW ▶		LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
25	25	41	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL

● 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.

ALBUM RELEASES

(Continued from page 42)

▲ LP Universal Records UVL-42269/NA
CA UVL-42269/NA

JAZZ/NEW AGE

CRAIG ANDERTON
Forward Motion

▲ CD Sona Gaia/MCA ND-62757/NA
CA NC-62757/\$9.98

DAVID DIGGS
Nothing But The Truth

▲ LP JCI Records AB1-7216/\$8.98
CA AB1-7216/\$8.98

DR. B
Philharmonic Funk

▲ LP Island 91027/NA
CA 91027/NA

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS
Jazz Invention

▲ LP Contemporary 14051/NA
CA 14051/NA

MICHAEL LEE THOMAS
Fresh Out Of Nowhere

▲ CD Bainbridge BCD-6281/NA
CA BTC-6281/NA

BOB THOMPSON
Wilderness

▲ LP Intima 73519-1
CA 73519-4/NA

VARIOUS ARTISTS
Mardi Gras In New Orleans, Volume 2

▲ LP Mardi Gras Records 1005/NA
CA 1005/NA

VARIOUS ARTISTS
The Kingdom Of Swing & The Republic Of Oop Bop Sh'Bam

▲ CD Music Masters CD-60200/NA
CA MC-40200

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 9107 Wilshire, #700, Beverly Hills, CA 90210.

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OZZY
OSBOURNE

Front cover photo by Bob Carlos Clarke. Inside cover photo by Terry O'Neill.



Darling,

They said you would never make it

They said we would never make it

21 years later you're still rockin'


*I am proud to have shared ten of those
years with you*

I will be by your side always my love

God Bless you

Sharon.





Ozzy live on stage,
1989.

THE LIVING LEGEND OF

OZZY OSBOURNE



Ozzy with his current band
Randy Castillo, Geezer Butler,
Zakk Wylde, 1988.

**'I've never really conformed to any
rules . . . I've always broken them.
I'm just Ozzy.'**

By STEFFAN CHIRAZI

There are people who are a part of history and people who make it. John "Ozzy" Osbourne is an elite member of the latter club arriving in this, his 21st year as a rock'n'roll performer, with a glittering and highly successful career. From the 1970 top 10 single success of "Paranoid" with Black Sabbath, to his own headliner at 1985's Rock In Rio before 350,000 people right through to his present-day platinum album, "No Rest For The Wicked," Ozzy Osbourne has had his legions of loyal fans worldwide from London to Los Angeles. Why? Because in a world where marketers often have to conjure the most bizarre images to sell an artist, Ozzy Osbourne is 100% the real genuine article. When Ozzy screams, it's because he wants to. When Ozzy sings, it's because he wants to. When Ozzy goes crazy, it's because he wants to. If someone had tried to invent this larger-than-life legend, they doubtless would've been fired from their post and locked away quietly. Because Ozzy Osbourne is a one-time person never to be repeated, genuine to a fault and quite peerless. The only fancy frills Ozzy Osbourne's ever had have been on his stage clothes.

"I really don't know what to say about it [the status, the legend] because to me all I do is get up there and bloody well do it!" So says Ozzy when asked to analyze his position in rock history, and it is this lack of self-analysis that has allowed him not only to climb to the very top but to remain there. His influence has spread far and wide, from Metallica to this very author. The first album this young man ever bought was Black Sabbath's debut. The second? Ozzy's own solo debut!

The industry, it seems, never gives Osbourne the full credit which he deserves and this may be down to a somewhat overamplified image of him being crazy. Ozzy Osbourne is no crazier than any of us; he simply refuses to create a pastiche of reasons and excuses for everything he does. There again, when you were born in Aston, Birmingham, U.K., Dec. 3, 1948, I can assure you that life didn't teach you to lie. Having spent his early years in a car factory, it was in 1967-68 that John Osbourne and his friends Tony Iommi, Terry "Geezer" Butler, and Bill Ward formed a band initially called Earth. Soon after came the legendary name change to Black Sabbath and suddenly, Ozzy and Co. were about to become heroes.

Their debut "Black Sabbath" LP gave birth to a new sound, a new attitude, and a whole new world of music. Grungier than Jethro Tull and bleaker than, say, Ten Years After, Black Sabbath hit low and hard to the guts with alarming simplicity, and Osbourne's vocals rang round and round, swirling hypnotically with a style that has never been properly emulated. Some have said that Ozzy Osbourne can't sing. If he can't, then I've been fooled along with millions. . . happily.

"Success with Black Sabbath was such a surprise to me," Ozzy says, laughing. "To be perfectly honest, I never really knew what we did that was so good. We always seemed to just get up there and do it without ever really thinking 'this is what we do, this is what we have to be' because we were simply ourselves. I suppose that when you've been a part of something you just never really see it as a big deal, it's just something you had a lot of fun doing. I've always been very critical of myself and what I'm doing, except back then we were boozing so much that we shut out a lot of the bad things that happened." By this, Ozzy's referring to financial matters, Black Sabbath's quickly increasing success, the focus of a greedy ex-manager who extorted a lot of cash from the band.

By the time Ozzy and Sabbath had recorded "Sabotage" in 1975, the band was abreast an enormous wave of popularity that saw them as stars worldwide, and being considered creative geniuses.

"It's always so funny to hear that, because we never ever felt 'oh, this'll be a piece of genius, this'll be a piece of art forever' and I only realized how much people liked that stuff when I toured with bands like Metallica and Anthrax," Ozzy says.

In 1978, Ozzy toured for the last time with Black Sabbath for the "Never Say Die" album before finally being asked to leave Black Sabbath due to a continual alcoholic

(Continued on page OZZY-20)

Ozzy with legendary guitar player Randy Rhoads, 1981. This shot has become a classic. It was made into a T-shirt which has sold thousands.

A Global Success Story TOURING AROUND THE WORLD TO A HERO'S WELCOME

BY MICK WALL

It was the afternoon of July 13, 1985, and Ozzy and I were sitting together in the bar of the Four Seasons Hotel in Philadelphia, drinking tea. Ozzy was going through another one of his periodic alcohol-free phases and so we sipped our tea and settled for getting a good fug of cigarette smoke going.

Ozzy was in a philosophical mood. "When I die all the news reports will say, 'Ozzy Osbourne was found dead today. He was famous for biting the heads off animals...'" The start of a smile flashed across his face, only to be wiped out immediately by a sudden, deep frown and a voice full of resignation. "I've been in this business for the best part of 20 years, do you think I'm proud of the fact that all I'm gonna be remembered for when it comes to the arts section of the history books is as the man who bit the head off a dove, instead of a musician who did more touring than most and sold millions of records?"

"I think to myself, Well it ain't much of a fuckin' legacy to have, is it?"

The Man Who Bit The Head Off A Dove. The Man Who Pissed On The Alamo. Ozzy Osbourne, professional Wild Man Of Rock, is known for a great many things. But only one of them is music.

Earlier that day, 90,000 people jammed into the massive open-air JFK Stadium across town, plus countless more Americans glued to their TV sets at home, had watched with wide-staring eyes as Ozzy walked on stage with guitarist Tony Iommi, bassist Terry 'Geezer' Butler and drummer Bill Ward, and the original (and best) lineup of Black Sabbath revamped their ferocious act one last time—ironically, 17 years almost to the day since the very first Black Sabbath gig—at a small backstreet blues club in Birmingham, England—and six years since Ozzy had unceremoniously been fired from the band and left to rot in a Los Angeles hotel room.

The reason they were back together now—albeit just for a day—was because Bob Geldof asked them to. The cause was Live Aid.

A lot of people gave up time and money to turn Geldof's dream into the Greatest Show On Earth, and Ozzy Osbourne was one of them. Not that it gets mentioned much, these days. It wouldn't fit squarely on the pages of the tabloids and the scandal sheets. Wrong image. The Ozzy the tabloid hacks like best is the one who eats babies for breakfast and writes hymns to the devil.

"I tell ya, I could release a version of 'My Way' and I guarantee you somebody would find something that was disgusting or perverse in it," he said with a shrug when I interviewed him for *Kerrang!* magazine earlier this year. "I've come to the decision that people just don't want to know the truth—that I'm a happily married man with three kids that I absolutely adore, and that what I do is entertain people... I'm an *entertainer*. I am *not* fuckin' Dracula!"

The huge international success he achieved first with Black Sabbath in the '70s, and then to an even greater extent as a solo artist in the '80s has always been a double-edged sword for Ozzy Osbourne.

The reputation he cultivated early on in Sabbath as the unruly half-demented singer of songs with titles like "Paranoid," "Children Of The Grave," "The Wizard" or "Into The Void" blossomed into full madcap notoriety by the dawn of the '80s and Ozzy's first tentative steps as a solo artist.

"I was always very outgoing when I was growing up," he once told me. "Always acting the clown with the other kids. It was all a big defense mechanism, though. I'm actually really shy and not at all sure of myself. I didn't like confrontations and my way out of them was to make people laugh, start acting crazy. Send the who thing up, you know?"

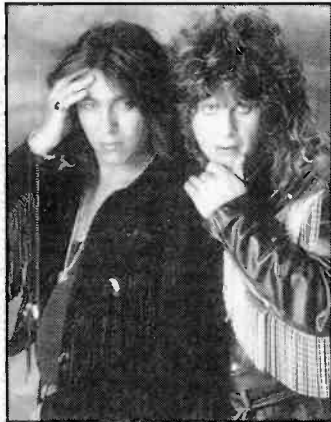
"Singing in a band was just another extension of that, I think.

Certainly in Sabbath, anyway. I had this great reputation for being this sort of permanently out-of-control person, and I definitely tried to live up to that reputation like you do when you're young and getting a bit of attention for the first time in a band. But the truth is I was a bundle of nerves for most of the time I was in Sabbath. Especially towards the end. Tony Iommi used to bully me the whole time. He saw it very much as his band. I used to sing at the side of the stage."



Ozzy with current guitarist Zakk Wylde, 1988.

Ozzy with his drummer Randy Castillo.



Ozzy's keyboard player John Sinclair.

Ozzy and Geezer Butler, 1988. Ozzy and Geezer were members of Black Sabbath and are back together again now.



would consist of veteran players Bob Daisley on bass (now with Gary Moore) and drummer Lee Kerslake (now with Uriah Heep). For the starring role as Ozzy's new guitar player, though, Sharon decided they needed a fresh face. Someone new and hungry.

They found him in a 21-year-old skinny blond kid from L.A. who happened to wander into the rehearsal room one night where Ozzy was auditioning guitar players, plugged in a Gibson and proceeded to tear the roof off with an exhilarating display of a

guitar style that would become over the years one of the most imitated of its time.

The kid's name was Randy Rhoads and he was about to help Ozzy Osbourne resurrect his career by penning the riffs to all the material on Ozzy's first two solo albums—"Blizzard Of Oz" and "Diary Of A Madman"—still regarded as his finest post-Sabbath work to date. With Randy by his side, Ozzy hit a creative peak that he has never really equalled since. These were Ozzy's first manic outpourings as a solo artist and many of the

(Continued on page OZZY-10)

Ozzy's rise to stardom as the singer in Black Sabbath—the band the term heavy metal was practically invented for—was swift and all-encompassing. Formed in 1968 from the ashes of a more blues-based Birmingham outfit called Earth, at the peak of their fame in the mid-'70s—and with albums like "Paranoid" (1970), "Master Of Reality" (1971), "Black Sabbath Vol. 4" (1972), "Sabbath Bloody Sabbath" (1973) and "Sabotage" (1975) having established the band as one of the most important and influential of their breed, right up there alongside such peers as Deep Purple and Led Zeppelin—Ozzy and Sabbath had been on the rock'n'roller-coaster ride of tour-album-tour for nearly seven years. Exhaustion set in. Drugs began to take over for the first time. And though they didn't know it, a downward spiral had begun for them which would eventually result in a couple of mediocre albums—"Technical Ecstasy" (1976) and "Never Say Die" (1978)—released to increasing disinterest to all but the most devoted fan, and finally to the departure of Ozzy himself from the band in 1979.

"Tony wanted me out because he said I was too out of it to get it together anymore," Ozzy told me years later. "Which was kind of half true... I was out of it most of the time, but I could have got myself together in an instant if I'd thought it was still worth it. But the truth is, I didn't. For me, Sabbath was over a long time before they got rid of me.

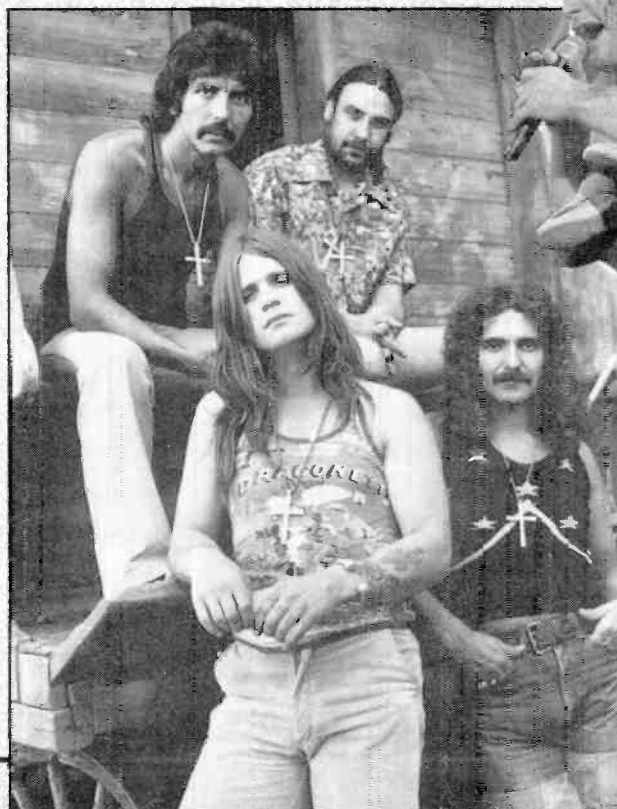
"I admit I was scared when it first happened. I didn't know at first if I still had it in me to go out and try and make it on my own. Looking back now, though, I always say the two best days of my life were the day I joined Sabbath and the day I left 'em..."

Ozzy is the first to admit his prospects did not look good in the fall of 1979. Without a record deal, without a band, and with an increasing dependency on drink and drugs to get him through the day, Ozzy cut a forlorn figure as he flitted aimlessly around the nightclubs of L.A.

His luck changed forever, though, when Sharon Arden, an A&R executive for Jet Records, began to take an interest in the wayward singer's future.

"Originally, I'd been very interested in Sabbath," says Sharon now. "But I kept bumping into Ozzy and he intrigued me. In those days, he obviously couldn't look after himself, and I started thinking what a waste it was. To let all that talent, all that potential go to waste like that seemed like a terrible thing to me.

Ozzy with Black Sabbath, 1972, Tony Iommi, Bill Ward, Geezer Butler.



Ozzy with his son Jack, Hammer-smith Odeon Show, April 1989.

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U.S. Success Story DEEP EMOTIONAL ATTACHMENT TO FANS SPARKS OZZY'S CONQUEST OF AMERICA

By DAINA DARZIN

All bands depend on a combination of concrete factors—tour, radio and MTV play, merchandising—to succeed. But talk to anyone who's worked with Ozzy Osbourne, and the conversation inevitably veers to the intangible: mystique, aura, a persona that inspires a deep emotional attachment to his fans. Not to mention Ozzy's instinct for sensing the controversy available in any given situation—and taking a swan dive into that deep end where the saner (and more boring) fear to tread.

"Ozzy Osbourne is the father, the innovator—the guy they all copy, as far as heavy metal goes," thinks promoter Ron Delsener. "He's the one to create new ideas, to be in the forefront, so you have to give him that respect. His bizarre antics that you always read about—whether they're true or not—create an aura that no other act has. Will he make it; how long can he be around? He's on the brink. It's worked for a lot of performers: Judy Garland, Jim Morrison, they had that thing. When Ozzy's about to go on stage, he's thinking, looking straight ahead—you stay away, because he's getting into that Ozzy Osbourne character. You have to have that concentration, that edge that keeps you above the run-of-the-mill performers."

That persona, of course, started with the early, legendary Black Sabbath, whose music from that era still prompts reverence among today's headbangers. "Oh, yeah, I was an Ozzy fan, who wasn't?" says bassist Frank Bello of Osbourne's recent opening band, Anthrax. "It was the heaviness of old Black Sabbath, it was just amazing, the vocal just came popping through. And I liked the whole insanity thing with him. Offstage he's so nice and polite, onstage he's a nut—Jekyll and Hyde. I never saw Black Sabbath, I was too young and nobody would take me, but the first time I saw an album cover, I thought, 'there's got to be something to that.'"

Something in the way of a creative adventure, steeped in rebellion and gloom. This image presented both an opportunity and a problem when Osbourne went solo in 1980. Says Sharon Osbourne, "Nobody wanted to sign him—they didn't believe anybody could leave a world-famous band and make it on their own, because nobody had done it."

"Once we got over the hurdle of signing Ozzy, [the next step] was trying to get recognition from the record company," says Sharon. "That's when Ozzy did the thing with the dove, because it was like, nobody is ever going to forget me."

"I'm not going to say he didn't give us some *tsuris*," admits Tony Martell, Senior VP/GM CBS Associated Labels. "When he bit the head off the dove in the marketing meeting—I had set that up with the west coast people, to talk about what they were going to do with the album. A couple of women passed out. For just a New York minute I didn't believe it..."

The incident produced headlines nationwide, and the Osbournes set out to plan the first solo American tour. "We worked the streets: in-stores, radio, and live shows," recalls Sharon, who chose to go with headlining smaller halls rather than the support slot route. New York took to the concept immediately—Osbourne's gig at the Palladium sold out in a matter of hours, and a midnight show was added—but "breaking in the secondary markets was incredibly hard," she says. "A lot of cases we worked for nothing just so promoters wouldn't pull the show. But where we only got 600 people, those 600 would go home and tell 600 more."

"Ozzy is a consistent moneymaker," insists promoter Barry Fey, who first worked with him in '71 on a series of Mountain/Black Sabbath dates. "[His solo debut] was one of the most natural transitions in the world. The first tour was the best—it's like eating a great food for the first time, it'll never taste as good 'cause it's such a shock. Ozzy has something that inspires tremendous loyalty by his fans; some people come to his shows wearing Ozzy T-shirts from six, eight years ago. Very few artists have that—Ozzy doesn't have to be 'hot' for his fans; they're always there for him."

Veteran journalist Dan Hedges remembers an early solo show in "this awful place in Atlantic City, a glorified urinal the size of an airplane hangar. Ozzy came out and the kids didn't quite know what to expect. I got the impression they were sort of puz-
(Continued on page OZZY-14)



Ozzy, Ultimate Sin Tour, 1986.



Ozzy, 1981.

Ozzy, Diary Of A Madman Tour, 1982.



Ozzy, 1981.



Ozzy live, 1981.



Ozzy, Irvine Meadows, 1981.

On The Road OZZY ALWAYS GIVES AUDIENCES THEIR MONEY'S WORTH— AND MORE

By JIM BESSMAN

Ozzy Osbourne no doubt titled his 1981 album "Diary Of A Madman" with good reason. Yet his image as one of rock's most notorious crazies is somewhat suspect in light of the high esteem in which he is held by those charged with his concert care.

"I don't want to ruin his image," laughs Gregg Perloff, Executive VP of San Francisco's Bill Graham Presents promotion firm, "but Ozzy is the consummate professional. He starts on time, ends on time, has never missed a show, and has never been a problem. He's really great to work with—one of the best rock acts in this regard."

Seconding Perloff is another super-promoter, Denver's Barry Fey.

"He's a promoter's dream," says Fey, who includes introducing Ozzy at the US Festival among his greatest kicks. "Through the years he's been a consistent winner who's never demanding and a pleasure to deal with. His public image is so misunderstood."

Ah, again the image. Having established himself as vocalist for the classic heavy metal band Black Sabbath, then following it up with such telltale solo album titles like "Diary Of A Madman," "Talk Of The Devil," "Bark At The Moon," and "The Ultimate Sin," there would inevitably be certain segments of the community slow to jump on the Ozzy bandwagon.

"Ozzy is somebody I respect a great deal," says Bill Elson, who heads the music department at ICM and whose job it's been to book Ozzy—a job not without its challenges. Elson first represented Ozzy in 1970, when Ozzy was in Black Sabbath and Elson was at Premier Talent. The relationship continued until 1977 when Elson left for ATI, then resumed in the early '80s after Ozzy went solo.

"I think his most admirable quality is his tenacity," says Elson. "He's always been willing to work hard and has been unrelenting in his struggle against the difficulties he's run up against, both personally and in front of the unjustified persecution from religious fanatics and misguided civil protectionist organizations."

Elson knows well of what he speaks. He recalls one extraordinary incident which occurred several years ago in Boston, when a TV station picked up a story printed in a sensationalistic local paper.

"It said in effect that Ozzy threw small live animals into the audience during his show, then stopped and threatened not to continue until the carcasses were returned to the stage. It turned out that nobody at the paper or the station took the trouble to verify the item, which ran during the middle of the tour."

"Now, the TV generated such strong feelings among the public that they hammered away at it for days and eventually the city revoked the entertainment license of the building where Ozzy was performing. We had to file a lawsuit and it became a political issue."

"Luckily, the governor intervened on our behalf and the show took place. But while we were preparing the lawsuit, an attorney uncovered the source of the story: The newspaper reporter received a tip from an undisclosed source who turned out to be a high school teacher. When he was confronted, the teacher said he thought he'd heard kids say this stuff in the hallway! The whole episode exposed for me a very frightening side of the American media and its propensity to distortion."

Unfortunately, such episodes in booking Ozzy are not uncommon. Elson can point to numerous other instances where a building manager will take an anti-Ozzy stance based on aesthetic or moral reasons, which upon closer look, have little basis in reality.

"Ozzy's legal fees for preventing
(Continued on page OZZY-12)

IN FROM THE BEGINNING



A PERSPECTIVE TO OZZY 21 & MORE TO COME

It started with something **BLACK**, went **CRAZY** but the **TRAIN** raced us through the **BLIZZARD** and back on the rails. The **DIARY** then tells us to shoot for the **MOON**, and on the way back we have a little chat with the **D...**well you know who! Some sad and a lot of happy things lead to the **ULTIMATE TRIBUTE** to **R.R.** (Rock 'n' Roll as well). Have a **REST** soon from this **WICKED** tour, and then a new album and more, more, more.

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Ozzy, Sharon and CBS WORKING TOGETHER TO ANSWER EVERY CHALLENGE

By ELIANNE HALBERSBERG

Aside from Ozzy Osbourne, few artists have achieved, much less maintained such an open, mutually respectful relationship with their record company. On all levels—marketing, promotion, A&R, video—Osbourne remains an innovator and untouchable success. His track record boasts 17 platinum-plus albums, two highly successful home videos, and consistently sold-out arena tours.

"I signed Ozzy almost 10 years ago," says Tony Martell, Senior VP/GM of CBS Associated Labels, CBS Records, Inc. "And there can be no question that it was an historical signing. Basically, they came to me. I knew him as the voice of Black Sabbath, embarking on a solo career.

"Ozzy is a very special and unique artist with untold staying power. He's a trailblazer, a leader, and a lot of what is popular today started with him. He is unequivocally the Godfather of Metal. Ozzy is a genius who inspires other artists. He started a movement in a genre of music. He's got unbelievably loyal fans. He sells out all his concerts, and people wait for the next Ozzy Osbourne album, as we do.

"We're very, very, close and have excellent rapport because on top of everything else, Ozzy is a heck of a good person, fun to be with, planning records, and so forth. He listens to what we have to say, values our input. His first album with us was 'Blizzard Of Ozz.' It has done almost 3 million and still sells a couple of thousand a week. His whole catalog moves constantly. Platinum is his base.

"Sharon is also a phenomenal manager. She is living proof of the old cliché, a goal without a plan is only a dream. Sharon is a visionary and plans carefully every move in Ozzy's career."

Michael Caplan, VP of A&R, Epic Records, who traces his relationship with Osbourne as far back as his own days as local promotion representative in Hartford, Conn., says, "I went to A&R at Epic three years ago. I'm not working with Ozzy now because he's on CBS Associated Records, but we're still really tight and talk a lot. He gave me a tape of the new album and

asked me to pick the lead tracks. I do these things because I feel a friendship with him. He inspires that sort of thing."

Defining Osbourne as his own entity during the initial days of his solo career was a responsibility, Martell agrees, but not a difficulty.

"Black Sabbath was his band," he notes. "When Ozzy went solo, there seemed to be a void in music that a project like his would fill. As it turned out, the album went platinum in a few weeks. In fact, 'Tribute,' which was a \$14 album, went platinum in eight working days.

"As with any artist, Ozzy became solo because he wanted to do his own thing. He was able to do so much more. The proof is in the pudding. After Ozzy, so many other metal groups started happening: Motley Crue, Metallica, and so on. There were derivations of his music. People adopted his style and made it softer and became successful. The bottom line is he inspired a lot of today's musicians."

Between accolades and controversy, Osbourne's career has been nothing if not colorful. Fans love his warmth, the media runs to him for quotable gems, and industry representatives also hold him in the highest regard.

"Ozzy is definitely one of the top priorities," says Diarmuid Quinn, Director of Product Marketing. "It's a challenge to work with his records because a lot of formats are reluctant to deal with him. CHR only goes to a point. The duet with Lita Ford ['Close My Eyes Forever'] is the strongest CHR he's had and 'Shot In The Dark' was his biggest single.

"Some stations will never touch Ozzy. He's too heavy, so it's difficult. In video, he has a high profile. He's always requested on MTV, a tremendous seller on home video. His label profile—he is one of our top superstars and the most consistent."

Observes Michael Schnapp, Director of Metal Marketing & Promotions, "The label sees him as somebody who can break all over the place. We did a 'perception/reality' campaign that was sent to big radio stations all over the country. Some of these people hear the name Ozzy and their first impression is,

(Continued on page OZZY-18)

The Marketing Plan KEEP BUILDING ON THE AMAZING LONGEVITY AND MYSTIQUE OF A HARD-WORKING CHAMPION

During a career covering 21 fruitful years, Ozzy Osbourne has released 17 albums, each selling a minimum of platinum.

"No Rest For The Wicked," his latest album, continues this tradition, and for Epic/CBS Associated, moving Osbourne's material is virtually an effortless procedure.

"When the album came out [September 1988], 99% of the people I targeted immediately said, 'Ozzy—he's great!'" says Michael Schnapp, Director of Metal Marketing & Promotions. "The album did well on the metal charts, and still gets reported and played."

To ignite "No Rest For The Wicked" into a full-blown campaign, step one was servicing key outlets.

Harvey Leeds, VP of Album Promotion for Epic Records, explains, "Obviously, with the first song—'Miracle Man'—we always lay a strong base for metal outlets. We never lose track of or walk away from Ozzy's core: metal programmers and metal specialty shows. For instance, MJJ's 'Metal Shop' did a major promotion where the winner spent New Year's Eve with Ozzy. Also, in this case, we made sure we kept a strong grassroots retail base by putting out the two picture-disk CDs with collectors' unavailable tracks on them."

"There are a couple of things to take into account with Ozzy Osbourne," says Diarmuid Quinn, Director of Product Marketing. "One, he has a huge fan base and one of the most important things about his records is to let people know the album is out. Advertising is crucial before release, and we did major in-store displays to let fans know.

"Two, Ozzy has a huge touring base. He can play arenas across the U.S. on a

regular basis and in most instances, sell out. He did an arena tour and is coming back this summer for eight or nine weeks.

"Ozzy and Sharon come to us with ideas and are way ahead of most acts on that level. Everything they do is well thought out and dramatic. It's pretty exciting because so many ideas come from that camp to use in a broad scope, quite naturally and intentionally.

"We did major retail promotions with this album, in a three-phase national merchandising contest. We had three pieces of point-of-purchase, custom CD collectors' items as incentive to retailers to do displays. It was a three-to-four-month campaign. At the same time, we had the compilation 'The Wicked Videos,'

which includes videos from this album and 'Crazy Train' from the 'Tribute' album. We did a lot of co-op advertising, including home video, because he's big in that market. This one shipped gold. We did co-op print and television advertising because that market opens up another corner. We did a lot of copromotion on the road with Zakk Wylde and Gibson Guitars. We had guitar giveaways in most markets with Zakk and Ozzy meeting the winners backstage."

"Working with Ozzy is different from other artists," says Leeds. "Album radio in general takes a backseat approach to heavy rock'n'roll and heavy metal. Fewer and fewer stations will play Ozzy full-time, requiring special contests and promotions around his tours, in-stores, and releasing of second and third tracks, making a big deal about his home videos and his records."

How does this compare to, for instance, a mainstream pop or contemporary metal band?

"As far as an easier push," says Schnapp, "he has built up a name. You say 'Ozzy' and people immediately give you an ear, but you've got to give them a good record. Ozzy has credibility, a

(Continued on page OZZY-17)



Ozzy, 1980, with his original band Bob Daisley, Randy Rhoads, Lee Kerslake.

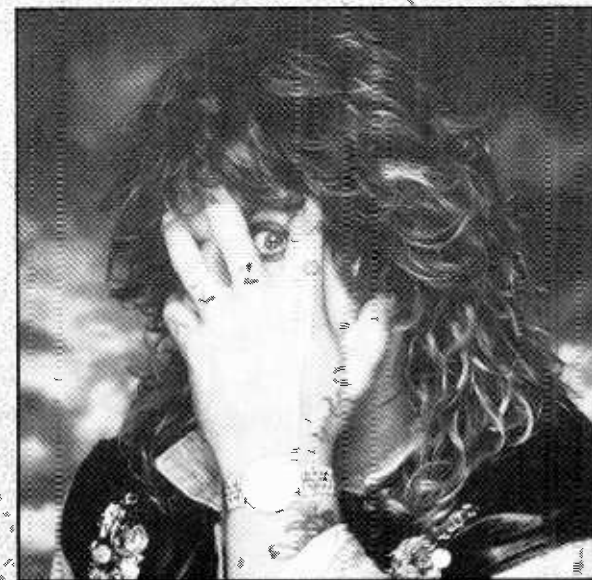


Ozzy, Diary Of A Madman Tour, 1982, with Rudi Sarzo, Don Airey, Randy Rhoads, Tommy Aldridge.



Ozzy, Bark At The Moon Tour, 1983.

Ozzy, 1988.



Ozzy, 1984.



daddy we're
 proud of
 you. Jack
 Amelia



GLOBAL SUCCESS

(Continued from page OZZY-4)

numbers contained on those first two recordings like "Crazy Train," "I Don't Know," "Suicide Solution," "Mr. Crowley" and "Flying High Again" remain the backbone to an Ozzy Osbourne live show to this day.

Though there was a gap in their release of a year, both albums in fact were recorded almost back-to-back in a studio in London in 1980.

Sharon explains: "'Blizzard ...' had been released in Britain and gone straight to the top 10. But we still couldn't secure a definite American release for the album. Ozzy went out for his first of Britain as a solo performer, and we had hoped to book some American dates to follow. But we were getting no joy from

the American record company at all and they kept putting the U.S. release date back. Meantime, none of the American promoters would touch an Ozzy Osbourne tour without Black Sabbath until there was at least an Ozzy album out.

"It was a real Catch-22 situation, and Ozzy was left sitting twiddling his thumbs at home in England waiting for something to happen. So I told him to get his arse back in the recording studio and get another album's worth of material in the can. Because when I finally did get Ozzy out on the road in America, I knew he was going to have to go out there for a long time."

Eventually, "Blizzard ..." was released in America at the start of 1981. Sharon immediately booked Ozzy into a tour of small theaters. The *coup-de-gras* came when, against stern advice to the contrary, Sharon booked Ozzy a headline show at the Palladium in New York. Tickets for the show sold out the same day they went on sale. "The promoter was on the phone yelling,

'We need another date!,' says Sharon. "But we were already booked for the day before and the day after, so we ended up doing two shows in the same day at the Palladium."

From there on in, attendances for Ozzy's American dates began picking up accordingly. The album was also starting to sell. Slowly at first, but picking up speed in each new town the tour arrived in. Meantime, Ozzy had ditched Daisley and Kerslake from the band and replaced them with the more lithe and arena-friendly forms of bassist Rudi Sarzo and drummer Tommy Aldridge (now both in Whitesnake), and Randy Rhoads was starting to pick up a lot of attention from the fans. Encouraged, Sharon began booking Ozzy into bigger and bigger concert halls and hoped the momentum would carry through for long enough to help fill them with people.

However, publicity for the tour received a huge boost when Ozzy took a break from touring to attend a CBS Records convention in Los Angeles (CBS distributed all Jet product in the U.S.). It was here that Ozzy pulled the most outrageous stunt of his life and deliberately bit the head off a live dove before several hundred shocked CBS dignitaries and their well-heeled guests. That single act turned Ozzy Osbourne into a household name all over the world and nobody—particularly in America—has ever forgotten it.

Sharon: "Ozzy had been invited along to this CBS convention along with a lot of other acts connected to the record company. And it was one of those hello, nice to see you, then stab you in the back as soon as you walk out the door sort of things. Getting introduced to people who forget your face five minutes later.

"That's when we came up with the idea of the doves ... but nobody ever, ever thought Ozzy would go through with it! We stopped off at a pet store on our way to the convention. Ozzy bought three live doves and stuffed them into his coat pocket. When we got there, he let the first two go and all the women were going ooh and aahh ... but when he took the last one out and bit its fucking head off, I ran away! I couldn't believe my eyes ..."

Having been promptly escorted from the premises, CBS then banned Ozzy from the building and for a while actually considered terminating his contract with them. The publicity the incident had received, though, was the kind money can't buy and tickets for all Ozzy's remaining U.S. shows began to sell out.

By the summer of '81, Ozzy was starting to move into arenas; the "Blizzard Of Oz" album had already gone gold in America and was threatening to go platinum soon. Capitalizing on his latest much-publicized outrage, Ozzy's shows started to get at once more earthy and more theatrical. "We've got a whole stage show together that basically consists of me and the audience throwing things at each other," Ozzy explained to reporters at the time. Fans would come armed to Ozzy's shows with all sorts of paraphernalia, from plastic snakes and rubber monsters to bags of offal, and simply hurl it all at the stage where the self-proclaimed Wild Man Of Rock was waiting to catapult it back at them.

And then one night what Ozzy perceived to be a toy bat arrived at his feet on stage. The singer grabbed it and stuffed its head in his mouth. As he did, the wings on the bat started to flutter and too late Ozzy realized that he had a *real* bat in his mouth. In the panic to get the thing out of his mouth—whoops!—off came the creature's head. First a dove and now a bat—Ozzy's status as genuine fiend and allround carnivore was assured forever. The media had a field day. Overnight, Ozzy Osbourne was branded a public health hazard; right-wing fundamentalist groups like the then-burgeoning PMRC came out in protest alongside the Animal Rights organization; and every dogooder fanatic with half a brain in his head and a Bible in his back pocket began threatening Ozzy with everything from the closure of his shows to actual threats on his life.

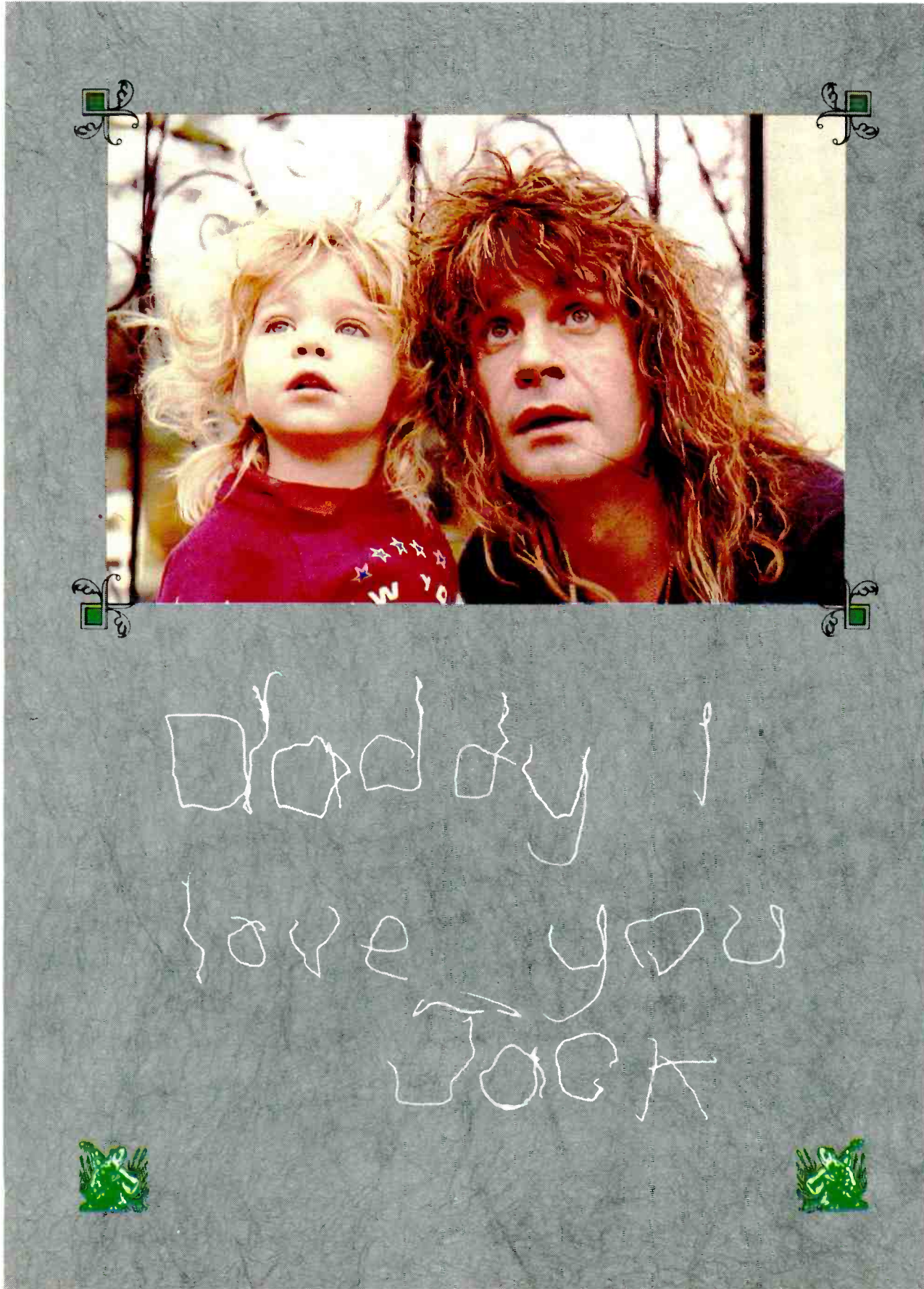
But while the Moral Majority threw up its arms in fury, Ozzy's tour continued to sell out and "Blizzard ..." turned platinum. When "Diary Of A Madman" was released worldwide in November '81, it was already assured of a place in the top 10 of both the British and American charts.

Still out on the road in America in March '82, everything in the Osbourne garden seemed to be coming up roses. Ozzy's antics out on the road were becoming legend amongst his fans—Ozzy was arrested and spent the night in a jail in San Antonio after being picked up drunk and taking a leak against the wall of The Alamo—and the more trouble he caused the more they liked it. The "Diary ..." album was already platinum in America and what's more Ozzy was in love—with Sharon. The two would be married at an elegant ceremony in Hawaii before the year was out, and for the first time Ozzy says he was truly happy.

When tragedy struck during the early hours of March 19, 1982, and Randy Rhoads was killed in an air crash on the road to Orlando, Fla., it hit Ozzy hard.

"Randy's death was a horrendous ordeal for everybody involved, because we were all there and we all saw it happen and we saw what happened afterwards. It was just the most terrible thing," said Sharon years later. "I think we lay in bed at night

(Continued on page OZZY-12)





OZZY, IT'S BEEN AN HONOR
& A PLEASURE YOU ARE
"THE FINEST"!!!

LOVE & LUCK ALWAYS!

Jandy Castillo



Ozzy -

What more can I say Oz?
you're the coolest dude out
there and always will be!

Love ya Buddy -
Zakk

To the best friend I ever had,
Congratulations Oz on 21 years
and still the best,
love ya,
Gezer
By the way, BOLLOCKS!

GLOBAL SUCCESS

(Continued from page OZZY-10)

shaking for about two weeks afterwards," said Ozzy, shaking his head sadly.

For a while, Ozzy seriously considered retiring completely. "Somehow it didn't seem right to carry on without him." But he was soon dissuaded by the thought that the last thing Randy would probably have wanted was for the man who had helped make him become famous to quit and never sing the songs they wrote together again.

And so Ozzy, with Sharon's help and strength of purpose, carried on. First with stand-in guitarist Brad Gillis on loan from Nightranger, and then later with Jake E. Lee (now with Badlands). A live double album, "Speak Of The Devil," was released in November '82, consisting entirely of old Black Sabbath material recorded with guitarist Brad Gillis at the Ritz in New York that August.

"That was our get-out album from Jet," explains Sharon, who had by now become the new Mrs. Osbourne as well as taking on full-time management chores. Part of the deal to buy Ozzy out of his contract with Jet Records was that Ozzy would hand over a live double-album before he left the label. "Jet thought we would hand over live tapes with Randy playing on them, which because of the publicity surrounding his death, would have been a huge album at that time," says Sharon, pursing her lips. "But we said no way, and just gave them a bunch of old Sabbath songs Ozzy and the band banged out one night at a gig in New York."

"I hate that album," Ozzy concurs. "I never play it. It was just something I had to do to get away from Jet Records." Nevertheless, the album broke the platinum mark again in America, and enabled him to return home to England for his second British tour before setting off for his first spate of shows in Europe.

Since 1983, Ozzy has been signed to CBS Associated Records and each of the four albums he has so far released through them has broken the million mark for sales in America. Indeed, "The Ultimate Sin" became the biggest-selling album with or without Sabbath that Ozzy has ever recorded, reaching No. 6 on the Billboard Top Pop Albums in the Summer of '86, hot on the heels of the top 30 single "A Shot In The Dark."

Along the way, Ozzy has continued to cause outrage whenever he appears on a stage, and Ozzy has trodden some of the largest, most prestigious stages in the world these last few years. In 1983, he appeared before 75,000 people at the US Festival on a bill that included Van Halen, Motley Crue, Judas Priest and Scorpions. The following year he appeared for the first time on a bill at Donington, England alongside AC/DC, Van Halen, Gary Moore, Accept and Motley Crue.

Then in January 1985, following his much-publicized stint in the Betty Ford Clinic where he was once again attempting to overcome his drinking problems, he played for two nights before a crowd of over 150,000 people at the first-ever Rock In Rio festival in Brazil, accompanied this time by other major acts like Whitesnake, Iron Maiden, Rod Stewart, Queen and Scorpions.

If Ozzy's appearance later that same year on the bill at the Live Aid event in Philadelphia was to be the historical highpoint of his career, his headlining appearance at the Donington Monsters of Rock Festival in England in 1986 proved to be his personal crowning glory.

"Of all the big festivals I've played, I was never so nervous as before I walked out on stage to headline Donington in '86," he says now.

Since then, Ozzy has continued to go from strength to strength. Fueled on outrage and the ability to strike fear into the hearts of all 'right-thinking' grownups everywhere, Ozzy approaches his 21st anniversary in rock'n'roll at the height of his career. Last year's "No Rest For The Wicked" album features his best material and his best band.

Through it all—the mad escapades on the road, the fantasy horror contrived for the videos and the album sleeves, the constant stream of abuse he has had to suffer at the hands of the PMRC, the Moral Majority or the sheriff in Texas who won't guarantee his safety if Ozzy shows his face in town—Ozzy is the first to admit that none of it would have been possible but for the faith shown in him and the sheer hard work put in by his wife and manager Sharon.

"She believed in me at a time when no one wanted to know anymore," says Ozzy. "And she's the one that's helped me steer myself back into a position where I no longer have to work again in my life if I don't want to. Why I do all this is because it still means something to me and I still get off on doing it."

Behind Sharon there has always been a loyal team ready to back up her and Ozzy's every move: Tony Dennis, Ozzy's amiable personal assistant who has been working with Ozzy so long he even lives in the same house as him and Sharon; Lyn Seager, Sharon's unflappable right-hand lady for the last six years; Kathy Sherry in the Los Angeles office and Nicole in the London

one. None of them feel as though they are working for a devil-worshipping psychopath from another planet. According to Lyn Seager, the people who work for Ozzy work for "a real sweetheart. I mean, with Ozzy it's never a dull moment, obviously," she smiles, "that's the sort of person he is—completely unpredictable. But when the pressure's off and you see the real man underneath you see a real sweetheart."

Not the way most people would probably describe the Ozzy Osbourne they've only read about and never actually met, but true all the same.

These days, Ozzy Osbourne lives with his wife and three children (Ozzy and Sharon have two girls, Aimee, 6, and Kelly, 4, and one young son, Jack, 3) in a large country mansion set in 17 acres of plush English countryside. There are orchards and and private gardens and deer roam freely about the grounds. It's peaceful and it's quiet and very unrock'n'roll. The perfect hideaway, in fact, for a man who thrives in the international arena on nothing short of seeming anarchy.

This year he headlined his first European tour in six years and sold out arenas all over the continent. "It's been amazing," he told me in a recent interview for Kerrang! "I've never done a gig in Spain before in my life, and we ended up doing some of the most incredible gigs this band's ever done together. The last time I played in Italy was 18 years ago with Sabbath and yet we had massive crowds of 9,000 turning up every night!"

"But the most important thing in the world to me right now, though, is my wife and family," he went on. "They come first above everything. But I don't mean that I'm thinking of retiring or anything like that. I can't see me sitting at home staring out the window with a scrapbook in my lap for a few years yet!"

Indeed . . . This summer sees Ozzy back out on the road in America again; this time headlining large open-air sheds with White Lion in tow on the bill.

After the top 10 single success in America of the Ozzy Osbourne/Lita Ford single "Close My Eyes Forever," Ozzy is now looking into duets with several other artists.

But before that, Ozzy will be flying to the Soviet Union to take part in the rock festival taking place in Leningrad in August to celebrate the 20th anniversary of Woodstock, with a large part of the proceeds to go to the Make A Difference foundation, an organization set up to help battle drug and alcohol abuse. There will also be a special one-off album released in the Soviet Union containing a previously unreleased track from every artist appearing on the bill, including Bon Jovi, Motley Crue and Scorpions. Ozzy's contributed a cover version of the Jimi Hendrix classic "Purple Haze."

And after that . . . Well, after that no doubt there will be another album and yet another tour. But Ozzy's not the kind of person to look too far into the future and predict what may or may not happen to him.

"I'm 40 now, and yet I'm enjoying this just as much as I ever did. If anything, right now I'm enjoying myself more because, really, all the hard work's been done. I'm just on the road or in the recording studio to enjoy myself these days. I'm into having fun, and as long as playing loud rock'n'roll remains fun I know I'll always be doing it. It's too late to turn back now, anyway."

ON THE ROAD

(Continued from page OZZY-6)

arbitrary censorship and restraint of work are staggering," Elson says. It's as if Ozzy Osbourne has been a cause celebre. In fact, Elson sees the agency's role as protecting Ozzy's right to work. Happily, he reports that Ozzy's concert business has never suffered.

"He's never experienced any downside fluctuations," says Elson. "And from the time he was in Black Sabbath, he's been deeply concerned with giving his audience value for their dollar. Van Halen, Motley Crue, Metallica . . . any number of bands that are now big headliners owe part of their success to breaking off a Black Sabbath or Ozzy tour. Ozzy and Sharon carefully choose their support acts according to greatest commercial value and artistic compatibility, and what's remarkable is that Ozzy has an almost encyclopedic knowledge of music and musicians, historic and current. He's truly someone of whom it can be said that music is his life."

Elson also credits Ozzy for maintaining his high level of commitment and sense of responsibility in terms of staying within the boundaries of his genre, while at the same time continuously excelling creatively. Bill Graham's Perloff agrees.

"He always brings a great production that's different from the one before," Perloff says. "He spends a lot on concepts and his fans know that he'll always give them back something new. That's one of the reasons why he's done so well for so long."

"And he's always in good voice. People don't realize that he has a really great voice, or that being in good voice on a long tour is not automatic. But every show always goes right along as planned, and we do fabulous business with him."

'Ozzy has always been a gent, and the fact that he has a personal relationship with the man down under is just one of the fringe benefits of being Ozzy Osbourne, I guess. He's always been a friend and his longevity is no accident.'

GENE SIMMONS, KISS

'Thanks for giving us our first big break on your 1984 tour. You are the best!'

NIKKI SIXX & VINCE NEIL, Motley Crue

'I have followed Ozzy Osbourne since I was a little girl. To do this duet with the Oz is truly a dream come true for me. Ozzy is one of the greatest human beings I have met in my life. As long as I live, there will never be another Ozzy Osbourne and thank God for that—I don't think the world could handle two of them. Ha Ha! Love you, Oz!'

LITA FORD

'What can I say about Ozzy Osbourne that hasn't probably been documented elsewhere already? I would like to say that Ozzy and his wife Sharon took a great chance in 1986 by taking a band as extreme and, at that time, as fairly unknown as Metallica under their wing for five months on tour in America, which, up to this point, I'm happy to say has still been the most fun I've ever had on the road.'

LARS ULRICH, Metallica

'It was Ozzy who gave us our first big break in 1984. You're still riding that 'Crazy Train!' We love ya, Oz!'

RATT

'He's the eternal throat from hell. I saw him many years ago and he sounds the same today as he did then. He truly is possessed!'

SAM KINISON

'Ozzy is not an insult to dudes.'

IAN ASTBURY, The Cult

'Ozzy Osbourne is a prince among men. You could not wish for anybody better to mow your lawn without a lawnmower.'

LEMMY, Motorhead

'Ozzy was one of the seminal forces in metal guitar music. From Black Sabbath to the present, he's been an original . . . always putting his lead guitarist in the forefront.'

BRUCE KULICK, KISS

'Since the early days of Black Sabbath, Ozzy has been an originator. He's spawned a mass of imitators. He's the consummate professional, and I'm proud to consider him a partner in crime. From his songs and my personal experience, I can assure you his mind is a fun place to visit, but I wouldn't want to live there!'

PAUL STANLEY, KISS

'As soon as I saw the cover of the first Black Sabbath album, I knew something different was going on. From the first chord of the first track, I was simultaneously scared to death and hooked forever. Ozzy has been an originator, innovator, crazy man, and above all, a true rocker and professional all these days.'

ERIC CARR, KISS

'Ozzy is just beautiful. We all love him.'

PHILIP LEWIS, L.A. Guns

'LEGEND /lej-end/ n: Ozzy Osbourne.'

SHARE PEDERSEN, Vixen

'A great showman who defies tradition and is always full of surprises. Any guy who struts around inside a church with a herd of pigs is all right with me.'

ROXY PETRUCCI, Vixen

'Working with Ozzy was great. I really admire him for never having bitten off the head of any endangered species.'

RON NEVISON, Producer

'Working with Ozzy is like raising the devil. When you get him about three-and-a-half feet off the ground, you're doing okay.'

KEITH OLSEN, Producer

'When Ozzy heard 'Pink Clouds An Island' for the first time, he smashed me 'round the side of the head, called me a bastard, and told me to piss off, all of which is his way of saying he liked what he heard.'

BILL WARD

'We toured with Ozzy in '81 and it was a hell of a lot of fun. As a bloke, he was always good for a laugh, and we got on really well together but joking aside, he's an incredibly interesting person.'

JOE ELLIOTT, Def Leppard

ONE PEOPLE
ONE PLANET
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Hi Oz,
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Cheers Mate,

P.S. Thank you for being a part of "Along The Way."

Be good, Love Always

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CONQUEST OF AMERICA

(Continued from page OZZY-6)

zled by the fact that he wasn't more of a showman in the cliched sense of the word: these strutting and posing, muscular, bare-chested Adonis-type lead singers. Ozzy was this Everyman-rock star, and that, eventually, was what won the crowd over—he had this befuddled aura, like he wasn't sure why these people had come to see him, but he was happy to be there. Ozzy is accessible, kids tap into him because of that—he has a certain vulnerability and a sense of humor."

Delsener believes the majority of Osbourne's success is due to his relentless touring schedule. "Everyone wanted to see this myth they'd heard about," he says. His personal favorite of all the tours was "when he had Randy Rhoads, that was one of the most exciting times. This little skinny blond kid, Ozzy was really proud of him, so was Sharon, they were showing him off to everybody. The show was hot, everyone had a good feeling about it. You knew Ozzy was on top, he was still the king, he was able to pull out of his hat someone nobody had ever seen before, introduce some new band member that would keep the show exciting."

Martell believes controversy has always been a part of Osbourne's career and "is good—it got him an awful lot of press, and the press loves Ozzy because he's a show business persona." But Sharon now thinks "much of Ozzy's publicity damaged his career. We got served with a lawsuit which had nothing to do with Ozzy [over the often misinterpreted anti-alcohol song, "Suicide Solution"]. Ozzy couldn't get his songs played on the radio, we had our billboard taken down on Sunset Strip because the people we rented space from didn't want Ozzy, it was incredible. Or, Ozzy goes on the 'Geraldo' show to defend heavy rock and he gets slaughtered. He's in a room with no visual input, just sound, they didn't tell us they were going to show horrendous pictures and have a guy who's in prison for killing his parents. Poor Ozzy was put in the middle of this and wasn't allowed to answer the questions. Two days later, we couldn't get a hotel room in Chicago. It is very, very frustrating. MTV can approve burning crucifixes and Madonna with her tits hanging out (Continued on page OZZY-17)

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Sincerely,

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GET
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WITH
AGE**



happy 21st anniversary, ozzy osbourne

BEST WISHES
MAMA CONCERTS & LIPPMANN + RAU GMBH

MARKETING PLAN

(Continued from page OZZY-8)

good name, and good records, so he's not a hard sell."

Quinn adds, "There is definitely a more exciting, theatrical approach to his projects because of what he is on a theatrical level. There is always press on Ozzy, excitement and interest, because he is such a personality. People who don't listen to rock'n'roll know who he is because he is such a press item and so high profile. He's always being written about, he's always finding hot new guitar players that get fans excited. There is so much more dimension to his personality; he's always doing something new."

Osbourne's catalog also remains one of the hottest movers.

According to Leeds, "His first album flew on radio and was embraced across the board by album radio because he was a legend. Black Sabbath is a legendary band with a huge base. As time marches on—album radio is becoming formatted and consulted; this kind of music has fallen victim to day-parting as album radio tried to skew an older audience and thinks the 35-plus listener doesn't want to hear Ozzy. "But Ozzy appeals to two-to-three generations of rock'n'rollers. It's the older, middle, and younger brothers—the baby boom, post-Kennedy and post-Vietnam audiences. Black Sabbath's audience is 35-plus, the kid born in the 1960s discovered them from his older brother, and the kid born in 1975 forward is discovering Ozzy and Black Sabbath. The catalog is constantly being reservised and remains a very strong seller."

Quinn observes, "Ozzy works really hard. He does on-air radio interviews whenever we need him to. He works long hours and he's really good at it. I've seen him on the road working from seven in the morning until 2:30 in the morning."

"He's also really good at in-stores. One of the biggest we ever had was on Halloween, at midnight, in Chicago. There were thousands of kids there. It was a costume thing that Ozzy judged. He was there until 3:30 in the morning, with the whole band. We did a live broadcast and it was a huge success."

Longevity spanning some two decades in the music industry is certainly no fluke. In Osbourne's case, a number of factors are involved: quality product, determination, integrity, respect for the audience, love for his craft.

Schnapp concludes, "If his solo records weren't really good, he wouldn't have made it to this point. He satisfies people, entertains, makes them happy. He is their hero. Bottom line, he's a living legend. Longevity in any artist means never putting out a bad record, and I don't see any in his future. The guy definitely has what it takes and he refuses to go away. He's there for the duration, and God love him for it!" **ELIANNE HALSBERG**

CONQUEST OF AMERICA

(Continued from page OZZY-14)

in a church, but Ozzy, OH, NO! They ran his ["Miracle Man"] video at three in the morning, gave us a hard time."

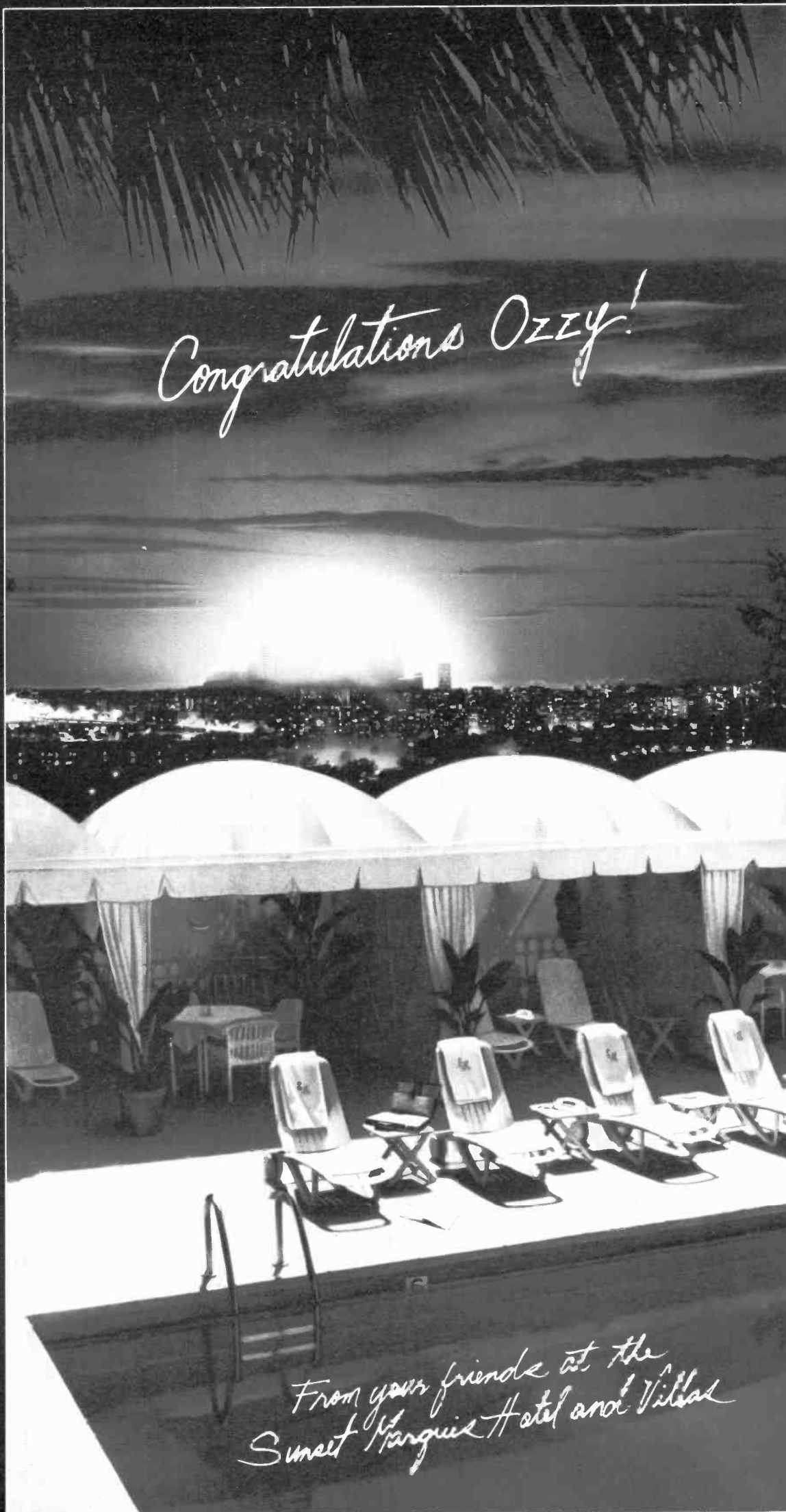
The verdict on how much of a problem vandalism-prone fans have caused also differs depending on who you talk to. "We live in a very intelligent set of communities—Denver, Phoenix, Albuquerque," says Fey. "We've never had trouble with an Ozzy show; the fans go because of Ozzy and his music. But we don't have trouble with *any* show." Delsener promoted the infamous Osbourne/Metallica concert at New Jersey's Meadowlands which resulted in hundreds of thousands in damages, but he adds the problem has mostly been solved through "announcements from the stage, massive searches at the doors, curtailing the sale of alcohol. But insurance companies stopped insuring against damages, so now it comes out of the act's pocket."

"When Ozzy used to come out on stage and tell everybody to go crazy, of course he didn't mean destroy the place, it was just his way of getting people excited," he continues. "He tried to cooperate; we'd tell him in future shows, be careful what you say. And you'd be sitting in the dressing room and near the end of act you'd hear, 'Let's go crazy.' You'd think, 'Oh, my God, we just told him not to say that. After the show, he'd say, 'Oh, I forgot . . . ' But it's impossible not to like Ozzy Osbourne."

And that's the one point about which there's no controversy at all. "It's a pleasure to talk about such a nice man," says Fey. "Ozzy has never had anything but a good word to say, he's very pleasant, and he remembers that we were [with him] way back."

"He was really cool," Frank Bello remembers about Anthrax's involvement with his tour. "In our 'Anti-Social' video, Ozzy wore the NOT Man head. We asked him to be in the video and he said sure and just put it on."

"Ozzy inspired a lot of other bands, Motley Crue, Metallica," says Martell. "I remember when Motley Crue was starting, nobody was playing their record, he brought them out, as he did so many others. He knows his audience, and he's a brilliant showman. That's a part of the whole metal scene. Nobody will say that 'cause it's corny, but that's really what it is."



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OZZY, SHARON AND CBS

(Continued from page OZZY-8)

'the evil dude.' We sent out these flyers that, on the front, show 'perception': Ozzy in werewolf makeup barking at the moon. Inside is 'reality': Ozzy and his three kids. The information inside states sales figures, grosses, etc. We sent it to 'straight' radio because people who know Ozzy know him as an entertainer with a wife and kids, a regular guy who makes records. So this went out to show other people that he ain't gonna kill your kids—he's got kids of his own!"

Although metal is no stranger to the Epic/CBS Associated family, Martell believes that Osbourne, "opened the way and made every record company aware that, although at times radio

stops playing metal, the concert halls still fill up. He made everyone aware of the acceptance for this type of music.

"Ozzy has a hit record now, with Lita Ford. He's on pop radio. Not to intimate that airplay isn't important—it certainly is, but word of mouth gets out, fans know there is a new album. We would love to have a hit single, but it has to fit in with the scheme of every artist. We hope to have one with Ozzy but to this point, he is one of the few artists who is consistent without a hit single. With one, who knows? His sales could be even greater."

Schnapp says, "A lot of artists tend to mellow and pander more to the media, push for a hit. Ozzy has always done what he wants. He never begged for a hit. He remains true to being Ozzy and in my dealings with the grassroots metal audience, I never hear them say he sold out. The people I deal with are the type

that once an artist makes it, they say he sold out. With Ozzy, anything he does is great. They really like him."

"Ozzy is like great wines," Martell observes. "He has mellowed. In all his music, he never forgets the melody. Don't misconstrue mellow as meaning soft. He's just more aware of what his fans would like to hear him do. He has good communication with his fans. That's important. In concert, he knows which songs he should do next, what the crowd is in the mood to hear. He is very conscious of his fans, as most artists are, but he really wants to please."

Caplan remarks, "Just his level of cooperation and the way he is with his fans and the company—he doesn't just come off as a star, as 'you're the person who works for me.' He makes you feel like an equal human being and that has inspired loyalty from everyone in the company. Ozzy is 'of the people.' He should run for political office—he'd be great at kissing babies!"

Harvey Leeds, VP of Album Promotion for Epic Records, notes, "He's a consummate performer, a legendary figure, a workaholic, and never forgets his audience. Ozzy is king of the mountain, yet as big and successful as he is, he doesn't forget his roots. Every fan is important to him. He will do three-to-four-hour in-stores. He's always coming up with new ways to entertain and have fun with his audience. He's having a blast on stage."

"Ozzy is a brilliant writer and knows what people want to hear," states Martell. "His longevity is primarily due to the fact that he has progressed in his music. He is not a speed-metal artist. In the final analysis, he's really playing heavy rock'n'roll. He's very personable, intelligent, up on current events, and fun to be with. He's a good person. He's also very charitable. A lot of people don't know that because he insists there be no publicity. He's also a great family man."

"He opened the door for so many new bands. He inspired the movement of this genre of music. Twenty years—not many artists of modern music have been around that long and consistently platinum. Ozzy must have done about eight or nine albums for us and you're talking around 20 million plus. That's a lot of records!"

"Ozzy's longevity," says Quinn, "is due to the fact that he really thrives on it. It's very genuine, it's what he knows best and
(Continued on page OZZY-20)



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Ozzy, VJ Kevin Seal, and Zakk Wylde on MTV.



Ozzy at Hard Rock Cafe in New York with drummer Randy Castillo and guitarist Zakk Wylde.

OZZY, SHARON AND CBS

(Continued from page OZZY-18)

loves to do. That's the biggest credit."

Caplan agrees, "Ozzy is getting new fans, certainly. His sound, although it has progressed, is true to his roots, so he keeps his older fans.

"Success also comes down to personality. Too often, we look at performers as 'over us'—the Hollywood mentality. The important thing about Ozzy is that he doesn't come off as 'I'm better than you.' There is often a gulf between performers as being better than the rest of us. Ozzy doesn't have that star trip happening. He really is one of the people and that comes across to the fans."

LIVING LEGEND

(Continued from page OZZY-3)

problem. He ended up at Le Parc hotel in L.A., slowly drifting into another world for some three months before entertaining a visitor who was to change his life. Sharon Arden was a member of the team called upon to inform Osbourne that they had decided to take him on, manage him, and get him back out to the public that wanted him.

"One of the luckiest, no, the luckiest, thing that ever happened to me was meeting my wife, Sharon," says Ozzy. "If it wasn't for her, I wouldn't be here today." Which is no word of a lie in all reality. Osbourne was caught in a blur of drugs and alcohol when Sharon's visit and interest arrived. Immediately, Ozzy Osbourne was up, about, and writing once more for a solo career that was considered a good thing for him to embark upon. To say that his 1980 Jet/CBS debut album, "Blizzard Of Ozz," exceeded all expectations would be a severe understatement. A whole new generation of Ozzy fans were literally screaming for his music, and the lineup of Osbourne, Randy Rhoads on guitar, Lee Kerslake on drums and Bob Daisley on bass provided the ravenous audience with an early selection of tasty classics such as "Mr. Crowley" and "Suicide Solution." The music was a wild, rampant, and a favorably customized ver-



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sion of the staid, safe music that was doing the rounds. Rhoads in particular was shaping up to be the next great guitar hero after Eddie Van Halen.

It was at this time that Ozzy stretched out, spread his wings, and took many situations into his own outstretched arms.

"When I was fired from Black Sabbath, I was personally hell-bent on making my solo career a success and I did what had to be done. Of course, I regret pissing against The Alamo [an incident that nearly had Ozzy banned in Texas for quite a while], of course I wish I hadn't bit the head off a bat [done whilst on stage when an object Ozzy thought to be a rubber toy proved not to be, causing him to require rabies tests], but you've got to look at the positive side of things. Those things did ensure that more people knew about Ozzy Osbourne and more people bought Ozzy Osbourne records," he sighs before continuing. "There are also many things I don't regret doing because they happened! So obviously a percentage of them were just unavoidable incidents in my life. Of course, I don't think anyone really believes that I'm spontaneous; people probably think I go around planning the next 'crazy thing Ozzy can do' which of course is not the case."

To understand Ozzy Osbourne, it's very important to sample, swallow, and digest this point because Ozzy is indeed one of the most spontaneous artists in the business. The reason that Osbourne attracted so much attention for his behavior, was because Ozzy being Ozzy is usually 10 times more exciting than anything else that might be going on in the world of rock. Of course, back in 1981, this was simple fact. Add Ozzy to the media, shake with hot water, and you have a new larger-than-life sensation on your hands.

Then came the realization with Ozzy Osbourne that life is unpredictable to the extreme. He released the hit album, "Diary Of A Madman," with Rhoads, Bob Daisley on bass, and Lee Kerslake on drums, and Ozzymania was striding in confidently huge steps. Ozzy, for his part, was very happy with affairs. He had, in Randy Rhoads, a real partner whom he could work with and trust. Things couldn't really have been more positive until March 19, 1982. At 26 years old, Randy Rhoads was killed in a light aircraft incident, and Ozzy's world looked set to burst at the seams. With his talented, diligent partner dead, many doubted Ozzy's ability to overcome his grief.

"He was such a beautiful person and so talented, it's very hard," Ozzy softly states. "I know that one day I will have to face up to the death of Randy Rhoads and that his death is one of those things I've pushed away and shut out." Not only did Ozzy prove people wrong, he actually carried on touring right after the accident, using Brad Gillis as a fill-in. Gillis made a vinyl appearance with Ozzy, the late-'82 live LP "Speak Of The Devil," but the album was a mixture of bad and brilliant, right down to its all-Sabbath track listing—although there was a contractual reason for having none of his solo compositions on the LP, this being the last album owed by Sharon and Ozzy to Don Arden and Jet Records. From here on it was Sharon and Ozzy at the helm, no interference.

Amidst a heavy foam latex mask and false hair, Ozzy's werewolfed features and his "Bark At The Moon" release blasted away the cobwebs of sorrow and bitterness in blinding fashion. The '84 album also introduced the latest product of the Osbourne School For Electric Lead Icons, the tousled, black-haired, half-Japanese, half-American Jake E. Lee, grabbing stages and arenas worldwide as Ozzy continued to dominate the market in the U.S. The "BATM" tour also saw Ozzy give a bunch of L.A. hopefuls—Motley Crue—their first major break on the tour front, an inspired move that was to be repeated in future years.

1985 and July 13 was when an inevitability finally took place. The JFK Stadium in Philadelphia and Live Aid hosted the much-discussed reunion of Black Sabbath—the real thing. For years there had been hopeful talk of a tour, maybe an album, but these days, it rested with Ozzy. He was the big draw these days, he was the power the kids wanted to see and although Ozzy warmed to the theory, in practice it just didn't excite him anymore. The reunion lasted for three songs, not an album, not a tour. Ozzy made the decision to work on a new project and Sabbath, under Tony Iommi, continued to cough with various singers. Black Sabbath simply was never the same without Ozzy Osbourne.

1986 and "The Ultimate Sin" saw Phil Soussan on bass and Randy Castillo on drums joining the fold, and the album was a huge success, reaffirming Ozzy's vast popularity. "Shot In The Dark," a single from the record, proved to be a hit and it was on this tour that Ozzy headlined Donington Festival in the U.K. and took four young scroggs called Metallica on the road to success and international stardom. Osbourne's most poignant release was 1987's "Tribute," a live double-album celebrating the enormous contribution of Randy Rhoads to Ozzy's success, and the material was the most exciting live music to be heard in years. Recorded in late '81, every cut sizzled and crackled with Rhoads' energy and abundant talents, all of which brought Ran-

(Continued on page OZZY-22)

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try and look forward to future
collaboration.

Love
Bob Daisley

P.S. Come on Big Nose, let's haggle!



LIVING LEGEND

(Continued from page OZZY-21)

dy very much back to the fore of consciousness. Jake E. Lee chose this time to leave and do his own solo project, although some say that the attention taken from him during this time is what really sparked the move. Whatever the reason, Ozzy's next album gave yet another guitar hero to the fans.

"No Rest For The Wicked" introduced 19-year-old Zakk Wylde in ripping form, once again proving that when it comes to guitar talent, Ozzy always knows where to find them. Actually, it's pretty amazing to consider that in the space of eight years, Ozzy has found three of the world's top guitarists in Rhoads, Lee, and now Wylde. That sort of thing isn't normal!

Ozzy also encouraged Geezer Butler enough for him to join the band in time for its latest tour, a treat for all his fans who maybe never got the chance to see the legendary Butler perform live. Whenever asked about lineups throughout the years, Osbourne is in no doubt. "The guitar player I now have, Zakk, is as great as anyone could wish to find," enthuses Ozzy. "He plays everything with so much soul and fire, whilst Randy Castillo is, in my books, a highly underrated drummer. Then of course, we have Geezer on bass..." which pretty much tells its own story.

One thing we've avoided so far is the bullshit. By that I'm talking about the various moralists who seem to have taken it upon themselves to targeting Ozzy Osbourne as the root of all evil. As early as '81 there were marches outside his shows (one famous incident saw Ozzy disguise himself and go out to join the protesters and later state 'they had no bloody idea who I was, they don't even know what they're against') and this has continued throughout the '80s. There was the incident two years ago, where a parent tried to claim that Ozzy's "Suicide Solution" was responsible for a child committing suicide. Of course, this was proven to be the ridiculous farce it always was but situations such as that one have dogged Osbourne like an unfortunate shadow. Even sensationalist agitator Geraldo found himself unable to do a program on Satanism without enlisting Ozzy, and it is these tired, unfounded connections that cause so many misunderstandings wherever Ozzy's concerned.

"I made a video called 'Miracle Man' about Jimmy Swaggart," informs Ozzy. "I think sometimes they ban things just because that's what's expected of Ozzy Osbourne and they feel they have to do it. I'm actually seriously considering calling the next album, 'John,'" he says, "y'know just have a plain sleeve with 'Ozzy Osbourne... John' on it. Because in the end of it, you get very upset that some people do not think you lead a normal life and have a family. Of course, I created my own destiny to an extent, but some people have really taken it much too far."

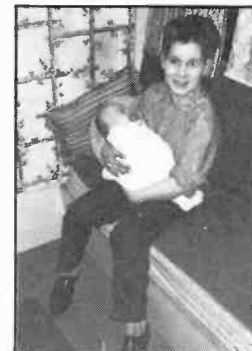
A couple of months ago, Ozzy enjoyed a hit single duet with Lita Ford, "Close My Eyes Forever," and would like to continue stretching out in that way.

"I'm writing a song I'd really like to do with Vixen and I'd dearly love to do a song with Paul McCartney. The Beatles were childhood heroes of mine for crying out loud, and I really don't think it'd be too much to ask to write something with McCartney. There are so many avenues I want to explore, but of course when you're put under this bracket of being 'heavy metal' then it restricts you. And I never did think of myself as heavy metal, especially when you take a look at MTV's 'Headbanger's Ball' and see that it goes from me right through to Suicidal Tendencies."

For Ozzy Osbourne the world is still his oyster. You don't survive 21 years in this industry on luck alone, you do so with talent, spirit, and dedication with maybe a smidgen of luck. Ask Keith Richards. Ask Pete Townshend. Ask Paul McCartney. And ask Ozzy Osbourne. The true people's hero, not a product of some industry bigwig or crazy manager, just a genuine edition of his own natural abilities and instincts.

Needless to say, Ozzy Osbourne has enjoyed many more triumphs than a printed page can list. "In 21 years I've had it all. Those wonderful times of course, but also death, divorce, funerals, but I'm still here. And I'll be here for a long, long time."

CREDITS: Editorial by Steffan Chirazi, San Francisco-based music writer; Elianne Halbersberg, Atlanta-based music writer; Daina Darzin, New York music writer with Circus magazine; Jim Bessman, New York Billboard Contributor; and Mick Wall, London-based author, editor and music writer; Coordinators, Kathy Sherry (U.S.), Lyn Seager (U.K.); Executive Producer, Sharon Osbourne; Executive Editor, Mitchell Schneider; Billboard Editors, Ed Ochs, Robyn Wells; Billboard front cover photo, Bob Carlos Clarke; Inside Section Cover Photo, Terry O'Neill; Design, Steve Stewart.



Ozzy, age 12.

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Jamboree Ends An Era With A Peek At The Future

BY EDWARD MORRIS

ST. CLAIRSVILLE, Ohio Jamboree In The Hills said goodbye to both its original site and its chief creator here July 15-16 before a crowd of 63,000 sun-broiled ticket-buyers. After 13 consecutive years at Brush Run Park, the Jamboree will move in 1990 to a specially built venue 2 miles away. This was also the final year at the Jamboree helm for J. Ross Felton, who has overseen the festival since it started in 1977.

To ensure that the crowd would carry over its loyalties to the new location, the event's organizers offered advance ticket sales for the 1990 show at discount prices and revealed next year's lineup. Usually the lineup is not disclosed until late winter or early spring.

Acts performing at this year's

Jamboree included Louise Mandrell, the Bellamy Brothers, Mel McDaniel, Highway 101, Tom T. Hall, Restless Heart, k.d. lang, the Charlie Daniels Band, Michael Martin Murphey, Kathy Mattea, Mel Tillis, George Jones, Willie Nelson, and Country Current (a U. S. Navy band). Patty Loveless was scheduled to do a segment, but transportation problems delayed her arrival for four hours and limited her to doing one song with the house band. She is scheduled again for the 1990 festivities.

Local and regional acts performing were Outlawed Country, Unwound, Shucks, 11/70, Terrie Wertz, Mark Tribble, Kevin Mabry, Darnell Miller, and Sabrina Walker.

The weekend was marked by moderate temperatures and slightly cloudy weather, and both securi-

ty and medical officials agreed that it was a fairly calm two days. On Saturday, the opening day, the medics treated approximately 140 routine cases, according to Irene

'I decided that I would bow out at this time of my life'

Louda, medical operations director. There were fewer than a dozen on-site arrests, a spokeswoman for the Belmont County (Ohio) Sheriff's office says.

About 150 uniformed officers, 22 on horseback, provided site security. Criswell Security Agency, Wheeling, W. Va., employed a staff of 120 to cover backstage, ticket, and entertainer security. Women

accounted for half the Criswell force.

Merchandise sales the first day ran 24% ahead of the comparable period last year, according to Debbie Michaels, souvenirs manager. The best-selling items, she says, were Jamboree T-shirts (\$10), can holders (\$2), sunglasses (\$3), cowboy hats (\$7), baseball caps (\$7), visors (\$4), and bandanas (\$4). For the first time, Michaels also offered—at \$1 each—toy plastic baseballs and footballs.

Retiring GM and producer J. Ross Felton says the budget for this year's Jamboree was "around \$850,000," of which nearly \$300,000 was spent on talent. Insurance fees, a primary concern three years ago, have leveled off, he adds, noting that liability insurance for the 1989 edition cost about \$30,000. The Jamboree paid nearly \$60,000, he notes, for insurance one year recently.

Felton says the new site, which will cost more than \$1 million by the time it opens next spring, will probably be used for bluegrass and gospel music festivals, in addition to the yearly Jamboree. "We do not intend to get into any rock shows," he explains.

Since 1968, Felton has been with Wheeling radio station WWVA, the Jamboree sponsor, where he ultimately rose to the post of vice president and general manager. He has been succeeded by Larry Anderson. Now a part of the Osborn Communications empire, Jamboree In The Hills has had five different owners since Felton helped establish it.

"I decided two or three years ago," says Felton, "that I was probably going to bow out at this time of my life. So I'm just about on schedule—and leaving without anything else in mind. Maybe in a year or so I'll strike up something." He adds that he will continue to be active in Wheeling with the Civic Center, the Travel And Tourism Bureau, and the Chamber Of Commerce.

To whip up interest in Jamboree In The Hills 1990, the organizers distributed cardboard fans to the crowd that carried the concert line-

up, a map of the new location, and an invitation to buy their tickets at a discount. The stage announcers also made frequent pitches for ticket buys.

A source at WWVA reveals that more than 5,000 advance tickets were sold during the two days. Fans were able to make their purchases in cash or with Visa, MasterCard, or American Express. Credit card charges, ticket buyers were assured, would not be processed until next May or by the individual credit card's expiration date.

The advance price for a three-day ticket for 1990 was \$60; for Saturday and Sunday only, \$50; or \$10 for Friday only, \$30 for Saturday only, and \$30 for Sunday only. A regular three-day ticket purchased at the gate next year will be \$75. A Saturday/Sunday ticket will be \$65. And daily at-the-gate tickets will be \$15 for Friday and \$45 each for Saturday or Sunday. The discount rate will hold through Aug. 15. Orders can be phoned in to 1-800-624-5456. Phone orders from outside the U.S. can be secured through 304-232-1170.

Past editions of the Jamboree have been two-day events. Next year, there will be live entertainment on Friday night and an on-site flea market all day Thursday. The Jamboree is also offering special camping packages.

Slated as main-event performers next year are Randy Travis, the Oak Ridge Boys, Ronnie Milsap, Tanya Tucker, the Desert Rose Band, Billy "Crash" Craddock, Tom T. Hall, the Forester Sisters, Patty Loveless, Shenandoah, Tammy Wynette, and Skip Ewing. The Nitty Gritty Dirt Band, Lionel Cartwright, and Suzy Bogguss will be featured on the Friday night "warmup" show.

As usual, this year's show was broadcast live over WWVA-AM. Co-sponsors were Kroger, Country Time Lemonade, Budweiser, Gulf Stream Coach, Mack Trucks, Hills Department Stores, and Wendy's.

Steed Audio again handled the concert sound.

'Countdown' Producer/Host Commands Global Audience Kingsley Wears Country Radio Crown

COUNTDOWN TO COUNTRY: Seeing Bob Kingsley as an MC for the Nitty Gritty Dirt Band's recent mega-concert in Denver emphasized his importance as a country music kingpin. Producer and host of ABC Watermark's "American Country Countdown" and various specials, Kingsley is perhaps the most influential and listened-to radio personality in country music.

The show is the most widely distributed country program. The station roster numbers some 700 domestic stations plus approximately 450 stations in the Armed Forces Radio Network, the Voice of America, and 21 foreign stations. His is a global audience, and the format is pure country. A creation of former Watermark president Tom Rounds, Casey Kasem, and Don Bustany, "American Country Countdown" began in 1973 as a sister program to "American Top 40." A

year later Kingsley was brought in as producer of the show then hosted by the quick-witted country singer-comedian Don Bowman. In 1978 Kingsley replaced Bowman as host, and the rest, as they say in Radioland, is history. ABC Watermark claims the weekly show plays on more stations than any other program in any format.

Kingsley's pleasant, upbeat delivery, the drama of a story-based countdown to No. 1, razor-sharp production, the expertise of the creative staff, the depth of the files and music and interview libraries all combine for a winning show. Poignant anecdotes and informative background nuggets make the climb to the top of the latest Billboard Hot Country Singles chart an enjoyable experience. Billboard readers have voted the show the top weekly national music program for country. Recent spinoff specials include "Alabama," a two-hour Memorial Day weekend program; "Country Music's Men of the '80s," a four-hour July 4th weekend presentation; and, slated for Aug. 16, a three-hour "Elvis Country" special.

Described by business associate Neil Haislop as "the heart and spiritual leader of all that is country at ABC Watermark," Kingsley began his broadcast career in the '60s at Keflavic, Iceland. Auditions were being held at the NATO base for an announcer's job with Armed Forces Radio Station TFK. Airman 3rd class Kingsley auditioned on a lark when one of his motor pool cohorts prodded him with, "You've got a voice that could be on the radio." He got the gig. Returning to civilian life, Kingsley station-hopped in Nevada and California, rising from the bleary obscurity of all-night DJ jobs to program manager of KLAC, the Los Angeles powerhouse

country outlet. Then 1974 became the watershed year of his career as he was chosen by Watermark to produce "American Country Countdown." Recently he added the title of producer-host of the newly created daily feature "America's Musicmakers with Bob Kingsley" to his country credits.

Watching the Kingsley climb to success is similar to listening to the countdown itself. Slowly, methodically, and surely the cream—whether it be the creative broadcast talent or the country creators he spotlights—rises to the top. Kingsley is at the summit with some mighty impressive friends. And they all deserve to stay there and take a bow.

FAIR TIMES AHEAD: Jayson Promotions of Hendersonville, Tenn., plans production of two 60-minute TV specials about the nation's biggest county fairs. Segments from the Erie County Fair in upstate New York and the Walworth County Fair in Elkhorn, Wis., will be taped in August and telecast over The Nashville Network this fall. The former fair stars such performers as Conway Twitty, Loretta Lynn, and George Jones, while the Wisconsin event features Eddie Rabbitt, Don Williams, and Highway 101. . . . Ronder/Philo artist Hugh Moffatt begins a 4-month-long tour of Europe in July with the release of his "Troubadour" album in the U.S., England, and Germany. . . . LRJ Records act Jerry Jaramillo has put finishing touches to a new bilingual album recorded in Nashville.

HOT TIMES IN CHILI TOWN: Charlie Daniels will be host and spokesman for the first annual Music City Celebrity Chili Cookoff and Music Festival Sept. 10 at Nashville's MetroCenter. The Epic Records artist will also perform with his band at the all-day event produced by, and benefiting, the Nashville chapter of NARAS. "Nashville and the entire mid-South region are about to experience a chili cookoff and music bash like they never have before," claims Daniels, who has downed his share of the hot stuff. Entertainers will serve as judges as well as contestants. . . . Ian Tyson has received a gold record for 50,000 units of his "Cowboyography" album sold in Canada. . . . Chris Cioffi, a junior at Nashville's Belmont College, has been awarded a 1989-90 William G. Hall Music Business Scholarship. The scholarship program was established in memory of Bill Hall, one of Nashville's most-missed music business characters.



by Gerry Wood

CMA Announces Nominees For Broadcaster Awards

NASHVILLE The large-market finalists for the Country Music Assn.'s 1989 broadcast personality of the year honor are: Johnny Dark, WCAO Baltimore; Joe Hoppel, WCMS Virginia Beach, Va.; Jerry King, KKYX San Antonio, Texas; W. Steven Martin, KNIX Phoenix; and Charlie Morgan, WFMS Indianapolis.

Medium-market contenders are: Keith Bilbrey, WSM Nashville; Bill Dollar, WSOC Charlotte, N.C.; Country Joe Flint, KSOP Salt Lake City; Gerry House, WSIX Nashville; and Karl Shannon, WVLK Lexington, Ky. Battling for small market honors are: Tim Closson, KHAK Cedar Rapids, Iowa; Dan-

dalion, WRKZ Hershey, Pa.; Dr. Sam Faulk, WLWI Montgomery, Ala.; Bobby Owen, KEAN Abilene, Texas; and Cousin Ray Woolfenden, WPWC Dumfries, Va.

Nominees were selected in two rounds of voting by CMA members in the radio and broadcast personality categories. Tabulation of the ballots was conducted by the accounting firm of Deloitte Haskins & Sells. An anonymous panel of judges composed of leaders from the broadcasting field will review airchecks from each finalist and select a winner in each market category. Winners will be announced on the CMA Awards show to be telecast live Oct. 9 on CBS-TV.

HOT COUNTRY SINGLES™

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'CATHY'S CLOWN', 'SHE'S GOT A SINGLE THING IN MIND', 'WHY'D YOU COME IN HERE LOOKIN' LIKE THAT'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'TURN OF THE CENTURY', 'CALIFORNIA BLUE', 'HOLE IN MY POCKET', 'SAY WHAT'S IN YOUR HEART'.

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Sweet Sixteen
The Hottest
Number
at Radio
and Retail



MCA RECORDS

MCA-6294

10
GREAT REASONS
TO LOVE
TANYA
TUCKER

1. "DADDY AND HOME" (*Climbing The Charts Now!*)
2. "STRONG ENOUGH TO BEND" (*#1 Country Single*)
3. "LOVE ME LIKE YOU USED TO" (*#1 Country Single*)
4. "JUST ANOTHER LOVE" (*#1 Country Single*)
5. "I'LL COME BACK AS ANOTHER WOMAN" (*#2 Country Single*)
6. "MY ARMS STAY OPEN ALL NIGHT" (*Brand New Song*)
7. "IF IT DON'T COME EASY" (*#1 Country Single*)
8. "I WON'T TAKE LESS THAN YOUR LOVE" (*#1 Country Single*)
9. "ONE LOVE AT A TIME" (*#1 Country Single*)
10. "IT'S ONLY OVER FOR YOU" (*#8 Country Single*)

Tanya Tucker
GREATEST HITS



Radio Countdown Show Set

NASHVILLE International Talent Services Inc. has announced plans for a syndicated radio program titled "The Back Forty." The show will be hosted by local broadcast personality C.C. McCartney.

"The Back Forty" gets its name from the music it will feature—songs from the second half of a national country chart.

According to International Talent's Bobby Reed, radio stations are currently being signed up and announcement of an air date for the show is slated for late summer.

McCartney and the show's pro-

ducer, Eric Marshall, both work for Nashville radio station WSIX, recent winner of the top-country-radio-station honor at the Academy of Country Music awards. Wayne Brayfield, of International Talent, has been named show manager and will coordinate business and advertising for the program.

The program's "countdown" format will utilize chart research prepared exclusively for the program by The Gavin Report. For additional information, contact 615-822-3596.

NEW ON THE CHARTS

Mercury Records artist Daniele Alexander nabs a slot on Billboard's Hot Country Singles



DANIELE ALEXANDER

chart with "She's There," one of nine songs the singer wrote for her debut album, "First Move."

Alexander grew up in Fort Worth, Texas, and longed to emulate her father, a professional pianist who toured for long periods of time when she was a child. Alexander says, "Whenever he flew home to see me and my brother he would fill the house with music, sitting at the piano, smoking and playing, looking like a movie star." Eventually Alexander was invited to share the stage with

her father, who played the piano while she sang.

In 1986 Alexander moved to Nashville and secured a publishing deal with Milsap/Lodge Hall for two songs she had written. Two years later, a PolyGram VP caught one of her regular performances at The Bluebird Cafe and signed her to his label.

The William Morris Talent Agency recently added Alexander to its roster of clients, and she plans to begin touring next month with her new band, Guise. **JIM RICHLIANO**

FOR WEEK ENDING JULY 29, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	10	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	2	2	22	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	3	22	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	14	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	6	5	41	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	8	8	52	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	5	6	10	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
8	9	11	6	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
9	7	7	45	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
10	11	10	11	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
11	10	9	65	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
12	13	14	58	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
13	12	13	42	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
14	14	15	7	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
15	15	12	23	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
16	16	16	10	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	18	17	14	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
18	19	20	23	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
19	17	18	19	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
20	20	21	49	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
21	21	22	114	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	25	23	10	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
23	23	19	19	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
24	28	57	3	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
25	22	24	49	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
26	26	27	21	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
27	24	25	104	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
28	29	50	3	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
29	27	26	24	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
30	31	28	19	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
31	32	36	11	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
32	33	34	6	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
33	30	29	179	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
34	34	31	6	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
35	35	30	162	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
36	37	37	125	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
37	36	33	15	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
38	45	39	39	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	51	52	4	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
40	49	60	3	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
41	41	44	5	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
42	39	42	96	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	NEW ▶		1	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
44	46	41	8	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
45	43	43	102	PATSY CLINE ● MCA 12 (8.98) (CD)	GREATEST HITS
46	40	35	20	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
47	44	40	48	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
48	42	38	26	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
49	38	32	63	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
50	54	67	3	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
51	55	63	3	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
52	47	46	52	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
53	48	47	62	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
54	58	56	246	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	53	53	116	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
56	52	48	5	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
57	56	64	20	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
58	75	62	3	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
59	50	45	77	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
60	59	51	12	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
61	61	61	59	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
62	62	—	2	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
63	57	49	7	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
64	72	72	3	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
65	66	65	5	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
66	60	66	59	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	69	74	52	KEITH WHITLEY RCA CPL-1-7043 (8.98) (CD)	L.A. TO MIAMI
68	71	71	18	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
69	74	73	13	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
70	NEW ▶		1	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
71	70	58	17	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
72	73	—	40	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
73	65	55	10	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
74	67	—	40	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
75	64	75	62	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT

Albums with the greatest sales gains this week. (CD) Compact disk available. ● 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. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BEACHES (PG-13) Bette Midler, Barbara Hershey Disney/\$89.95	8/15/89 (8/23/89)	\$53.9 (1,122)	Poster
BILL & TED'S EXCELLENT ADVENTURE (PG) George Carlin, Keanu Reeves Nelson/\$79.98	8/15/89 (8/31/89)	\$38.8 (1,314)	Stande, Poster, Cover Book
BOYFRIENDS AND GIRLFRIENDS (PG) Emmanuelle Chaulet Orion/\$79.98	8/15/89 (8/31/89)	\$0.8232 (14)	Poster
CHANCES ARE (PG) Robert Downey Jr., Cybill Shepherd, Ryan O'Neal RCA/Columbia/\$89.95	8/15/89 (9/7/89)	\$15.9 (1,190)	Poster
DEVIL IN THE FLESH (X or R) Maruschka Detmers Orion/\$79.98	8/15/89 (8/31/89)	\$0.5469 (14)	Poster
DISORGANIZED CRIME (R) Lou Diamond Phillips, Ruben Blades, Corbin Bernsen Disney/\$89.95	8/15/89 (8/23/89)	\$7.4 (1,462)	Poster
HEY BABU RIBA (R) Gala Videnovic Orion/\$79.98	8/15/89 (8/31/89)	\$0.1414 (7)	Poster
OUT OF THE DARK (R) Divine, Bud Cort RCA/Columbia/\$89.95	8/15/89 (9/7/89)	\$0.5653 (NA)	Poster
RAIN MAN (R) Dustin Hoffman, Tom Cruise MGM/UA/\$89.95	8/15/89 (8/30/89)	\$166.3 (1,590)	Banner, Poster, Standee
WINGS OF DESIRE (PG-13) Peter Falk, Bruno Ganz Orion/\$79.98	8/15/89 (8/31/89)	\$3.2 (29)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

AGATHA
Dustin Hoffman, Vanessa Redgrave
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

ALEXA ... A PROSTITUTE'S OWN STORY
Christine Moore
Academy/\$79.95
Prebook cutoff: 8/3/89; Street: 8/24/89

ALL THE PRESIDENT'S MEN
Dustin Hoffman, Robert Redford
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

BONNIE AND CLYDE
Warren Beatty, Faye Dunaway, Gene Hackman
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

DEATH OF A SALESMAN
Dustin Hoffman, John Malkovich
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

THE EMISSARY
Robert Vaughn, Ted LePlat, Terry Norton
Virgin Vision/\$79.95
Prebook cutoff: 7/25/89; Street: 8/9/89

FLESH EATING MOTHERS
Robert Lee Oliver, Donatella Hecht
Academy/\$79.95
Prebook cutoff: 7/27/89; Street: 8/17/89

JONI
Joni Eareckson Tada
IVE/\$59.95
Prebook cutoff: 8/2/89; Street: 8/24/89

NATIONAL GEOGRAPHIC: RETURN TO EVEREST
Documentary
Vestron/\$29.98
Prebook cutoff: 8/2/89; Street: 8/23/89

NATIONAL GEOGRAPHIC: STRANGE CREATURES OF THE NIGHT
Documentary
Vestron/\$29.98
Prebook cutoff: 8/2/89; Street: 8/23/89

NATIONAL GEOGRAPHIC: THE WILDS OF MADAGASCAR
Documentary
Vestron/\$29.98
Prebook cutoff: 8/2/89; Street: 8/23/89

NIGHT MOVES
Gene Hackman, Susan Clark
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

THE OUTSIDERS
C. Thomas Howell, Matt Dillon, Tom Cruise
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

POWER
Richard Gere, Julie Christie, Gene Hackman
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

PRIVATE CONVERSATIONS OF THE SET OF DEATH OF A SALESMAN
Documentary
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

RISKY BUSINESS
Tom Cruise, Rebecca DeMornay
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

SCARECROW
Gene Hackman, Al Pacino
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

STRAIGHT TIME
Dustin Hoffman, Theresa Russell
Warner/\$19.98
Prebook cutoff: 7/27/89; Street: 8/16/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Retail Veterans Fill Management Gaps Erol's Looks To Outside For Top Slots

BY BILL HOLLAND

WASHINGTON Hit by the loss of several key executives in recent months, Erol's Inc. has been forced to look outside its ranks to hire four new players for its management team.

The changes seem to indicate that the family-owned chain of nearly 200 stores has turned the corner from a successful "new" business with local-boy underpinnings to a mature organization reliant on seasoned management professionals.

Most recently, Erol's has named retail executive Carl Bellini as its new president. Bellini, a veteran of 35 years in retailing, replaces Peggy Chittal as president and chief operating officer. Following Bellini's appointment, Chittal was named vice chairman of the Erol's board.

Bellini, 55, was previously executive VP of store operations for Revco, Inc., one of the nation's largest drug store chains. Prior to his years with Revco, he was group VP of retail stores at Sherwin Williams, responsible for 1,500 paint stores and 450 Gray Drug Fair drug stores.

Video retailing pioneer Troy Cooper has also come on board as VP of operations, video club division. Cooper, 42, was previously executive VP of National Video, the nation's largest franchisee of video stores, and is a former member of the board of directors of the Video Software Dealers' Assn. He replaces the

retired Dick Kerin, who had been with Erol's since 1983.

Stuart Kallman has been hired to the new position of VP of hardware sales and services division. Kallman, 43, was formerly VP/GM of Luskin's Inc., the successful local discount consumer electronics and appliance chain that has long been the nemesis of Erol's hardware sales business in the Washington area.

And in an important, pivotal slot, Erol's has hired Robert J. Morick as senior VP of merchandising and marketing. He replaces former Erol's star Ron Castell, who left the company in February to take a major senior strategist position with the giant Blockbuster chain just two months after that company announced it was moving into the mid-Atlantic area to take on Erol's head to head.

Morick, 42, comes over from the Munford Inc. chain of 750 convenience stores, where he was executive VP. He was also senior VP of marketing at Drug Fair and Peoples drug stores.

Although none of the new hires says he is ready to talk on the record about plans for Erol's, one thing is clear—according to one insider, they all feel "quite comfortable and confident bringing to the table the discipline, structure, and experience of their vast retail backgrounds." The source adds that "some might be new to movies, but they're not new to selling."

They all have their work cut out for them. Industry watchers say that the chain, while still healthy, had perhaps rested on its laurels of relatively unchallenged success for too long. In fact, the management defections may have been a symptom of this complacency.

In addition, although no one in the organization will comment, Erol's seems to have overreached in some of its attempts at new-market growth, finding success outside its mid-Atlantic core territory tougher than expected, or plain disappointing, especially in Chicago and Indianapolis.

Back at home base, the chain faces its first real major challenge from Blockbuster Video. The giant Fort Lauderdale, Fla.-based chain now has five stores in the greater Washington metro area, and five more in the nearby Baltimore area, only 30 miles to the north. The chain opens stores across the country at the rate of about one a day, and has said it plans to build about 40 stores in Erol's backyard.

Erol's has already reacted to the challenge, recently dropping its membership fee and reportedly hiring a new advertising firm.

"Erol's is still king of the hill around here," says another source close to the company. "You can be sure with this new team there is going to be a lot of brainpower and energy spent on keeping it that way."

West Coast Takes A Shine To Big Apple

BY CARYN BRUCE

NEW YORK After a long, market-leading run in Philadelphia and entries into other markets, West Coast Video says its first taste of the Big Apple only whet its appetite.

The chain—which, including the National Video division, has 706 stores—entered the Manhattan, N.Y., area in April and is set to open additional stores in the metro area in the fall.

West Coast, one of the video industry's two largest chains, will compete in the New York market with "winning promotions and the red-carpet treatment," says Harry Kalish, VP of advertising.

"In New York, people's standards are very tough and we feel we're prepared to meet them," says Kalish.

The company's New York infiltration began about two years ago in Long Island, with company stores in such towns as Centerreach, Carle Place, Hicksville, Baldwin, New Hyde Park, and North Amityville; and franchise stores in Patchogue, Plainview, Massapequa, and Port Jefferson Station. Currently, among the 40 stores in the New York metro area—including ones in Manhattan and Queens, N.Y., and Northern New Jersey—12 are company-owned and 28 are franchises.

The company has geared its promotions to the interests of the

New York customers. In a joint contest with the N.Y. Mets, West Coast is giving away a grand prize of \$500 worth of tickets to all N.Y. teams' events. As a second prize, all New York metro stores will give away tickets to the Aug. 19

Mets/Dodgers game in a designated West Coast section with an open buffet before, during, and after the game.

In the fall, West Coast will introduce its Feel Like A Star sweep-
(Continued on next page)

Blockbuster Gets 'Up' Start With 1st-Quarter Profit Rise

NEW YORK Blockbuster Entertainment Corp., quiet since the controversy over its accounting practices died down, has reported sharp gains in revenue and profits, while watching its stock price climb to previous highs.

For the first quarter, which ended March 31, net profit and revenue both rose about 200%, to \$6.5 million and \$64.5 million, respectively.

The company attributes the increases to the addition of new stores and higher revenue from existing units.

As of July 7, there were 761 franchised and company-operated stores, including 166 Major Video outlets. Blockbuster acquired Major Video earlier this year.

To fuel further possible acquisitions, Blockbuster last month secured a five-year, \$125 million line of credit from Security Pacific Mer-

chant Bank.

In May, Blockbuster was at the center of a storm on Wall Street after analysts for Bear, Stearns & Co. issued a report charging that the company's accounting practices were "dubious" and that they inflated earnings (Billboard, May 20, 27). Blockbuster executives went on the defensive after the stock took a dive.

Commenting recently on the Bear, Stearns report, Blockbuster spokesman Vans Stevenson said, "We still maintain that it was grossly misleading and inaccurate."

Shares, meanwhile, have moved back up to about \$17 each in trading on the New York Stock Exchange, close to the 52-week high of \$18.25. The yearly low has been \$7.75. These prices reflect a recent 2-for-1 stock split.

DON JEFFREY

Daugherty Tackles Many Roles Retailer's Industry Profile High

BY EARL PAIGE

HAYDEN LAKE, Idaho Blockbuster Entertainment, West Coast Video/National Video, Palmer Video, and the large combo chains haven't moved into this remote section of the Pacific Northwest, but Tom Daugherty almost senses their encroaching presence—largely because he is constantly in touch with counterparts embattled by superstore competition all over the U.S.

While it might at first seem odd that a video store operator so removed geographically from the nation's urban centers would be up on the overall industry scene, in Daugherty's case it is quite natural. From a point of regional involvement five years ago, when his store, North Of Hollywood, became involved with the buying group American Video Assn., Daugherty has recently been catapulted into the top job as chairman.

Additionally, Daugherty is president of the Spokane (Wash.) Area Chapter of the Video Software Dealers Assn.—a role that found him working longer hours than ever recently, as the trade group put together its first exhibit show.

If all this weren't enough, North Of Hollywood has diversified into racking small grocery and convenience stores in this long, narrow stretch of northern Idaho dividing Montana and Washington. Offering stores 30% of gross, Daugherty says, "It's like my inventory is out there making money for me." Racking grocery and convenience stores also staves off competition from this retail segment, one of the most potent on the horizon, Daugherty believes.

Daugherty's brother, Randy, operates a second, smaller store more than an hour's drive away in Kamiah. There is a silent partner, too: pro athlete Ken Hobart.

If there is a credo more important than any other to Daugherty, it is the importance of personable service. It is almost a cliché to emphasize service, but, he says, that is about the only thing that differentiates one video specialty store from another these days.

In making personal calls on other stores to drum up interest in the Spokane Area exhibit event, he says he was shocked by the indifference with which he was greeted. "In many cases, they didn't know me

from another customer. I was just someone in there delivering a flier. There was a lack of that 'warm and fuzzy' that we stress so much—it was more like prickly and cold."

In many respects, Daugherty's sense of catering to customers in a friendly and caring way comes from the very design of the store here. From his desk, increasingly overwhelmed with AVA memos and bulletins, he looks directly out onto the sales floor from behind the main computer terminal. He is only 10 feet away from where much of the interaction occurs between the four employees and the customers. He can, and does, intervene when necessary, and regularly pulls counter shifts himself.

Like so many video stores everywhere, North Of Hollywood is in a small strip center with no more room for expansion. Daugherty draws an imaginary line of the old boundary, showing that once the store was half of its present 1,800 square feet. Daugherty's office space shrinks steadily. "We used to have a lot of hardware," he says, pointing to what is today a small display of no more than four or five VCRs.

North Of Hollywood could achieve more floor space if it went to open display, Daugherty agrees. In all his travels and even in visits in Hayden Lake, he can see the obvious advantages. Check It Out, one of a number of local stores now emphasizing the superstore look, features the actual videocassette on open display.

However, the investment in changing to the open display has to be measured against the growing sell-through business, to say nothing of depth-of-copy required for rental. Already, North Of Hollywood's floor racks are bulging with sell-through. Much comes from the Pittsburgh racker Video Channels; other merchandise includes items Daugherty has discovered.

One item Daugherty insists on showing on a large video monitor plays constantly: It is a video on "hogging," a sport practiced in Illinois where fishermen plunge into a river and grapple with huge catfish they discover in the murky, spring-swollen waters, employing nothing but their bare hands.

"I can't believe how all this wild-

(Continued on next page)

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WEST COAST VIDEO

(Continued from preceding page)

stakes, with a Beverly Hills fantasy getaway as the grand prize.

Kalish says the strain of high New York ad rates has directed the company to focus on print advertising in such publications as the Mets' program, Newsday, and The Village Voice, plus some direct-mail pieces, he says.

West Coast's invasion of New York marks a huge success for the company, says Kalish. "I think that when you start expanding into the largest market in the country, if not the world, it speaks for itself."

FOR WEEK ENDING JULY 29, 1989

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
2	2	4	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
3	5	3	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
4	3	10	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
5	4	5	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
6	10	2	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
7	7	4	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
8	6	13	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
9	8	16	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
10	9	5	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
11	34	2	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
12	12	5	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
13	NEW ▶		COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
14	11	7	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
15	13	13	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
16	16	20	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
17	17	7	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
18	14	12	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
19	18	17	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
20	15	13	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
21	19	4	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
22	33	2	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
23	26	2	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
24	NEW ▶		TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
25	27	3	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
26	20	14	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
27	24	3	BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
28	28	7	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
29	21	4	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
30	22	16	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
31	25	20	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
32	23	7	WITHOUT A CLUE	Orion Pictures Orion Home Video 8733	Michael Caine Ben Kingsley	1988	PG
33	29	24	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
34	31	13	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
35	35	6	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
36	30	11	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
37	37	8	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Elie Cornell	1988	R
38	36	20	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
39	38	14	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
40	32	24	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R

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TOM DAUGHERTY TACKLES MANY VIDEO INDUSTRY ROLES

(Continued from preceding page)

life and outdoor adventure sells and rents. Years ago, I had the idea to produce a video on field-dressing an elk. Now there must be a dozen on that alone," says Daugherty, admitting he may someday want to become more than a video store operator and actually produce videos.

Right now, Daugherty believes he has his hands full. AVA is changing. After years under the leadership of its founder, John Power, the buying group was transformed in early 1988 to a

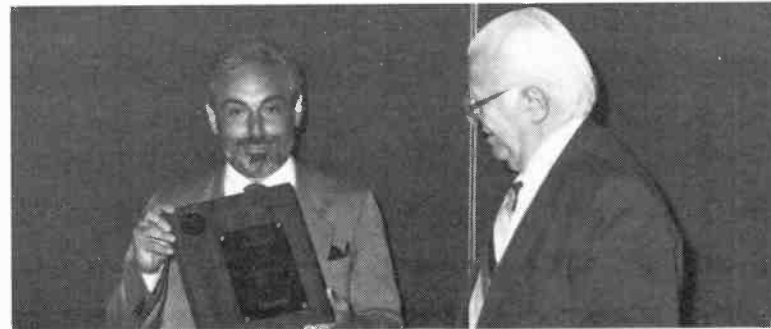
member-owned organization. The organization is headquartered in the Chandler suburb of Phoenix with a staff of 31, linked by a tele-marketing computer system to 2,500 members around the U.S. operating an average of 2.2 stores each.

Daugherty, interim chairman until AVA's convention this past April 13-16 in New Orleans (Billboard, April 29), says he is still awed by how large AVA is—and by his own responsibilities to that association. "Just to look at our

UPS bill each month staggers me," he says.

For the present, Daugherty is busily delegating responsibility to AVA's directors, several of them newly elected.

He acknowledges that being the head of a VSDA chapter gives him a unique view of both organizations and insists there is no fundamental conflict. "There may have been in the past, but right now we see both groups working in alliance."



Winner's Circle. Flushing, N.Y.-based Jan Glanzman, left, receives Pfanstiehl's C.A. Clinton Achievement Award for winning a competition that included such criteria as opening new accounts and volume increases. He receives the trophy from Southeast sales manager Carroll McMullin, who for the ninth year in a row received the company's 9-year-old President's Award. McMullin was also named salesman-of-the-decade. In addition to phonograph needles, Pfanstiehl also manufactures video- and music-related accessories.



by Earl Paige

DISTRIBUTOR SHOWS: With all the home video distribution consolidation settling down, look for more dealer events—and for many of them to be increasingly elaborate. Some firms are just in their first rounds of these, and others have gained experience, as has Video Trend.

According to **Claudia Ping**, special events coordinator at Video Trend's Seattle plant, the four Western branches coordinate so that there is "something happening every month." Video Trend initiated a new event in June—a cruise on the Princess Marguerite to Victoria, B.C. Another big event that was expanded the second year, the Coeur d'Alene, Idaho, dealer show, also involves a cruise. Just coordinating with the studios to arrange for guest stars is a project itself, says Ping. Expected for the Idaho show was **Leslie Easterbrook**, star of the "Police Academy" film series. Also set: a talk by **Andy Laskey**, the 1989 convention chairman for trade group **Video Software Dealers Assn.** and head of one-store **Laskey's Video Library**, Portland, Ore.

Commtron Corp. is also stepping up its special events, the latest a show and dinner cruise July 14 in Fort Lauderdale, Fla., with 700 expected for the cruise.

Juggling the various distributor events and those sponsored by the numerous VSDA chapters presents coordinators with other logistical dilemmas, a number of sources agree. **Tom Daugherty**, president of the **Spokane (Wash.) Chapter** and of two-store **North Of Hollywood**, Hayden Lake, Idaho, says working out ticklish vendor commitments can get tricky.

The Spokane group held its first exhibit event a month prior to the Video Trend show in the same resort, Coeur d'Alene Resort On The Lake. Also carefully avoiding possible conflict was **Rick Veingrad**, head of the **South Florida Chapter** and of **Video Connection**. The South Florida group scheduled a breakfast regional meeting in conjunction with the Commtron event.

One of the newest players in the distributor-dealer road-show rounds is **Baker & Taylor Video**, which also chose a unique site for its initial rollout July 12-13—the Embassy Suites Hotel and Mandalay Beach Resort in Oxnard, 75 miles northwest of L.A. Key executives such as **Frank Wolbert**, VP sales, **Bear Racoff**, Western regional sales director, and **Pam Kelly**, director of advertising and promotion out of the Chicago headquarters, were ecstatic. No one could be induced to announce that all 12 of the giant wholesaler's branches will hold events, but Baker & Taylor is clearly going to be heard from, they hinted. As evidence, a second event was announced in Oxnard for July 23 at Fountain Suites Hotel, Phoenix.

Among Baker & Taylor executives with key roles were **Mary Flynn**, sales manager of the Sun Valley, Calif., branch, and assistant sales manager **Don Farr**. A key element mentioned by Flynn was how difficult it can be to generate enthusiasm from Los Angeles dealers. "That's how we came up with a beach theme, 'Under The Boardwalk,' and booked an exclusive resort." Sever-

al attendees at the Baker & Taylor show said a March 14 Commtron event aboard the Queen Mary proved that retailers in the market will respond if the show has an interesting site and the promise of supplier participation.

Flynn and others said any doubts were quickly alleviated by response to an opening-night reception and **HBO Home Video** presentation. Among those raving about the plush Embassy, with its \$200 rates, was **Mitch Perliss**, director of purchasing at **Music Plus**, who drove up for the evening activities even though he was due back in L.A. before the exhibits opened the next day at 11 a.m. Baker & Taylor closed off the exhibits at 5 p.m. and finished the evening with a cocktail reception and a **Disney Home Video** presentation.

Universally, retailers at the Baker & Taylor event cited the discount savings at the various distributor days. Veteran retailer **Harrell Patisaul**, now opening the first of four **Plaza Video** superstores in Fresno, Calif., said it is often possible to see manufacturer representatives "you might never run across except at a national show. The deals make it worthwhile, in terms of how many of a title we have to bring in and how difficult this decision can be."

Another dealer enthusiastic about the average 10% discount, only available at the show, is **Richard Sohn**, owner of two video stores, **Eaglerock Videofox** and **Arleta Videofox**.

VIDEO CHANNELS EXPANSION: It was not confirmed, but one source close to **Video Channels** says there is talk of adding **Nintendo** and blank tape.

DO YOUR OWN PPV: This is the idea behind an effort by **Jim and Nancy Salzer**, who operate twin stores **Salzer's Video** and **Salzer's Merchantile** in Ventura, Calif. They supply a hotel that has 800 rooms wired with VCRs. "It allows us to buy an extra 10-15 copies on premium titles and circulate them through the hotel," says Jim Salzer. The split of the \$4 rental is 50%.

GOING THROUGH THE WALL: Salzer's Video is experimenting with the **Through The Wall** 24-hour-a-day service. A vending unit secured adjacent to the entrance is equipped with 100 titles. Club members can also get reserved movies no matter the hour.

STARTING ALL OVER: How long a video store has been open is often a minor measure of its success. **Judy and Dave Nay** have been in business in Camarillo, Calif., northwest of L.A., four years, but essentially their **Carmen Video** store was turned upside down six months ago. Not only did the Nays expand 100%, but they initiated open display as well. The Nays' system is similar to **Blockbuster Video** and others, using the empty box directly in front of generic cases holding the actual movie. Of a more simplified system, using the actual box and movie together, Nancy says, "We've toyed with the idea of cutting the boxes, but it's a change we don't want to make. We're making enough changes as it is."

Another retailer starting all over, essentially, is **Patisaul**, who chronicles a 10-year career of building 13 **Plaza Video** stores and selling them off, sometimes three at a time. Still to go with any open display, Patisaul says he hopes to fold the boxes and tuck them under the plastic outer liner of the generic case. "When you cut the box, it destroys its value on the used market." Patisaul's next move, opening superstores in Fresno, will even involve a name change to **Premier Video**.

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	41	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	9	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
3	5	9	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
4	3	24	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
5	6	93	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
6	4	9	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
7	11	9	BONGO Walt Disney Home Video 546	1989	14.95
8	12	9	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
9	14	9	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
10	7	9	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
11	8	200	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
12	15	8	BEN AND ME Walt Disney Home Video 460	1989	14.95
13	9	39	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
14	10	163	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
15	13	144	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
16	16	163	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
17	24	159	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
18	21	45	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
19	20	97	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
20	17	58	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
21	18	38	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
22	23	27	RAFFI-A YOUNG CHILDREN'S CONCERT ▲ A&M Video 6-21707	1986	19.98
23	19	149	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
24	25	31	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
25	22	112	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Restorations Judged An (Un)Cut Above Original-Form Classics Gain Following

BY JIM BESSMAN

NEW YORK The video industry and its home consumer audience has matured to the point where classic films are being demanded and, when possible, supplied in their original forms.

And while restoration of such product—via remastering from pristine prints at original film lengths—can be a painstaking and pricey proposition, it is proving a worthwhile one for an increasing segment of buyers and renters.

"It gives film lovers, historians, and students the opportunity to see a classic film in its uncut, original form," says Bahman Maghsoudlou, a film scholar and owner of two International Film & Video Center video stores in New York.

Laser 'Lawrence' Offers Viewers Something Extra

NEW YORK RCA/Columbia Pictures Home Video's fall video release of "Lawrence Of Arabia" will offer the same fully restored version recently released theatrically, while Criterion's laserdisk version will offer even more material.

Interestingly, the restored theatrical version has netted more than \$6 million at the box office during the past six months on a limited number of screens around the country, according to Billboard sister publication The Hollywood Reporter.

"There's different audiences for tapes and disks," notes Robert A. Harris, who reconstructed the four-hour blockbuster movie in conjunction with director David Lean. "The tape will be for those who just want to see the film, while the disk will be for those who want to study it."

Specifically, the last side of the three-disk version will offer additional "information," including stills, (Continued on next page)

"Such a version may not have been available for a long time, even in a cinema house. Whatever [studios] have to spend to put it out, they can get their money back, because there's a growing awareness in the marketplace—through film and video magazines and critics—that this product is now available."

Such restored videocassette films as "The Wild Bunch," "The Man Who Fell To Earth," "Napoleon," "Lost Horizon," and "A Star Is Born" are singled out by Maghsoudlou as titles that are especially appreciated by his discerning clientele. For their part, suppliers also recognize the merit in restoring a beloved classic, even if only for a knowing few.

"A lot of times, the general public doesn't know the difference between an uncut original and what they usually get on video," says George Feltenstein, director of programming for MGM/UA Home Video.

"A perfect example is 'Mr. Skeffington,' a 1944 film starring Bette Davis. It was originally 147 minutes long, then Jack Warner cut 20 minutes after the first week of release and they were never seen again. Nobody would even know about it unless you were a diehard film buff or a Bette Davis fan. In fact, when we scheduled the video for release, 90 people came back saying [the missing footage] didn't exist. But we finally found a virgin master nitrate, and home video became the first place where you could see the whole version."

While the above is an admittedly obscure example, when MGM/UA re-released remastered James Bond titles (including original trailers and Pink Panther cartoons), letters came in thanking the company for the quality upgrades and new material. "The general public knows differences better than we give them credit for," says Feltenstein.

As Feltenstein notes, film restoration for home video involves both reconstructing an edited film to its original running time and finding the optimal source material. This includes the audio track, as well as the best original film negative.

For instance, for MGM/UA's just-restored video version of "I Could Go On Singing," Judy Garland's last film role (1966-British), the original magnetic audio track couldn't be found.

"We had a beautiful negative and couldn't release it with just the optical [sound] track, because there was a lot of singing and it wasn't the best," says Feltenstein. "But at least we found the original [magnetic] music tracks in Italy, so we combined them with a digital mix of the optical track of the dialog. Now the songs sound 10 times better, with no significant aural loss when switching to dialog."

MCA Home Video's just-issued "Coconuts" (1929), starring the Marx Brothers, also needed heavy sound restoration. According to the label's VP of technical operations, Michael Fitzgerald, the early talkie's avail- (Continued on next page)



Putting Our Best Footage Forward. MGM/UA Home Video's "The Wizard Of Oz" is one current example of studios going to great measures to restore the visual and audio quality of their film libraries. In addition, the special 50th anniversary edition of the 1939 classic, available for a limited time only, will have 17 extra minutes of never-before-seen footage.

FOR WEEK ENDING JULY 29, 1989

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
2	2	5	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	39.95
3	NEW ▶		BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98
4	6	17	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
5	NEW ▶		THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
6	4	5	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R	39.98
7	9	5	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13	29.98
8	7	9	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
9	3	9	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
10	11	3	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
11	10	13	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
12	NEW ▶		KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R	24.98
13	5	7	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG	39.98
14	8	7	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG	34.95
15	12	15	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
16	14	7	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R	34.95
17	19	3	DEAD RINGERS	Media Home Entertainment Image Entertainment 6387	Jeremy Irons Genevieve Bujold	1988	R	39.95
18	NEW ▶		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
19	17	19	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98
20	16	17	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95

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Anniversary 'GWTW' Tape Features Rebate Coupon

LOS ANGELES MGM/UA Home Video will offer consumers a \$5.56 rebate coupon when it releases a 50th anniversary edition of "Gone With The Wind" Sept. 30.

The coupon will be applicable toward the purchase of other 1939 MGM/UA classics listing at \$24.95, effectively making those titles \$19.39.

Among the 1939 titles MGM/UA will make available in September are "The Adventures Of Huckleberry Finn," "Babes In Arms," "Dark Victory," "Goodbye Mr. Chips," "Ninotchka," and "The Women."

Listing at \$89.95, the 10-Oscar-winner "Gone With The Wind" will

have improved audio/video elements.

According to the studio, the cassette will contain a full Technicolor restoration from the original negative, which will provide truer contrasts, flesh tones, and more brilliant colors—as well as a sharper video image provided by the digital video transferring.

A recently discovered original 1939 audiotrack also has been "electronically cleaned" for better sound.

Consumers also will receive a special "certificate of ownership" and a 50th anniversary commemorative program.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Golf Shots VideoZine," Golf Shots Inc., 90 minutes, four issues for \$99.99.

Arguably America's greatest golf course—and indisputably one of the most picturesque—Pebble Beach provides the setting for the latest issue of "Golf Shots." PGA player Amy Alcott and sportscaster Jim Nance play the course hole by hole, and after each Alcott of-

fers advice on how best to attack and score on that hole. Given the fact that Pebble Beach is open to the public, those tips may someday prove invaluable to those ardent golfers whose dream is to tee up where Nicklaus once stood.

However, there is a great deal more. Bob Hope discusses his lifetime love affair with the game, and "Golf Shots" editor Dan Diamond takes viewers on a tour of the USGA golf-ball testing facility. Add tips, a special segment for youngsters, a rules clinic, and a host of other features, and it's easy to see that the videozine format is a natural for golf.

High production values and an attractive assortment of features with broad appeal make this a must for those who take the game seriously.

RICHARD T. RYAN

"Kingdom Chums: The Original

Top 10," ABC Programming, 45 minutes, \$19.99.

Tony Orlando, Frankie Valli, Billy Preston, Marilyn McCoo, and Debby Boone pool their talents and provide the voices for the animated Kingdom Chums. Together, the Chums, who are adorable animals representing virtues, show a trio of youngsters the true mean-

ing of the 10 Commandments. Although that may sound preachy and didactic, this program is anything but. The upbeat score and catchy tunes set against an Oz-like backdrop should give children some insight into the basic moral values that guide most humans.

In an unusual move, ABC is releasing the tape in the fall and

planning to air it sometime around next Easter as a prime-time special. (See story, this page.) There is also the possibility that the Kingdom Chums could become a weekly series in the fall of 1990.

Given the talent involved and the possibility of future hype as well as cross-promotions and li-

(Continued on page 57)

CLASSIC RESTORATIONS JUDGED AN (UN)CUT ABOVE

(Continued from preceding page)

able soundtrack was in "awful shape," having been duped from various sources as its original nitrate print deteriorated.

"We polled film archives around the world to find new soundtrack material," says Fitzgerald. "Using the 'no-noise' digital system, we created a computerized digital soundtrack reducing considerably the clicks, pops, and background surface noises."

New technology was also used to restore the color scenes to Howard Hughes' 1930 film "Hell's Angels," starring Jean Harlow. Fitzgerald says that digital paintbox effects were needed in addition to restoring two original technicolor sequences and hand-tinted dogfight scenes. While all this was done for pay cable exhibition, he says the final product may come out on cassette, following previous MCA Home Video restorations like "Frankenstein" and "Dracula."

Several studios show major restoration projects on their upcoming release schedules. MGM/UA's "The Wizard Of Oz" and "Gone With The Wind," due in August and September, respectively, are, not surprisingly, the label's most important restorations ever. According to Feltenstein, "Oz" was transferred directly from a "mint original" technicolor archival show print, with "cleaned-up" sound in its original mono form instead of "phony stereo." Outtakes and supplemental material will be included at the end of the tape.

"Gone With The Wind" will be a transfer from a restored negative of the original camera element "colored exactly as it was in 1939." The mono soundtrack is from the original nitrate.

On a similarly grand note, RCA/Columbia is readying the restored movie version of "Lawrence Of Arabia" for fall release (see story, page 54). VP of programming Larry Estes says that the company is also "kicking around" the idea of restoring

'LAWRENCE' RELEASE SET

(Continued from preceding page)

posters, a "seduction scene" between Lawrence (Peter O'Toole) and Allenby (Jack Hawkins), which was not in the film, and a scene with Edmund O'Brien as newspaper reporter Lowell Thomas—a role that eventually went to Arthur Kennedy when O'Brien took ill.

Sound will be Dolby-encoded with full surround channels, according to Harris, who previously restored "Napoleon" and is currently working on "Bridge Over The River Kwai." Both tape and disk versions will be in the letter-box format with the 2.2-to-1 theatrical-aspect ratio.

JIM BESSMAN

scenes to "The Last Picture Show" to match the 16mm prints he screened in college.

Eric Doctorow, senior VP/GM of Paramount Home Video, reports a new digital remastering of "The Ten Commandments" from a "pristine master" that will supplant previous versions in the marketplace. Meanwhile, an ongoing release program of unreleased classic films from the catalog—"in the best form we can"—is currently being formulated.

It should be noted that videodisk versions of videocassette releases often involve both additional material and even higher quality.

"Remastering for laserdisk is a whole other thing," says Feltenstein. "We're now doing digital video [mastering] because when you go on disk it has to be the best it can be."

At MCA Home Video, adds Fitzgerald, videodisks, because of their random access capability, allow inclusion of the alternate endings sometimes filmed for Hitchcock titles and

other films.

Significantly, film restorations for home video are promoted as such on packaging and in advertising, though Doctorow notes that at Paramount such promotion is generally via trade announcements, so as not to give consumers of previous versions a bad impression of the earlier product. For a retailer like Maghsoudlou, who feels that restored titles now make up as much as 5% of his business, in-store promotion is a responsibility.

"Classic films that come out in video in a short form aren't valid as art," says Maghsoudlou. "We always make sure that when people buy or rent classics, they know when an original version is available. And we encourage them to get the complete version."

Maghsoudlou adds that video suppliers help themselves by restoring classics, which offer greater collectibility appeal than older versions and also add to a label's stature in the marketplace.

'Chums' Comes To Video First Tape Version Precedes TV Airing

LOS ANGELES Here's a twist—a home video being made available a significant time ahead of a one-hour network special in order to hype the TV viewing audience.

That's the game plan, says Squire Rushnell, VP for late-night and children's television, ABC Entertainment, for the upcoming "The Kingdom Chums Original Top Ten."

The show is an animated musical video designed to teach kids the meaning behind the Ten Commandments. Featured are songs sung by such recognizable artists as Debby Boone, Marilyn McCoo, Tony Orlando, Billy Preston, and Frankie Valli.

"The Kingdom Chums" characters first appeared on a prime-time ABC special in Nov. 1986, winning, claims ABC, the week among children ages 2-11 with a 21.6 rating.

Word has acquired video distribution into the religious market of the new production, says Rushnell, while "we have not finalized our secular market deals yet. It will go in stages between now and the fourth quarter." A deal and home video release, however, are imminent.

Pricing on the video will be \$19.95. The TV special is targeted for Easter 1990.

"You can't ignore growing medium influences upon your own medium. Home video is a significant player in the media environment," says Rushnell.

"There has been a good deal of caution on the part of networks about creating a home video window

before a network telecast, but quite frankly I can't think of many instances where it would be desirable," he adds, as most shows arrive in final form shortly before air dates.

"We did have a precedent last year when we created a pay cable window for Disney with the 'Winnie The Pooh' series. That was an animated series which we ordered a long time in advance and it was economically advantageous to make that deal.

"I don't think there has been a situation, however, where a program has been marketed in home video before its TV broadcast.

"We'll have the opportunity for an entire year to promote. Sometimes we as networks get a little frightened of the little guy with the little pond but we forget how large our ocean is. Why be threatened by the possible pre-exposure to half a million or so homes? That means you've sold 500,000 cassettes, which is one heck of a good business."

Part of the strategy, too, he says, "is that children's television specials are very difficult to find a berth for. They're tough to promote. Unless it's a presold property, it's very difficult to create an awareness. Even though we have done one prime-time TV special with 'Kingdom Chums,' it's not a household term."

Rushnell says ABC also wants to release audio product, such as a soundtrack, license and merchandise characters, and issue a series of children's books—all concurrent with the video release.

FOR WEEK ENDING JULY 29, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
HEALTH AND FITNESS™					
1	2	25	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
2	1	133	CALLANETICS ♦	MCA Home Video 80429	24.95
3	3	133	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
4	4	39	SUPER CALLANETICS	MCA Home Video 80809	24.95
5	11	15	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
6	9	37	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
7	5	21	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
8	8	27	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
9	6	133	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
10	7	133	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
11	10	133	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
12	12	71	START UP WITH JANE FONDA	Warner Home Video 077	19.95
13	13	119	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
14	16	133	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
15	14	75	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
16	15	115	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
17	17	5	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
18	RE-ENTRY		20 MINUTE WORKOUT	Vestron Video 1033	29.95
19	RE-ENTRY		DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
20	20	119	A WEEK WITH RAQUEL	HBO Video 9965	19.99

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	2	4	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
2	1	10	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
3	3	26	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	6	41	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
5	4	27	MOONWALKER ▲^B	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
6	5	132	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	20	3	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
8	7	9	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
9	11	53	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
10	8	21	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
11	18	69	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
12	12	148	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
13	9	38	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
14	15	7	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
15	26	37	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
16	21	7	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
17	10	18	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
18	13	16	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
19	14	79	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
20	40	3	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
21	38	33	PLAYMATE VIDED CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
22	24	8	PLAYMATE OF THE YEAR VIDED CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
23	16	22	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
24	NEW ▶		I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
25	17	7	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
26	19	12	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
27	25	11	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
28	34	71	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	19.95
29	23	20	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
30	31	6	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
31	28	39	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
32	27	5	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
33	29	19	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
34	39	26	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
35	36	14	ANTHRAX: ODIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
36	33	2	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
37	37	24	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲³	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
38	22	22	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
39	32	4	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
40	35	145	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Pressing Industry Issues Still Await Resolution

WHERE HAVE ALL THE issues gone? With the Video Software Dealers Assn. convention right around the corner, Aug. 6-9, and everyone seeming to be in an upbeat, fourth-quarter mood, one has to wonder about the status of certain issues—pay-per-view, pay-per-transaction, depth-of-copy, radical shifts in distribution, and others—all of which appeared to be paralyzing the industry in the not-too-distant past. Has the industry gotten past them?

"Yes and no. Those are questions that are still shaping the industry right now," says New York-based industry analyst Bob Alexander, of Alexander & Associates.

"No, we haven't gotten past them. Yes, they've been submerged. In fact, they will come back again. I don't think the depth-of-copy problem in grade A megahits has been solved, and I know it hasn't been solved in B or support titles. It's not a title quality issue but the issue of the 'smaller



by Jim McCullaugh

over. There still will be lots of talk in the wings at VSDA about that. A newer issue that's recently come up is defectives, and that's a lot more complicated than people think. It's becoming a major concern within the VSDA leadership."

As for some recent "huffing and puffing" about the \$14.95 price point for catalog product, Bleimeister says, "Most of the moaning that you hear is coming from the manufacturer side. Every time someone goes out at a lower price on feature films, everyone else's library is devalued. Essentially, there are only about 12-15 customers that dominate the sell-through business in this country. It's the influence that those top three to five customers have that is driving prices down. It re-

mains to be seen if you can get incremental sales on every single title that you drop down to \$14.98. And if you go out at normal speed playback, it's

hard to make a buck. You don't have the margins to be real creative in terms of advertising or in-store material, either."

NEW MEDIA HOME Entertainment president Glen Greene, former senior VP of wholesaler Video Trend, says the company's strategy in the coming months will be to aggressively acquire "quality motion pictures," quality B product and camp features in the Troma ["Surf Nazis Must Die"] vein. In addition, the company will place greater emphasis on its children's product and such nontheatrical fare as the Kathy Smith fitness series, sports, and newer special-interest categories like "video biographies," as exemplified by its recent "Mickey Mantle: The American Dream Comes To Life" title. Greene says to look for similar tapes on politicians, entrepreneurs, and entertainers.

"Now it's a question of focus and leadership," he says. "When Media solicits, the trade can expect a certain level of programming. We have a mandate from our owners [Heron] to be in this business. We're in a solid financial position and we're committed."

No major changes are on the horizon, either. "We're not going to make any changes in distribution. We've got 19 wholesalers that we value, as well as direct accounts we value."

What's the biggest difference switching from the distributor side to software supplier? "The degree of focus," he says. "We may have 10-12 titles coming out per month. The distributor gets 400 and it's difficult to focus on any one thing."

movie.' The video specialty shop has got to offer the consumer selection. If the video rental shop ends up being a hits-only store, it's going to be easier to get those hits through one of 15 different technology advances. What the store has to offer is breadth-of-selection and depth-of-copy with respect to that selection. That issue has not gone away. In fact, for secondary titles, that problem has possibly been aggravated."

Los Angeles industry analyst Tim Baskerville agrees. "Generally, people are making money and they're not afraid of competing media as they once were," he says. "You can only talk about the threat of PPV for so many years and then people start to fall asleep. This seems to be the quietest and most prosperous time ever in the business and I've been watching it for 10 years. When people are making money, they don't see much on the near horizon to worry about."

"But I'm still concerned about those issues four to five years out," he continues. "Competing forms of electronic media delivery are a threat. And, long-range, the PPV threat is as serious as many feared. But it's not around the corner. If you went to VSDA three or four years ago, dealers talked about PPV as if they were going to have to close their stores in six months, which was ridiculous. However, the long-range threat is just as serious. I still think videocassettes are not the best way to deliver some kinds of entertainment once the alternatives are in place."

On the vendor side, Rand Bleimeister, executive VP of Nelson Entertainment, says, "PPV is not

Bloodless 'R' Cover Is MPAA-Approved, Unrated One Isn't Magnum's 'Zombies' Gets Dual-Box Release

LOS ANGELES Magnum Entertainment says it plans to market both an R-rated and an unrated version of its upcoming "Revenge Of The Living Zombies," but with an added twist—two different packages, one approved by the Motion Picture Assn. Of America and the other non-MPAA approved.

While other companies have issued rated and unrated versions of the same movie, Danny Kopels, Magnum executive VP, says he believes no one has created "two separate box designs before."

The MPAA version, he says, features a "bloodless zombie" on the box art with no violence, while the other box art depicts the same zombie covered with blood.

"I can't say it's a response to the MPAA," says Kopels, referring to that organization's policy of wanting to approve home video box art and trailers if the title's rating is to be preserved. The MPAA's position has irritated many independent home video companies.

"I can't say it's costing us more money, either," says Kopels. "I need two different boxes anyway for a nonrated and a rated version for catalog-number purposes."

"I'm not really at issue with the MPAA the way some other companies are. It's no different to what they do theatrically. The MPAA approves theatrical artwork and the artwork has to be for all audiences," he says.

"The only place where I see them discriminating is with trailers. If I walk into a theater that is playing an R-rated film, not only can I see a trailer for an R-rated movie but the trailer itself can be rated R, whereas on home video, even on an R-rated film I can go ahead and show a trailer for an R-rated film but that trailer has to be approved. I take issue with that. Their position is that they can control who goes into a movie house but they can't control who is watching a tape. If the tape

is already rated R, why can't the trailer be rated R? I don't see them relenting on the artwork issue but they may shift their policy on trailers.

"I've never had a distributor refuse to carry a film because of the film. It's always been because of the package. You can argue the First Amendment since video is watched in the privacy of the home. But the video box is viewed in a public or semipublic place, the video store. That's the MPAA's reasoning."

Kopels says he is also going to offer "Revenge," which has an Aug. 17 street date, as a "twin pak" coupled with another horror cult classic, "Zombie."

Magnum is also prepping the release of "Witchtrap," the sequel to the highly popular "Witchboard," originally released by Cinema Group, but to which Magnum has acquired rerelease rights.

"We think this will be our biggest title to date," he says. "Witchtrap" will have a suggested list of \$89.98, while "Witchboard" lists for \$79.98. Both titles' prebook dates are Aug. 24 for a Sept. 7 street date.

"Witchboard" has not been available for two years but is believed to have originally sold 85,000 units.

If a dealer buys both in a "Witch Pak," however, the price tag is \$99.98 or "like getting 'Witchboard' for only \$10," according to Kopels. The twin pak offer expires Sept. 14.

VIDEO REVIEWS

(Continued from page 55)

censed characters, this is one program that may have very long legs indeed. R.T.R.

"Thumbelina," Sony Video Software, 30 minutes, \$14.95.

Hans Christian Andersen's classic fairy tale of the little girl no bigger than a thumb has been brought vibrantly alive in this charming program. Kelly McGillis reads the tale, but she, too, seems to join in the fun. All her characters are given distinctively different voices—a fact not lost on young viewers. At the same time, the illustrations by David Johnson are also quite attractive; they suggest rather than define, thus freeing a child's imagination.

Although this program is not animated, it still deserves to find a niche among young people, and thoughtful parents just may help in terms of sell-through. The low price point is another attractive plus. R.T.R.

"The Andy Kaufman Special," Me-

dia Home, 55 minutes, \$29.98.

Andy Kaufman is perhaps best remembered for his portrayal of the inept mechanic, Latka Gravas, on the television series "Taxi." A gifted comedian, Kaufman explored the boundaries of humor and was a force in the so-called "New Comedy" movement. However, this program, which aired on ABC television in 1977, is vintage Kaufman. There is a great deal of Latka present, as well as a delightful parody of Elvis Presley. When the show works—and that's most of the time—it offers viewers a delightful look at the wacky genius that was Andy Kaufman.

However, even here it's possible to ascertain Kaufman experimenting with both the form and the content of comedy. Some of it is only partially successful, while other segments are rather dismal. However, as a retrospective, it cannot be beat. Cindy Williams is a prominent guest on the special. Although it does not look like a strong candidate for sell-through, this title, if pushed, just may do enough rental turns to turn a profit. R.T.R.

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Lethal Weapon 2 (Warner Bros.)	17,188,126	1,830 9,392	1	49,212,120
2	Batman (Warner Bros.)	15,114,415	2,201 6,867	3	167,635,415
3	Honey, I Shrank the Kids (Buena Vista)	8,805,730	1,460 6,031	3	74,824,020
4	License To Kill (MGM/UA)	8,774,776	1,575 5,571	—	8,774,776
5	Peter Pan (Buena Vista re-issue)	5,611,785	1,475 3,805	—	5,611,785
6	Indiana Jones & Last Crusade (Paramount)	4,613,927	1,717 2,687	7	165,962,813
7	Ghostbusters II (Columbia)	4,335,272	1,978 2,192	4	93,170,796
8	Dead Poets Society (Buena Vista)	4,258,839	1,047 4,068	6	63,871,066
9	Weekend at Bernie's (20th Century Fox)	3,749,810	1,139 3,292	1	12,945,767
10	Do the Right Thing (Universal)	3,017,880	498 6,060	1	13,447,106
11	Karate Kid III (Columbia)	2,924,580	1,569 1,864	2	27,090,191
12	Great Balls of Fire (Orion)	1,150,248	1,147 1,003	2	10,742,212
13	Field of Dreams (Universal)	1,098,630	702 1,565	12	55,168,709
14	When Harry Met Sally (Columbia)	1,094,453	41 26,694	—	1,360,453
15	Star Trek V: The Final Frontier (Paramount)	797,074	667 1,195	5	47,192,194
16	See No Evil, Hear No Evil (Tri-Star)	508,375	581 875	9	44,553,793
17	Pet Semetary (Paramount)	262,656	328 801	12	55,950,172
18	Rain Man (MGM/UA)	211,995	290 731	30	170,435,361
19	No Holds Barred (New Line Cinema)	197,275	300 658	6	15,588,628
20	Major League (Paramount)	141,984	188 755	14	49,014,249
21	Lawrence of Arabia (Columbia)	136,417	29 4,704	22	6,327,564
22	Beaches (Buena Vista)	111,626	121 923	28	56,027,317
23	Scenes From The Class Struggle In Beverly Hills (Cinecom)	75,035	30 2,501	6	1,625,320
24	Chocolat (Orion Classics)	55,546	23 2,415	18	1,809,182
25	Bill & Ted's Excellent Adventure (Orion)	43,986	65 677	21	39,916,091
26	Women on the Verge (Orion Classics)	33,048	22 1,502	35	6,605,468
27	Little Vera (Int'l Film Ex.)	29,731	16 1,858	13	917,036
28	La Lectrice (Orion Classics)	21,114	9 2,346	11	368,502
29	Vampire's Kiss (Hemdale)	20,326	27 753	6	600,804
30	The Music Teacher (Orion Classics)	15,605	1 15,605	1	44,565
31	Wuthering Heights (Samuel Goldwyn)	15,349	6 2,558	14	350,981
32	Murmur of the Heart (Orion Classics)	14,405	13 1,108	22	914,104
33	Getting It Right (MCEG)	11,706	15 780	10	684,196
34	High Hopes (Skouras)	11,597	8 1,450	20	1,126,856
35	Miracle Mile (Hemdale)	10,143	15 676	8	1,092,822
36	Depeche Mode 101 (Westwood One)	8,456	5 1,691	8	104,003
37	Toxic Avenger 2 (Troma)	4,495	5 899	13	744,519

Best's Fall Sell-Through To Encompass 60 Titles

LOS ANGELES Best Film & Video is launching what it claims is a no-risk Best Christmas Sale sell-through this fall. The sale covers 60 of its best-selling titles, including its "Esquire Great Body" and "Rand McNally Travel" series.

Suggested list prices range from \$9.99 to \$14.99, reflecting a reduction on certain titles, but the company's Ben Tenn says dealers can still exceed a 30% profit margin.

"The distributor will work on a full profit margin as well," he says. "It's all prepacked and in a colorful floor display. Most importantly, there is a 100% guaranteed return."

The distributor "can place the package in video stores with total inventory protection. Best is taking the entire inventory risk."

Street date is Oct. 24; prebook is Sept. 21. "If dealers haven't sold it

by late January, they can put it in their rental racks, or send it back for full credit," he says.

Among those distributors already committed are Baker & Taylor, East Texas, and Ingram, he says.

"The idea," says Tenn, "is to see distributors expand their sell-through business, make a profit as a distributor, and take the risk away. It's also a way of getting more specialty video store dealers into this sell-through business. The mass merchants have been served well by the rackjobbers with sell-through programs. The independent video distributors haven't had the same type of sell-through programs, or else have not developed their own programs to serve the video dealer in the same way."



Fishing For Sales. "Funny Farm," the Chevy Chase comedy, joins Warner Wave 3, another round of sell-through titles from Warner Home Video reduced to \$19.98. Among other repriced titles are "Arthur 2 On The Rocks," "Empire Of The Sun," and "Stand And Deliver." Street date is Sept. 13.

Execs Stress Proper Timing, Professionalism NMS Panel Probes Vidclip Issues

BY STEVEN DUPLER

NMS REPORT

NEW YORK Proper timing of videoclip releases in relation to radio airplay campaigns; creating profit centers from music video; and making the most effective use of the scores of videoclip outlets around the country were some of the topics kicked around during "View From The Top," a New Music Seminar panel session here July 18 that featured six high-level label executives speaking out on music video issues.

While not directly involved in the day-to-day process of video production or promotion, the panelists offered opinions on the importance of video to the overall marketing and artist development mix.

Addressing the question of timing a clip release, Sam Kaiser, Enigma's senior VP of promotion, noted that despite video's strong impact on radio airplay—in certain artists' cases—it is extremely important to get positive feedback on a single from radio before committing to making a video for a particular song. "You may want to frontload the band and get into the prime part of your radio campaign before you start with the video," he said, adding "You have to know if the band has a shot at being real, otherwise you've pissed away \$50,000."

Andrea Ganis, Atlantic's VP of promotion, agreed, noting that Paula Abdul's "Straight Up" did not receive a video treatment "until the record had reached the top 15."

Waiting until that point "may be a little late in the game," Kaiser re-

joined, noting that finding the proper timing for the clip release is a factor of a number of variables, including not a little bit of intuition on the part of the promotion staff.

Some panelists spoke out vehemently on what they regard as a lack of professionalism on the part of many video outlets, which, they said, expect to be serviced with major-label product while not providing adequate production values, audience breakdowns, or video tracking information.

"The music video environment is rampant with amateurs," claimed Harvey Leeds, VP of album rock promotion at Epic Records. "Everyone out there is attempting to emulate MTV, BET, or 'Night Tracks,' and programmers need to get more aggressive and original."

"CBS has opened up its front door, and you should see what's coming in," he continued, referring to the label's recently implemented policy of expanding its video servicing.

Added Robert Smith, VP of marketing at EMI: "It seems every program is attempting to be an across-the-board general-interest show, taking their playlist straight from the charts. Very few are taking chances on new and alternative music."

Still, Smith and several other panelists noted that high production values on a show are not as important to them, because "people sitting with 40 or 50 or 90 channels in front of them switch so often, they rarely stay tuned to one for more than five minutes. MTV has founded its whole approach on that concept."

Mitch Rowen, publisher of industry trade sheet CVC Report, said that the blame for what labels perceive as the ineffectiveness of local channels

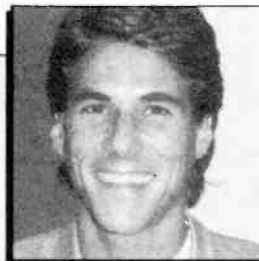
cannot simply be dumped on the smaller shows. "We deal with all the labels and many of the shows, and there is a tremendous amount of lameness on both sides of the fence."

As far as building profit centers from music video material, the panelists agreed such business is already under way and beginning to flourish. The key is to build consumer awareness, they said, so that videocassettes do not remain an "impulse buy," but a traffic-builder on their own merits.



All They Need. The Forester Sisters made an appearance recently on the Nashville Network's nationally syndicated show "Crook & Chase," to talk about their Warner/Benson gospel album, "All I Need." Pictured on the set, from left, are Lorianne Crook, Charlie Chase, and Christy, Kathy, and June Forester.

THE EYE



by Steven Dupler

CALLING ALL VIDIOTS: Yes, it's that time again. By now, you should have received a call for submissions for the 1989 **Billboard Music Video Awards** competition. The 11th annual conference and awards program takes place Nov. 16-17 at the Bel Age hotel in Los Angeles, so reserve the dates on your calendar.

Also, to make it easier for more video programmers to attend the conference this year, Billboard is offering for the first time *one free registration* to every video outlet, channel, or show. You will be hearing more about this in the near future. Call the Eye for details at 212-536-5035.

EYE-OPENERS: You've really got to hand it to **MTV Europe**. Hampered by the still-sluggish pace of satellite television and cable system development in the U.K. and continental Europe, the 2-year-old channel has been turning up the heat on a year-old tactic to help it get meaningful exposure in markets where it is difficult to receive on the tube: MTV Europe has taken to the concert stage.

Not to be confused with the live road-tour versions of MTV shows, such as the U.S. channel is doing, MTV Europe has taken another route entirely, preparing a 20-minute video package of typical MTV programming, and pairing it as an opening act with a major concert artist.

The first such video tour took place last summer during **Sting's** European concert series. According to **Liz Nealon**, VP, international, for MTV, "we thought the most immediate method to get the MTV message across in Europe was to give [the audience] a blast of the channel on huge speaker stacks and a giant video screen."

The current MTV Europe video tour is part of **Simple Minds'** European concert run. The channel has also paired with Italian star **Gianna Nannini** and German artist **Peter Dinklage** during the past year.

"Depending upon the country in which the show is taking place, we customize the video package for language and music selection," Nealon says. "It's been tremendously successful for us, and the audiences really are responding to it. And, of course, the big advantage for the artist involved is that they can do a soundcheck and not have to worry about their equipment being moved."

In the future, says Nealon, MTV's video support shows may be shot in high-definition video in order to capitalize on that format's superior resolution and more dramatic visual and aural impact.

SPEAKING OF HIGH-DEFINITION, the Eye is looking forward to seeing more high-definition music video projects (both longform and shortform) coming from major record labels in the near future. In our opinion, high-definition TV is the inevitable future, and those who jump on early will be that much further ahead by the mid-'90s, when the advanced format replaces NTSC as the TV standard here.

VIDEO TRACK

LOS ANGELES

THE EURHYTHMICS' NEW clip, "King And Queen Of America," was directed by **Willy Smax** for **DNA Productions**. **Allan Wachs** produced the shoot, which was lensed in Culver City's **GMT Studios** for **Arista Records**. **David Naylor** and **Nicolas Myers** co-executive produced.

Billy Squier's "Don't Say You

Love Me" video is the latest from his new **Capitol** album, "Here & Now." **Vivid** director **Andy Morahan** directed the piece, which was produced by **Luc Roeg** and **Steven Brandman**.

NEW YORK

CYNDI LAUPER COULD be seen wafting across the rooftops of a few Manhattan skyscrapers during the recent filming of "My





(Continued on next page)



Horsin' Around. Shown on the set of their video for "Hooked On You" are Marge, Betty, and Sheila of Sweet Sensation, with director/producer Jon Small, at far right. The horse is unidentified.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
ADDS	ADDS	ADDS
Bullet Boys, Smooth Up Cher, If I Could Turn Back Time Darling Cruel, Everything's Over Dino, I Like It Richard Marx, Right Here Waiting Mr. Big, Addicted To That Rush New Kids On The Block, Hangin' Tough The Outfield, My Paradise Robert Palmer, Tell Me I'm Not Dreaming Tone Loc, I Got It Goin' On Warrant, Heaven	Beach Boys, Still Cruisin' Paula Abdul, Cold Hearted Allman Brothers, Statesboro Blues Katrina & the Waves, That's The Way	Babyface, It's No Crime Paula Abdul, Cold Hearted Darryl Tookes, Lifeguard Jody Watley W/Eric B., Friends Joyce "Fenderella" Irby, She's Not My Lover Kwame, The Rhythm Cold Cut, People Hold On Breeze, L.A. Posse
BUZZ BIN	FIVE STAR VIDEO	HEAVY
Pixies, Here Comes Your Man Public Image Ltd., Disappointed XTC, King For A Day	Bee Gees, One Edie Brickell & New Bohemians, Love Like We Do Gloria Estefan, Don't Wanna Lose You Chris Isaak, Don't Make Me Dream About You Van Morrison, Haven't I Told You Lately Soul II Soul, Keep On Movin'	Surface, Shower Me With Your Love Bobby Brown, On Our Own Soul II Soul, Keep On Movin' Prince, Batdance Vesta, Congratulations Stephanie Mills, Something In The Way . . . David Peaston, Two Wrongs Don't Make It Right Al Green, As Long As We're Together Kool Moe Dee, They Want Money New Edition, N.E. Heartbreak L.L. Cool J, I'm That Type Of Guy Heavy D. & the Boyz, We Got Our Own Thang
SNEAK PREVIEW	HEAVY	HEAVY
Beastie Boys, Hey Ladies Don Henley, The End Of The Innocence	Michael Bolton, Soul Provider Fine Young Cannibals, Good Thing Grayson Hugh, Talk It Over Love & Rockets, So Alive Madonna, Express Yourself Paul McCartney, My Brave Face John Cougar Mellencamp, Jackie Brown Bette Midler, Under The Boardwalk Roxette, Dressed For Success Simply Red, If You Don't Know Me By Now Rod Stewart, Crazy About Her Donna Summer, This Time I Know It's For Real	Surface, Shower Me With Your Love Bobby Brown, On Our Own Soul II Soul, Keep On Movin' Prince, Batdance Vesta, Congratulations Stephanie Mills, Something In The Way . . . David Peaston, Two Wrongs Don't Make It Right Al Green, As Long As We're Together Kool Moe Dee, They Want Money New Edition, N.E. Heartbreak L.L. Cool J, I'm That Type Of Guy Heavy D. & the Boyz, We Got Our Own Thang
HEAVY	MEDIUM	MEDIUM
Paula Abdul, Cold Hearted Bon Jovi, Lay Your Hands On Me Bobby Brown, On Our Own Exposé, What You Don't Know Peter Gabriel, In Your Eyes Great White, Once Bitten Twice Shy Madonna, Express Yourself Martika, Toy Soldiers Richard Marx, Satisfied Milli Vanilli, Baby Don't Forget My Number Stevie Nicks, Rooms On Fire Tom Petty, I Won't Back Down Prince, Batdance Real Life, Send Me An Angel '89 Rod Stewart, Crazy About Her White Lion, Little Fighter Winger, Headed For A Heartbreak "Weird Al" Yankovic, UHF	10,000 Maniacs, Trouble Me Harry Connick Jr., It Had To Be You Dion, And The Night Stood Still Tim Finn, How'm I Gonna Sleep Jeff Healey Band, Angel Eyes Indigo Girls, Closer To Fine Howard Jones, The Prisoner Richard Marx, Right Here Waiting Donny Osmond, Sacred Emotion Chris Rea, On The Beach Various Artists, Greenpeace Music Video Andreas Vollenweider, Dancing With The Lion	Karyn White, Secret Rendezvous The System, Midnight Special Chuckii Booker, Turned Away James Ingram, It's Real Third World, Forbidden Love Guy Featuring Teddy Riley, My Fantasy Robert Palmer, Tell Me I'm Not Dreaming Sharon Bryant, Let Go Ed Haynes, I Want To Kill Everybody Perril, Feels So Good Lisa Lisa & Cult Jam, Just Git It Together D'Atra Hicks, Sweet Talk Eddie Murphy, Put Your Mouth On Me
ACTIVE	CURRENT	ADDS
Anderson, Bruford, Wakeman & Howe, Brother . . . Bad English, Forget Me Not The Doobie Brothers, The Doctor Indigo Girls, Closer To Fine Howard Jones, The Prisoner L.L. Cool J, I'm That Type Of Guy Living Colour, Open Letter (To A Landlord) Love & Rockets, So Alive Beach Boys, Still Cruisin' Queensryche, I Don't Believe In Love Roxette, Dressed For Success Simply Red, If You Don't Know Me By Now Skid Row, 18 And Life 10,000 Maniacs, Trouble Me Billy Squier, Don't Say You Love Me Pete Townshend, A Friend Is A Friend Jody Watley W/Eric B., Friends	The Rainmakers, Spend It On Love John Cougar Mellencamp, Jackie Brown Pete Townshend, A Friend Is A Friend U2, All I Want Is You Diesel Park West, When The Hoodoo Comes Jason & the Scorchers, Find You Warrant, Heaven Warrant, Down Boys B-Fats, Music Maestro Chubb Rock, Ya Bad Chubbs Tone Loc, Rhythm Is The Master Heavy D. & the Boyz, We Got Our Own Thang Three Times Dope, Funky Dividends Lee Greenwood, Home To Alaska Precious, In Motion Neneh Cherry, Buffalo Stance Oaktown's 3.5.7, Yeah Yeah Yeah Breeze, L.A. Posse Too Short, I Ain't Trippin' Freedom, Express Yourself One 2 Many, Downtown Fishbone, Freddie's Dead	Warrant, Heaven Edie Brickell & New Bohemians, Love Like We Do Bad English, Forget Me Not The Outfield, My Paradise Extreme, Little Girls Eddie Murphy, Put Your Mouth On Me Bonnie Raitt, Love Letter
MEDIUM	POWER	POWER
Badlands, Dreams In The Dark The Call, Let The Day Begin Dangerous Toys, Teasin' Pleas'n The Fabulous Thunderbirds, Knock Yourself Out Debbie Gibson, No More Rhyme Boris Grebenshikov, Radio Silence Run-D.M.C., Ghostbusters Stage Dolls, Love Cries Henry Lee Summer, Hey Baby Tangier, On The Line Wire, Eardrum Buzz	Martika, Toy Soldiers Madonna, Express Yourself Simply Red, If You Don't Know Me By Now Exposé, What You Don't Know Prince, Batdance Dino, I Like It Milli Vanilli, Baby Don't Forget My Number Fine Young Cannibals, Good Thing Love & Rockets, So Alive Great White, Once Bitten Twice Shy Henry Lee Summer, Hey Baby New Kids On The Block, Hangin' Tough Sweet Sensation, Hooked On You The Doobie Brothers, The Doctor	Martika, Toy Soldiers Madonna, Express Yourself Simply Red, If You Don't Know Me By Now Exposé, What You Don't Know Prince, Batdance Dino, I Like It Milli Vanilli, Baby Don't Forget My Number Fine Young Cannibals, Good Thing Love & Rockets, So Alive Great White, Once Bitten Twice Shy Henry Lee Summer, Hey Baby New Kids On The Block, Hangin' Tough Sweet Sensation, Hooked On You The Doobie Brothers, The Doctor
BREAKOUTS	TRACKS	OTHER CITIES
Bang Tango, No One Like You The Bodeans, You Don't Get Much Edie Brickell & New Bohemians, Love Like We Do Dead Or Alive, Come Home With Me Baby Texas, I Don't Want A Lover Stevie Ray Vaughan/Double Trouble, Crossfire Karyn White, Secret Rendezvous		OTHER CITIES
DTNN	GMT	OTHER CITIES
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	Country Music Television Continuous programming 704 18th Ave. South, Nashville, TN 37203	OTHER CITIES
CURRENT	HEAVY	OTHER CITIES
J.C. Crowley, Beneath The Texas Moon Becky Hobbs, Do You Feel The Same Way Too Larry Boone, Fool's Paradise Canyon, Hot Nights Ronnie Milsap, Houston Solution Randy Travis, Promises Shane Barnaby, Ridin' And Robin' Reba McEntire, Cathy's Clown Highway 101, Honky Tonk Heart Clint Black, Killin' Time Baillie & the Boys, Wish I Had A Heart Of Stone Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love Kathy Mattea, Come From The Heart Lionel Cartwright, Give Me His Last Chance Kenny Rogers, Planet Texas Bellamy Brothers, You'll Never Be Sorry Lorrie Morgan, Dear Me New Grass Revival, Callin' Baton Rouge Buck Owens/Ringo Starr, Act Naturally	Dolly Parton, Why'd You Come In Here . . . Billy Joe Royal, Love Has No Right Clint Black, Killin' Time Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love The Wagoners, Sit A Little Closer Keith Whitley, I'm No Stranger To The Rain Randy Travis, Promises New Grass Revival, Callin' Baton Rouge Alabama, Song Of The South Reba McEntire, Cathy's Clown Kenny Rogers, Planet Texas Ronnie Milsap, Houston Solution Lorrie Morgan, Dear Me Highway 101, Honky Tonk Heart Oak Ridge Boys, Beyond Those Years Southern Pacific, Any Way The Wind Blows Buck Owens/Ringo Starr, Act Naturally Kathy Mattea, Come From The Heart	OTHER CITIES
HEAVY	HEAVY	OTHER CITIES
Exposé, What You Don't Know Great White, Once Bitten Twice Shy Martika, Toy Soldiers Simply Red, If You Don't Know Me By Now Roxette, Dressed For Success Dino, I Like It Bobby Brown, On Our Own Bon Jovi, Lay Your Hands On Me Love & Rockets, So Alive Rod Stewart, Crazy About Her Madonna, Express Yourself Sweet Sensation, Hooked On You Michael Damian, Cover Of Love	Dolly Parton, Why'd You Come In Here . . . Billy Joe Royal, Love Has No Right Clint Black, Killin' Time Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love The Wagoners, Sit A Little Closer Keith Whitley, I'm No Stranger To The Rain Randy Travis, Promises New Grass Revival, Callin' Baton Rouge Alabama, Song Of The South Reba McEntire, Cathy's Clown Kenny Rogers, Planet Texas Ronnie Milsap, Houston Solution Lorrie Morgan, Dear Me Highway 101, Honky Tonk Heart Oak Ridge Boys, Beyond Those Years Southern Pacific, Any Way The Wind Blows Buck Owens/Ringo Starr, Act Naturally Kathy Mattea, Come From The Heart	OTHER CITIES

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

- BLUE AEROPLANES**
Veils Of Colour
friendloplane/Restless/Fire
Blue Aeroplanes
Blue Aeroplanes
- BOBBY BROWN**
On Our Own
Ghostbusters II Soundtrack/MCA
Ana Davidian/Limelight Productions
Aleck Keshishian
- CLOSE LOBSTERS**
Nature Thing
Headache Rhetoric/Enigma/Fire
Tom O'Hare, Graham Bone/Classic Video
Tom O'Hare, Graham Bone
- HARRY CONNICK JR.**
It Had To Be You
When Harry Met Sally Soundtrack/Columbia
Luke Thornton
Jeb Brien
- DEACON BLUE**
Real Gone Kid
When The World Knows Your Name/Columbia
Roger Hunt
Tony Vanden Ende
- THE FLAMING LIPS**
Redneck School Of Technology
Telepathic Surgery/Restless
Curt Kellison/Atavistic Video
Curt Kellison
- DAN HILL**
Unborn Heart
Real Love/Columbia
Liz Silver
Sebastian Casadesus
- LISA LISA & CULT JAM**
Just Git It Together
Straight To The Sky/Columbia
Len Epan
Claude Borenzweig

- BARRY MANILOW**
Keep Each Other Warm
Barry Manilow/Arista
Ken Ross
Ken Ross
- MENTAL AS ANYTHING**
Rock & Roll Music
Clycone Raymond/Columbia
Serious Productions
Yahoo Serious
- EDDIE MURPHY**
Put Your Mouth On Me
So Happy/Columbia
Phil Rose
Greg Gold
- NEW KIDS ON THE BLOCK**
Hangin' Tough
Hangin' Tough/Columbia
Bryan Johnson
Doug Nichol
- THE OUTFIELD**
My Paradise
Voices Of Babylon/Columbia
Tessa Watts
Eric Watson
- RUN-D.M.C.**
Ghostbusters Rap
Ghostbusters II Soundtrack/MCA
Ana Davidian/Limelight Productions
Aleck Keshishian
- SONIC YOUTH**
Candle
Daydream Nation/Enigma/Blast First
Tina Silver/Silver & Co.
Kevin Kerslake
- THEY MIGHT BE GIANTS**
Purple Toupee
Lincoln/Restless/Bar None
John Owen/Black Cat Productions
Helene Silverman
- ANDREAS VOLLENWEIDER**
Dancing With The Lion
Dancing With The Lion/Columbia
Andreas Vollenweider
Andreas Vollenweider
- WARRANT**
Heaven
Dirty Rotten Filthy Stinking Rich/Columbia
Fiona O'Mahoney
Nick Morris

VIDEO TRACK

(Continued from preceding page)

First Night Without You." Larry Jordan directed the video, which supports Lauper's current Epic release, "A Night To Remember." Dave Phillips was cameraman on the shoot and T. Boo Dalton produced for Calhoun Productions. Ken Ross of Ken Ross Inc. recently directed Barry Manilow's "Keep Each Other Warm" video for Arista Records. The clip combines multiple projection re-photography of Manilow with an outdoor love story shot in the Bronx and in New Jersey. John Owen managed production and James Livingston shot second camera.

DOLLY PARTON'S Dollywood theme park is the backdrop of the new Sawyer Brown video, "The Race Is On." Scene Three director John Lloyd Miller lensed a documentary-style clip, using black-and-white high contrast film, as well as color footage from four live shows at the Tennessee amusement park. He intercut a series of backstage scenes and clips of the band interacting with fans to heighten the intimacy of the piece. Marc Ball produced the video for the Capitol Records act. Jean Pellerin directed "It's Not Enough" for RCA's Starship in San Francisco with producer Ben Whittaker for DNA Productions. Nashville's Studio Productions recently wrapped "Do You Feel

The Same Way Too?" for RCA's Becky Hobbs. Jim May shot the clip at Stratten's Diner in Gallatin, Tenn. Mary M. Matthews produced. May and Matthews also directed and produced "Breakin' New Ground" for Universal newcomers Wild Rose. May shot a performance of the all-female quintet in Nashville's Centennial Park. The Rippingtons, featuring Russ Freeman, have wrapped "Tourist In Paradise," the new clip from their GRP release of the same name. Dominic Orlando directed the video, and Mark Gerard directed photography on location at Santa Catalina Island. Craig Fanning produced and Sissel Hanssen managed production for Mark Freedman Productions Inc.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Buster Poindexter is shooting a video for his new single, "All Night Party," from his new album . . . see page 34

Home Is Where The Heat Is In Recording-Studio Debate

BY STEPHEN MICHAELS

NEW YORK The growing use of home recording studios by songwriters and producers has sparked a controversy with broad implications for the music industry and thousands of creative people who live in the city of Los Angeles.

A group of professional studio owners are complaining that some home studios are illegal and provide unfair competition. Representatives from more than 50 L.A.-area recording studios, including Record Plant, Conway, Ocean Way, and Lion Share, have formed a collective known as the Hollywood Assn. of Recording Professionals.

Says Buddy Brundo, CEO of Conway Recording Studios in Hollywood, a founding member of the organization: "We have a problem with anyone who's running a commercial operation out of their house, whether it be a recording studio, a sweat shop, a 7-Eleven—anything. A house is where you're supposed to live, it's not supposed to be a business. When you have a for-hire studio, and advertise it as such, we don't think that's right."

Record producer Chas Sanford has become the test case. Sanford, who wrote the 1984 hit "Talk To Me" for Stevie Nicks and "Missing You" in 1986 with John Waite, recently co-produced the latest offering from Chicago, "Chicago 19." The album, which went platinum, was mostly recorded at Secret Sound L.A., Sanford's own million-dollar home studio in the Los Angeles suburb of Woodland Hills.

"I'm an artist, I'm a creative person," says Sanford. "I like being out here with the trees and no traffic. It's quiet and I can walk down in my bathrobe at three in the morning and create a piece of music. That's why I have the studio. It's part of the artistic process that allows me to do things in a unique way that I could not do in other environments. And that's what I'm fighting for."

Sanford is fighting an order by the Los Angeles Department of Building and Safety that shut down his studio in late May. According to the city officials, Secret Sound L.A. was in violation of city zoning ordinances that strictly prohibit the commercial use of residential property.

John Kennedy, senior building and safety inspector, says the department received a tip on Sanford's studio last December. After a brief investigation, it was determined that

Sanford was using the studio solely for his own projects and the complaint was signed off.

It was only when Kennedy attended a meeting of HARP that he was provided with a six-page color brochure of Secret Sound L.A., and the case was reopened.

"It's tough to enforce in a situation where somebody is writing a song at their home," admits Kennedy. "But when we see advertisements or we see clients coming and going, or we get any positive evidence, that's when we can enforce the law."

Kennedy says the elaborate brochure is the strongest piece of evidence in this case. "It shows the facility, lists equipment, and even states 'rates available upon request.' Yeah, this is real good evidence for us."

Sanford insists the brochure was never intended for widespread commercial distribution, but a copy did wind up in the lobby of Conway.

"That fueled a major fire," says Terry Williams, president of Lion Share Recording Studios. Williams says HARP has no problem with musicians or producers who have home studios solely for their own projects. The group's complaint, according to Williams, is that home studios for hire have an unfair advantage over strictly commercial studios.

"We all, as professional studios, have certain monetary requirements we have to meet by the state of California, business taxes and things like that which aren't required of some of these home studios," says Williams. "Their profit margin is therefore much lower. All they have to do is meet the nut on their equipment and they're in a profit situation."

"They say the problem is that I don't pay one and a half percent business tax or something like that," says Sanford. "I'm happy to pay the tax."

Sanford contends the real issue is that HARP is trying to monopolize the field.

"Basically, what they're saying is, 'This is how we want recording to work. Either you come work at our studios or we're going to put you out of business, we're going to turn you in to the zoning commission.' I think that's elitist."

Frank Zappa, who has long recorded his own product at home, agrees. "It's just a case of local protectionism," he says. "What they're after is to keep all the retail studio business in their hands. They don't want to share any of this with individual entrepreneurs who might want to run it out of their homes."

"What raises my eyebrows," continues Zappa, "is they choose one guy and they make him a test case. They went out and they put him out of business. How would you feel if you were that guy and you were being descended upon by a pack of Hollywood studio owners? Would you be moving to Beijing in about fifteen minutes or what?"

"I have no response to Mr. Zappa's comment," says HARP's attorney Jeffrey Graubart. "If anyone were to move anywhere based on this controversy, they should be moving into commercial space that's properly zoned."

Record producer and keyboardist Robby Buchanan says the Sanford case has other home-studio owners

worried. But if HARP targets more home studios, he says, the effort might backfire on commercial studios.

"As a free-lance keyboard player, I work in these studios a lot. As a producer, I book them to mix. I would

'My home studio is part of the artistic process'

not want to go work in somebody's studio that closed my studio down."

Los Angeles zoning laws make no distinction between studios for personal use and those for hire. In fact, anyone who uses his home as his principal place of business is breaking the law. Frank Zappa muses that strict interpretation has disturbing

AUDIO TRACK

NEW YORK

RICHARD STOLTZMAN completed tracks and mixes for his new RCA album at **Beartracks Recording**. **Judy Collins** and bassist **Eddie Gomez** helped on tracks. **Jeremy Wall** produced with **Larry Swist** at the board. **Oscar Cartaya** was in producing tracks for gospel artist **Josue**. **Eddie Garcia** handled mixing duties with assistant **Doug Rose**.

Mac Brandon worked on piano tracks at **Crystal Sound** for the soundtrack to "She Devil," which stars **Meryl Streep** and **Roseanne Barr**. **Will Ford** played double bass; **Larry Buksbaum** was at the board, assisted by **David Mann**. The **Mac Brandon Duo** is featured performing in the upcoming Christmas release. **Mike Brown**, of "Just Walk Away Renee" fame, locked out three rooms to record tracks with **Richard X. Heyman**. **Buksbaum** was at the board, assisted by **Nicole Kelly**. **John Lloyd** and **Doug Glover** were in completing production on "We're A Winner," written by **Curtis Mayfield** and performed by **Cleveland Stills & the Dubs**. **Steve Vavagiakis** engineered, assisted by **Kelly**. The track, b/w "Hold Me Now," is on the **Nu-Systems** label.

Arnold Rodriguez was in at **Soundtrack** in New York producing tracks on **Edmond**. **Jim Lyons** was behind the board, with **Rich July** assisting.

LOS ANGELES

THE EARTHQUAKE POSSE was in at **Studio 9 Audio-Video Labs** working on a musical collage of "street-conscious" rap. **Jorge Martin** wrote and produced the project for **Street Level Productions**. **John Gillis** ran the board.

Waldo The Dog Faced Boy completed mixes on its second album, titled "Gifts Of Finest Wheat," in **LMU's** studio A. **Brian Foxworthy** was at the board. **Chrisa Lynn Sadd** produced.

Devonshire was filled with action recently with producers **Peter Asher** and **Michael Bolton** in mixing **Cher's** latest album. **Frank Wolfe** engi-

implications.

"If you carried that to its ridiculous extreme, it might have an adverse effect on people who paint at home, sculpt at home, weave at home. Theoretically, if they demand strict enforcement of all enterprises in the home, they could shut down Hollywood," he says.

L.A.'s chief zoning administrator, **Frank Eberhard**, estimates that thousands of creative people are technically in violation. Because the city is actually encouraging some people to work out of their homes in order to restrict traffic and reduce air pollution, **Eberhard** expects the code will be liberalized.

"I think the broader implication is that the law needs to be changed," he says. "I think under certain circumstances, the law will be changed to allow commercial activities that don't change the character of residential

neighborhoods."

If the zoning laws are revised, then the issue will become moot. In an effort to expedite the process, **Sanford** has organized a coalition of creative professionals, simply called **Home Workers**. Ironically, the group has established a commercially zoned office in **Studio City**, which was donated by singer/film maker **Harry Nilsson**.

Home Workers has retained legal counsel to draft proposed legislation that will be presented to the **Los Angeles City Council**. The process to decide the issue entails a public hearing in which groups like **HARP** will have their say.

Stephen Michaels is a regular contributor to the Associated Press Radio Network and National Public Radio in Washington, D.C.

NASHVILLE

MARK O'CONNOR WAS IN at the **Sound Emporium** overdubbing and mixing tracks for **Warner Bros**. **Paul Worley** produced, with **Ed Seay** engineering. **Thieves** worked on self-produced demos for **Capitol** with **Gary Laney** at the board. **Joel Sonnier** was in overdubbing and mixing tracks with producers **Richard Bennett** and **Bill Halverson** for **BMG Music**. **Halverson** engineered.

Shane Barmby was in at the **Music Mill** mixing tracks with producer **Bud Logan** for **PolyGram**. **Pete Green**, **Paul Goldberg**, and **George Clinton** engineered. **Heartland** mixed tracks with producer **Ron Chancey** for **RCA**. **Billy Sherrill** and **Goldberg** engineered. **Larry Boone** was in tracking for **PolyGram**. **Ray Baker** produced. **Jim Cotton** and **Clinton** engineered.

OTHER CITIES

STEVEN ANDREWS WAS in at **Big Mo Recording** in **Wheaton, Md.**, working on the single "It's All Theatre." **Charlie Barnett**, writer of the tune, arranged and produced. **Ed Eastridge** ran the board.

Fiona was in at **Avalanche**, **Northglenn, Colo.**, working on tracks with producer **Beau Hill** for **Atlantic**. **George Counnas** engineered, assisted by **Chuck Edwards**. The album, which features a duet with **Kip Winger**, is scheduled for a fall release.

The Monks Of Doom's "Cosmopolitan Telegraph Company" album was tracked at **Mobius Music**, **San Francisco**. **Oliver DiCicco** engineered and co-produced the **Rough Trade Records** project, assisted by **Jane Scolieri**. **Bobby McFerrin** was in recording a piece he contributed for a performance of the **Margaret Jenkins Dance Co**. **DiCicco** was at the board. **7 Seconds** completed its fourth album for **Restless/Enigma**. **DiCicco** co-produced/engineered, with **Scolieri** seconding.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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East Meets Easton. MCA Records artist Sheena Easton appears as an award presenter at Tokyo's 18th Music Festival. Pictured, from left, are Tokugen Yamamoto, president, Warner-Pioneer; Easton; and Danny O'Donovan, Music Festival judge. (Photo: Bill Hersey)

U.K. PRS Charges ITV, BBC Abuse Society Seeks Protection Of Writers

BY NIGEL HUNTER

LONDON The Performing Right Society is proposing amendments to its rules as a consequence of concern about alleged pressure on writers of TV themes and background music to publish their work through companies associated with the TV stations commissioning the work.

The issue of these alleged coercive practices was raised in the open forum at the PRS Annual General Meeting last year. It was again a main topic in this year's open forum at the AGM held July 10.

In a letter dated June 9, PRS CEO Michael Freeguard told all full and associate members of the society that the allegations were not new. Representations were made to the Annan Committee on The Future of Broadcasting, which in 1977 recom-

mended that the Government introduce certain legislative safeguards.

Guidelines were adopted by the Independent Broadcasting Authority, under which independent TV producers were expected not to follow the practice of requiring the composers commissioned to write music for their programs to grant publishing rights to a publishing company partly or wholly owned or otherwise controlled by the program contractor.

Freeguard observes that the impression has persisted over the years that these guidelines were not being followed. One of the largest ITV program contractors has apparently told the IBA that, in the new "free-for-all" climate of broadcasting reflected in the government's white paper "Broadcasting In the 90s: Competition, Choice and Quality," it will no longer follow the IBA guidelines. There have been charges recently that the BBC is adopting a similar attitude.

PRS member Trevor Lyttleton,

supported by the Assn. of Professional Composers; the British Academy of Songwriters, Composers, and Authors; the Composers Guild of Great Britain; and the Assn. of Background Music Producers, approached the Home Office earlier this year to urge legislation prohibiting TV companies in the future from controlling the music publishing rights in any of the music included in their productions or in those of other TV companies.

Freeguard adds that the PRS has also pointed out to the Home Office the high proportion of ITV royalties distributed by the society for works controlled by publishers associated with ITV contractors and included in programs produced by them. It asked the Government to consider again legislative safeguards against possible abuses by TV companies.

Following last year's AGM, a special study group was formed by the writers' organizations and the Mu-

(Continued on page 66)

14th North Sea Jazz Fest Attracts Record-Breaking Crowds Dutch Gathering An International Treat

BY MIKE HENNESSEY

THE HAGUE, Netherlands The vitality and rich diversity of rhythmic improvised music was abundantly reflected in the 14th North Sea Jazz Festival here July 14-16. Admissions over the three days totaled a record 55,000, with all tickets for the Saturday and Sunday concerts sold out.

The festival, organized by Paul Acket with JVC as one of the major sponsors, presented 150 different groups, ranging from the conventional jazz of Cab Calloway, Oscar Peterson, Dizzy Gillespie, Art Blakey, Miles Davis, Herbie Hancock, George Benson, and Stan Getz to

exotic formations like the Master Drummers of Burundi, the percussion orchestra of Doudou N'Diaye Rose (both from Senegal), jazz bagpiper Rufus Harley, and the phenomenal 8-year-old scat singer of Tunisian descent, Emily Haddad.

Among major vocal acts appearing at the festival were Manhattan Transfer, the Drifters, Chaka Khan, Etta James, Betty Carter, Lou Rawls, Joe Williams, Screamin' Jay Hawkins, and Astrud Gilberto.

The traditional segment of the jazz spectrum was represented by such established acts as Harold Dejan's Olympia Brass Band, Louis Nelson's European All-Stars, the

Dirty Dozen Band, and the Rebirth Jazz Band. There was, however, a strong presence of younger generation music, including Generations (with Roy Hargrove, Ralph Moore, and Geoff Keezer), Kenny G, Tuck & Patti, and Michael Franks.

Other highlights included a stunning performance of original music by the 10-piece Brass Project formation, led by British baritone saxophonist and Bird award-winner John Surman; a hard-hitting set of performances by the new Harper Brothers group; and the pyrotechnical trumpet playing of Cuba's Arturo Sandoval.

There were also memorable performances by the original Chico Hamilton Quintet (with John Pisano substituting for Jim Hall), the Ahmad Jamal Trio, and James Blood Ulmer's Blues Experience.

More evidence of the heightened interest in jazz and its associated musical idioms was provided by the fact the festival's souvenir program had a substantial amount of record company advertising—a reflection of the vastly improved jazz sales of the last couple of years. The mini jazz "boom" was also mirrored in the brisk business done by the record stalls in the basement of The Hague Congress Center.

For the first time, the festival devoted an entire evening at one of its 14 concert locations to music from one country: a British Best night showcased the jazz of four leading groups from the U.K.: the Steve Williamson Quintet, the Tommy Chace Band, the Tommy Smith Quartet, and the Andy Sheppard Sextet.

And, almost certainly, another first for any festival anywhere was that the audience had to pay to leave. As an anti-fraud measure, the organizers instituted a pass-out system that required an additional payment of 5 guilders (just over \$2). This resulted in the bizarre spectacle of people actually standing in line to pay to get out.

MTV Hits Jamaica For A 'Funky Reggae Party'

BY MAUREEN SHERIDAN

MONTEGO BAY, Jamaica The blue skies and good vibes of Negril and Montego Bay provided the perfect backdrop for the recent taping of MTV's "Funky Reggae Party."

Devised by producer Vinnie Longobardo, who joined forces with MTV rap producer Ted Demmo, the show will be screened in late July or early August. It is hosted by Fab Five Freddie, and features performance clips, videos, and interviews with such leading reggae acts as Sly and Robbie, Ziggy Marley & the Melody Makers, Steel Pulse, Shinehead, Marcia Griffiths, and Half Pint. A tribute to Bob Marley, whose song provided the show's title, and Peter Tosh is also featured.

"There was a void on MTV—no reggae," says Longobardo. "MTV has changed drastically in the last few years to the point where rap and reggae have a definite place."

Demmo, who took the opportunity to film two rap shows with Fab

Five Freddie while he was in Jamaica, supports Longobardo's view that reggae's time has come on MTV because there is an audience for it.

The MTV crew was based at Negril's Hedonism Hotel, where most of the interviews took place. Montego Bay's Pier One was the other location used.

"We hope that 'Funky Reggae Party' will have broad appeal," says Longobardo. "There is a fine line between not alienating the real reggae fan and crossing over to a pop audience, but we believe we can do it. We felt it was important to tape the show in Jamaica, where the roots of the music are, but we are adding interviews done in New York with groups like UB40 and, hopefully, Third World, who missed the Jamaica shoot because of a conflicting tour schedule."

"Funky Reggae Party" will also be aired by MTV Europe some time in August.

Chrysalis' Fox Is Tops; Pogues Play 'Misty' For Us

NO STOPPING ME: Chrysalis Records' Sonia Fox is topping the U.K. charts with "You'll Never Stop Me Loving You" and, apart from being the latest Stock, Aitken, Waterman hit signing, she is also the first female solo singer from Liverpool to top the charts since Cilla Black back in the Beatles era. Fox was signed by Peter Waterman after she sang live on his local radio program in Liverpool, and subsequently appeared on "The Hitman" TV pop program, which Waterman also hosted. She was signed up by

the dynamic production/songwriting trio and "You'll Never Stop Me Loving You" has climbed to the chart pinnacle in five weeks. She has, however, a long way to go before emulating Black's chart tally of 19 hit singles.

NO PRODUCT DROUGHT: The ongoing heat wave here may present the U.K. with drought problems, but there's no question of that happening in the record marketplace even though summer is traditionally a slow time for new releases. The Primitives, currently working on a new album and planning live dates, have a new single, "Sick Of It," while The Pogues return with their fourth album, "Peace Of Love." The Pogues' album, produced by Steve Lillywhite, includes the current single, "Misty Morning Albert Bridge," released on their own Pogue Mahin label through WEA. They play the Reading Festival after several U.S.

dates. Meanwhile, teenybop idols Bros release their first single as a duo, "Too Much" on CBS. Dare, currently on the road, has a new single, "Abandon," from its debut A&M album, "Out Of The Silence." The disk was produced by Julian Mendelsohn, known for his work with the Pet Shop Boys and Level 42. Johnny Spurling, the voice behind Babakoto, who attracted attention with the single "Just To Get By," releases his debut solo single, "Timewaster," on Nightingale Records through BMG. Babakoto es-

established a reputation on the live London circuit before the members went their separate ways.



by Chris White

FUTURE

Product: Wet Wet Wet is currently completing its next album, which should be preceded by a single in August. Curiosity Killed The Cat, which has been missing from the chart limelight for two years, is in the mixing stages with its long-awaited album. Many industry observers see the new disk as being crucial in the career of the band which, until the arrival of Bros, was the teenybops' idol.

COMEBACK TRAIL: Sixties favorites The Troggs, who topped the U.S. Billboard chart with "Wild Thing" back in 1966, have a new album, "Au Album," a mixture of new songs and rerecorded hits. The original version of "Wild Thing" is to be featured in a fall TV advertising campaign that could give the veteran group a brief comeback.

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Japan Probes DAT Future

BY SHIG FUJITA

TOKYO The standpoint of the consumer must be respected in connection with the digital audiotape problem.

That is the opinion expressed by Akio Tani, president of Matsushita Electric Industrial, on becoming the new president of the Electronic Industry Assn. of Japan recently.

Tani acknowledges that the DAT situation is a difficult one, and accordingly, should be discussed among those concerned in order to find answers acceptable to everyone.

On the matter of high-definition television, Tani says that even if a unified international standard cannot

be agreed upon, there is still a need for Japanese HDTV manufacturers to cooperate with other countries.

Within Japan, the EIAJ will participate in promoting HDTV in line with the policy of the Japanese Government's Posts and Telecommunications Ministry and the Ministry of International Trade and Industry on an external basis.

Tani notes that it is too early to assess the effect of the April 1 introduction of the 3% consumer tax. However, its substitution for the commodity tax (which ranged between 10% and 15%) has led to price reductions on large electrical appliances and audiovisual equipment, and consequent sales stimulation.

PDO Closes German Vinyl Plant, Ups CD Output

HANOVER, West Germany Philips and Du Pont Optical (PDO) will expand CD production next year at the Langenhagen plant here to more than 100 million units.

And, in response to vinyl LP demand "plummeting globally," the PDO Hanover Work 1 vinyl facility (formerly the PolyGram plant) will cease functioning.

The 25% increase in CD production will be twice that of PDO's U.S. capacity and will also exceed its French and U.K. output, although these three centers are also stepping up production to meet escalating CD demand.

Worldwide CD sales are forecast to reach 600 million this year, and PDO is devoting major production and development resources to satisfy this appetite.

The development laboratories and personnel currently working out of Hanover Work 1 will be relocated, and the 170-strong vinyl production work force will also be redeployed to Hanover Work 2, the Langerhagen CD operation.

PDO's vinyl output has declined from 40 million LPs in 1982, when the CD made its debut, to only 15 million this year. A further slump in demand is anticipated for 1990.

PRS CHARGES ITV, BBC ABUSE

(Continued from page 64)

sic Publishers Assn. with PRS management executives attending the group's meetings as observers. After the discussions, the PRS general council decided in principle to amend the society's rules governing the entitlement of publisher-members to share in distributions of PRS royalties in such a way as to provide that no publisher share shall be allocated for any work specially written for a film (which, as defined in the society's articles and rules, includes all audio/visual productions of any kind) if the commissioning contract between the writer(s) of the works and the producer contains any provision, express or implied, that publishing rights must be granted to any publisher designated by or on behalf of the producer.

Freeguard points out that it was first thought this might be achieved through exercise by the PRS of the synchronization right in works specially written for films by PRS writer-members, but in light of legal advice and possible confusion if the society is seen to be extending its control of the synchronization right, the council has decided to attain its objective by amendment of Rule 2(f). This governs the share of PRS royalties that may be allocated to the publisher of a work controlled by the society.

The proposed amendment to this rule is that in the case of all works especially written for films, the publisher share may not exceed the "normal basis of division" (one-third) unless, in the agreement between the publisher and the writer(s) of the work, the publisher has

undertaken to use all reasonable endeavors to exploit the work by means additional to the inclusion of the work in the film for which it was commissioned and the public performance or broadcasting of the film.

The revision will be submitted for approval at the PRS extraordinary general meeting, Oct. 26.

In his last address to the AGM, PRS chairman Ron White, who is succeeded by Dr. Donald Mitchell on Jan. 1, 1990, said it was "gratifying" that the society's 75th anniversary year should be marked by the total gross for 1988 exceeding 100 million pounds sterling (\$162 million) for the first time.

Of this, \$50 million came in public performance income. Broadcasting income also increased substantially more than \$65 million.

"It looks as though we may be finally edging toward the possibility of a substantive agreement with the independent TV contractors," said White. "But so far as the BBC is concerned, virtually no progress has been made in our negotiations since I reported to you last year that the BBC was seeking a substantial reduction in its royalty payments to us.

"The BBC's case is based on its claim that since 1982, when we last reached agreement with them on substantive terms, its viewing and listening audiences have declined and that therefore our repertoire is of less value to it than before."

White stressed the PRS view that the increased use of its repertoire by the BBC means that members are not being adequately paid.

Cannibals Dine On Diet Of Platinum June Certs Menu Lists Many New Acts

BY KIRK LaPOINTE

OTTAWA Fine Young Cannibals are gobbling up the Canadian record industry at a binge pace.

New information from the Canadian Recording Industry Assn. finds the band with a quick triple-platinum album and a gold single as part of the June certifications. Indeed, the album actually qualified for double-platinum in May, as did the gold single, and the album rests atop the Canadian charts with a second single in the top five.

The CRIA list of 26 certifications features mainly a diet of relatively new artists, including a healthy clutchful of Canadians, and the totals are up handily by half over the May list.

"The Raw And The Cooked," the second release from Fine Young Can-

nibals, and "Open Up And Say . . . Ahh!" by Poison top the CRIA list with triple-platinum certifications denoting 300,000 Canadian shipments.

At double-platinum are the Cannibals release and the hot-selling John Cougar Mellencamp album, "Big Daddy." Mellencamp's last two releases have soared past the half-million or million mark in Canada.

The eight platinum certifications include three by Canadians, including a Quebec, a children's, and a debut artist. Gerry Boulet's "Rendez-Vous Doux," Sharon, Lois and Bram's "Elephant Show Record," and Candi's self-titled debut all chalked up platinum, as did "Vivid" by Living Colour, "Everything" by the Bangles, "Girl You Know It's True" by Milli Vanilli, "Look Sharp" by Roxette, and "Full Moon Fever" by Tom Petty.

Sharon, Lois and Bram are no

strangers to certified albums in Canada. Their latest, "Stay Tuned," also went gold in June, as did one by other Canadian veterans at the other end of the musical spectrum, Rush, who garnered gold for "A Show Of Hands." Roch Voisine's "Helene" indicated the healthiness of the Quebec scene as it went gold. Others hitting that mark in June: the Milli Vanilli, Petty, and Roxette recordings, "Chronicle" by Creedence Clearwater Revival, "This Woman" by K.T. Oslin, and the "Road House" soundtrack featuring Canadian Jeff Healey.

There were five gold singles in June: "She Drives Me Crazy" by Fine Young Cannibals, "The Look" by Roxette, "Girl You Know It's True" by Milli Vanilli, "Fire Woman" by The Cult, and "You Got It" by Roy Orbison.

MAPLE BRIEFS

THE CANADIAN MUSIC Publishers Assn. is taking nominations until July 31 for its fourth annual song of the year awards, which honor the highest money-earning tunes in rock, A/C-pop, and country categories in 1988.

RHONDA ROSS HAS LEFT Capitol

Records-EMI as national artist and media relations director for a sabbatical, hoping to think about re-entering the business sometime later this year. Her replacement is Mariann Girard, while Steve McAuley moves to artist relations from promo, and WEA Music's Ralph Alfonso joins the label to look after the huge Canadian roster.

THE FOUNDATION TO ASSIST Canadian Talent on Record (FACTOR), overseers of the government and industry fund for production, video, and touring, will shift to a so-called "penny rate" for repayment of loans. On singles, it will collect 10 cents per unit sold, on EPs 25 cents, on LPs excluding CDs 50 cents, on CDs 75 cents, and on audio/visual records 75 cents. On video singles, it will collect three cents. The new system applies to all new loans and is an option for existing ones.

Q107'S MORNING ZOO TEAM is being let loose on the AM dial shortly in Toronto. Jesse Dylan and Gene Valaitis have jumped ship to CFTR and will become Canada's first afternoon zoo team on

the top 40 station. Reported combined salaries for the one-year, no-cut deal: \$800,000 Canadian.

THE PREVIOUSLY-announced acquisition of A&A Records and Tapes from its principal shareholder has been completed. Consolidated Talcop issued to Vector Inc. \$10 million (Canadian) of convertible preferred shares and 5,900,000 common shares at an issue price of \$2.70 each. A&A is Canada's largest retail chain, with more than 250 outlets.

THE AMAZING VIDEO Machine, the automated video dispensers in Ontario, offer a free movie for every three rented this summer. A new feature on the units allows consumers to choose movies by categories. And a new toll-free line allows consumers to know which location has the movie of their choice available.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Stage Set For 'Rock Showdown'

OTTAWA CILQ (Q107) Toronto has organized Rock Showdown '89, in which the winners of "homegrown" radio contests across Canada will compete for the opportunity to represent Canada in Band Explosion '89 at Japan's Yamaha International Music Festival.

The competition, sponsored by Yamaha Canada Music, Coca-Cola Classic, and the Westcom Radio Group, will see participating radio stations run their own local contests through July, with winners getting studio time, instruments, and a single release or participation in a compilation album.

Moreover, the 10 winning artists will fly to Toronto for Rock Showdown '89 on Aug. 12 at the annual Music Industries Assn. of Canada convention. A winner will be chosen by an industry and celebrity panel to compete in Tokyo.

The finalists all will be featured on a compilation release by a major Canadian label, while the winner will have its single released nationally by the label. An academic year of free tuition at Trebas Institute of Recording Arts is also among the prizes.

The 10 participating stations include CFMI Vancouver, British Columbia, CIRK Edmonton, Alberta, CKIK Calgary, Alberta, C95 Saskatoon, Saskatchewan, Z99 Regina, Saskatchewan, CKIS Winnipeg, Manitoba, Q107 Toronto, CHEZ Ottawa, CHOM Montreal, and Q104 Halifax, Nova Scotia.

Most Have Little Time To Spend On Their Craft Survey Studies Songwriters' Habits

OTTAWA Very few songwriters can spend a lot of time on their craft, most self-finance their demos, and only 43% of them are actually collecting royalties, a survey by the Songwriters Assn. of Canada indicates.

The recent survey found that only 5% of songwriters spend more than 30 hours a week on their craft, while 61% spend less than 10 hours weekly.

Some 67% of the songwriters surveyed said they had produced demos of their own material, but outside sources of funds don't seem terribly available. Some 81% of them said they financed the demos themselves, 6% got a record company to do it, 4% got a publisher, another 4% got other

private funds, 1% got a recording studio, and 4% said there were "other" fund sources.

Where do you pitch your material? Canadian publishers and record companies each drew responses from more than half of the songwriters, but 44% sent them to performers, 42% to managers, 31% to foreign record companies, and 30% to foreign managers.

The 43% of songwriters collecting royalties got them from many sources. Some 77% got public performance royalties, 48% from mechanical rights, 15% from synchronization rights, and 9% from sheet music rights, the association found.

POP

PICKS

BOOGIE DOWN PRODUCTIONS
Ghetto Music: The Blueprint Of Hip Hop
 PRODUCER: KRS-One
 Jive/RCA 1187

Latest blitz from New York rap act has already blasted into the top half of the pop chart, and no wonder. Sparingly produced, politically acute recording continues the no-holds-barred tradition begun on "By Any Means Necessary." Mastermind KRS-One leads a large posse on this incisive slab of streetwise stuff, which is propelled by canny sampling and leader's ferocious raps. Will likely follow in platinum footsteps of N.W.A. and Eazy-E.

THE HOODOO GURUS
Magnum Cum Louder
 PRODUCERS: The Hoodoo Gurus
 RCA 9781

Australian quartet has remained a cult love object so far in U.S., but that should change with new set, which has something to appeal to everyone in every radio format. Rockers like "Glamour Puss" still burn, while more introspective "Another World" and "Shadow Me" show band's expertise with a ballad. There's even an ode to American baseball, "Where's That Hit?" Look for band to crack here this time around.

RECOMMENDED

THE POGUES
Peace And Love
 PRODUCER: Steve Lillywhite
 Island 91225

Second label outing from these Irish crossover kings again benefits from the Lillywhite touch, which deftly showcases their excellent playing and clever, diverse material. As ever, their staple is breakneck, folk-oriented numbers like "Cotton Fields" and "Boat Train," while they reveal influences of the Caribbean in "Blue Heaven" and country in "Tombstone." Also outstanding are the classic balladry of "Lorelei" and the winning harmonies of "Down All The Days."

TISH HINOJOSA
Homeland
 PRODUCER: Steve Berlin
 A&M 5263

First issue in Americana series unveils the work of a unique Texas-based songstress whose highly personal songs often reflect on her Hispanic heritage. Hinojosa boasts a clear voice and a stellar backup crew that includes members of Los Lobos and the fine, unsung Austin musicians David Halley and Rich Brotherton. College and modern rock stations will find this a rewarding spin.

PSEUDO ECHO
Race
 PRODUCERS: Julian Mendelsohn & Brian Canham;
 Brian Malout
 RCA 8503

Australian quartet that scored big with a remake of "Funkytown" in 1987 comes back with a perky collection of snappy pop tunes, many of which are instantly memorable, including first single, "Fooled Again." There's something fun-'70s-pop about all the songs without any of their sounding retrograde. No social significance, no moral messages, just listen to the music and effortlessly enjoy.

TDM JONES
Move Closer
 PRODUCERS: Various
 Jive/RCA 1214

Vet vocalist's career got an update last year with his work on Art Of Noise's cover of Prince's "Kiss," included here. The Welsh pop powerhouse continues in that vein here, with electro-fied "What You Been Missing" and title

ballad looming as choice AC fare. Other choice items include covers of the Stones' "Satisfaction" and Billy Vera's "At This Moment." This gent is definitely back.

JIMMY BUFFETT
Off To See The Lizard
 PRODUCER: Elliot Scheiner
 MCA 6314

Buffett's breezy pop style doesn't make any big waves on his latest release, but die-hard fans will still take to his usual laid-back sound. Material sounds somewhat thin this time out, with the novelty-oriented title track having the best shot at radio play.

BAUHAUS
Swing The Heartache/The BBC Sessions
 PRODUCERS: Mike Hawkes, Dale Griffin, John Sparrow
 Beggars Banquet 9804

With Love & Rockets blowing through the roof with their latest U.S. release, timing is ideal for this archival issue from group's precursor. Sessions cut in 1980-1983 for the BBC's John Peel and David Jensen shows find Bauhaus working through early gloomster originals and hit covers like "Ziggy Stardust" and "Third Uncle." Alternative retailers will move this one big-time.

LION
Trouble In Angel City
 PRODUCERS: Lion
 Grand Slam 5

A major player in Europe and Japan, Southern California metal band could bust loose here with this lean, mean sophomore stanza. Songs are fat-free, playing is tough and straightforward, and Kal Swan is a convincing front man. 'Bangers, take note—not all the lions worth taming are White. Contact: 609-853-8312

DARYL BRAITHWAITE
Edge
 PRODUCER: Simon Hussey
 CBS Associated 45206

Aussie singer shows off some solid pop chops on stateside debut. Braithwaite, who bears a glancing vocal resemblance to Peter Gabriel at times, makes chartworthy music on such unassuming yet convincing numbers as "All I Do" and "Sugar Train." Project has "commercial" written all over it.

ELIZA GILKYSON
Legends Of Rainmaker
 PRODUCER: Mark Hallman
 Gold Castle 71323

L.A.-based singer/songwriter's second Gold Castle issue gives a crisp picture of her delicate writing and rich vocalizing. Included is Gilkyson's own version of her "Rosie Strike Back," a hit for Rosanne Cash, as well as a fine cover of the folk evergreen, "Greenfields."

NEW POTATO CABOOSE
Promising Traveler
 PRODUCER: Elliot Mazer
 Ryko 10116

Debut album from Washington, D.C., seven-piece band showcases its agile, guitar-laden sound and omnivorous appetite for music of every description. Recorded half-studio/half-live, highlights include the anti-war "Rust In Peace," the solid folk-rock harmonies of "Homegrown Heart," the bright pop hooks of "Psychedelia," and a spirited cover of Van Morrison's "Brown Eyed Girl." "She Don't Know Why" features the guest guitarwork of legend-in-the-making Danny Gatton.

RAY LEMA
Nangadeef
 PRODUCERS: Ray Lema, Paul Smykle
 Mango 9829

Zairean singer/songwriter's solid label debut forges African musical elements with jazz/soul/rock influences—all tightly tied together by his powerful vocals. Album highlights include the gentle lilt of "Pongi," the snappy strains of "Moni Mambo," the anti-

SPOTLIGHT



ZIGGY MARLEY & THE MELODY MAKERS

One Bright Day
 PRODUCERS: Ziggy Marley, Glenn Rosenstein, Chris Frantz & Tina Weymouth
 Virgin 91256

This follow-up to platinum "Conscious Party" shows that the fete's just beginning. Marley's deft blend of pop and reggae is infectious as always, especially on "Who Will Be There" and first single, "Look Who's Dancing." The Melody Makers are tight and crisp throughout.

NEW & NOTEWORTHY

THE BLACK SORROWS
Hold On To Me
 PRODUCERS: Jeff Burstin & Joe Camilleri
 Epic 45158

Superlative Australian septet helmed by vocalist Camilleri (aka Joey Vincent) of Jo Jo Zep & the Falcons makes a splash on first U.S. release. More than a few hints of Van Morrison's style can be heard in Vincent's singing, but group's dense, detailed sound, which leans heavily on blues slide guitars, is original in itself. Dark-themed songs like title cut and "Sleep Through The Hurricane" would sound great in any rock format. Incredible debut.

WINTER HOURS
 PRODUCER: Lenny Kaye
 Chrysalis 21682

New Jersey-based quintet looks like a modern/album rock mover on this fine first major-label album. Vocalist Joseph Marques sounds uncannily like Richard Thompson, and band's solid, unfussy sound reads as a bracing update of folk-inflected rock styles of yore. Such tracks as "Roadside Flowers" and "Carpenters' Square" will be all it takes to convince programmers. Producer Kaye brings it all home on deftly cut bow.

apartheid groove of "What We Need," and the tense atmosphere of "Kamulang," which features a frenetic Courney Pine sax break.

THE KINSEY REPORT
Midnight Drive
 PRODUCERS: Bruce Iglauer, Donald Kinsey & the Kinsey Report
 Alligator 4775

Blues siblings from Gary, Ind., come up with a power-packed sequel to the highly acclaimed Alligator debut, "Edge Of The City." Leader Donald continues to light the quartet's fire with his stirring guitar work and vocals. Title cut and "Nowhere To Go, Nothing To Lose" are best examples of this group's genre-busting approach to the live-wire Chicago sound.

JERRY GIDDENS
Livin' Ain't Easy
 PRODUCERS: Jerry Giddens, Ethan James, Rick Winquest, Michael Ehrlich
 Chameleon 82810

Vocalist for L.A.-based folk rockers Walking Wounded unleashes his gospel-trained pipes on a strong set of acoustic-style original material.

Outstanding track here is title tune, dedicated to the performer's father. Modern rockers and collegiate radio should not overlook this striking singer's work.

STUART HAMM
Kings Of Sleep
 PRODUCER: Stuart Hamm
 Relativity 88561

Second album by Joe Satriani's bass ace is another compelling all-instrumental set that gives a formidable taste of Hamm's considerable virtuosity. Leader is joined by Satriani's drummer Jonathan Mover and guitarists Harry Cody and Buzzy Feiten on a varied program of up-tempo rockers and more introspective pieces that should sit well with album rock spinners.

BLACK

PICKS

SHARON BRYANT
Here I Am
 PRODUCERS: Sharon Bryant, Rick Gallway, Michael Colina
 Wing 837313

Former Atlantic Starr vocalist leaps across the solo barrier, wasting no time in joining the chart parade with the climbing, dance-grooved "Let Go." Equally adept on ballads or up-tempo numbers, Bryant should make it on vocals alone, but her writing/producing skills suggest that while she has yet to establish an image and style, she's already a chart force to be reckoned with. Best tracks include "Falling," "Body Talk," "Foolish Heart."

RECOMMENDED

ACE JUICE
 PRODUCER: M.C. Hammer
 Capitol 90925

From the funk/rock workshop of M.C. Hammer comes this vocal blend of "Juice" Sneed, "B" Boyd, and Ace Robinson (plus Hammer). A frat party band for the '90s, Ace Juice sports an unmistakably fresh slant on once-familiar R&B-into-rap and rock stylings that adds up to crowd-pleasing kitchen-sink soul for the charts on "Let Me Put Love On Your Mind," "I Want To Be Free," and new single "Go Go."

TYRENE PERRY
Don't Rush It
 PRODUCER: Ollie E. Brown
 Columbia 45151

Label upstart is surrounded by a talented cadre of musicians, including Jeff Lorber, Ray Parker Jr., Paul Jackson Jr., and her dad, saxophonist Tyrone Perry. She could use a little seasoning, but on such perky numbers as "What's Up," "Don't Rush It," and "Better Late Than Never," Perry shows some powerful potential.

JAZZ

PICKS

NEIL LARSEN
Smooth Talk
 PRODUCER: Neil Larsen
 MCA 42296

Keyboardist Larsen rounds up the usual session suspects for this foursquare fusion outing—Steve Ferrone, Buzz Feiten, David Sanborn, Ernie Watts, and George Howard are along for the ride. Although there's nothing here to rattle the cage of the demanding listener, this somewhat innocuous album should still hit the charts via contemporary jazz airplay.

RECOMMENDED

LASZLO GARODNY
The Legend Of Tsumi
 PRODUCER: Laszlo Garodny
 Antilles 91250

Hungarian jazz pianist's second stateside release gracefully weaves luscious textures and memorable melodies with the help of the formidable rhythm section of Dave Holland and Bob Moses. Standout tracks from a thoroughly enjoyable set include the lyrical title track, the sunny, sweet "Meeting You There," the antic "Elf Dance," and the soulful, neoclassical "Sunrise."

COUNTRY

PICKS

THE WAGONEERS
Good Fortune
 PRODUCER: Emory Gordy Jr.
 A&M 5245

Fast-maturing Texas country band shows deep traditional roots on this fine second effort. Vocalist Monte Warden's smoky singing and unusually striking writing (title track "Everybody Calls My Baby Honey," "Champagne And Chandeliars") will penetrate the country market, and should make inroads among unreconstructed country-rockers on the alternative side as well.

CLASSICAL

RECOMMENDED

ELGAR: CELLO CONCERTO/TCHAIKOVSKY: ROCCO VARIATIONS
 Paul Tortelier, Royal Philharmonic Orchestra,
 Groves
 RPO/MCA 6295

There could be no better gift by the eminent cellist to his fans on the occasion of his 75th birthday than this marvelously played pair of works. Tortelier's is a style that's rare today for its relaxed and sensitive phrasing. The master here displays a sound untarnished by the years, and a still-fluent command of the instrument.

STRAUSS: LE BOURGEOIS GENTILHOMME
 New York Chamber Symphony, Schwarz
 ProArte 448

The complete incidental music is offered here in a fine performance that only misses, by a notch, in some of the solo instrumental passages. This recording was taken over by ProArte when Delos suffered financial reverses last year. The new proprietor would have served the project better by printing text and translations of the sung portions, rather than the sketch of Strauss's musical credentials and lengthy bio of the conductor.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Thomas Gene, to **Timothy and Roxane Alston**, July 3 in Tauson, Md. He is a regional promotion representative at Reprise Records there.

Girl, Presley Tanita, to **Tanya Tucker**, July 5 in Nashville. She records for Capitol Records.

Boy, Brian Albert, to **Al and Cathy Zamora**, July 5 in Miami. He is national promotion director for Discos CBS.

Boy, Stephen Allen, to **Mike and Karen McCoy**, July 10 in Albuquerque, N.M. He is program director at KNMQ there. She is public affairs director at KNMQ.

Boy, Jack Walker, to **Ted and Gina Fox**, July 11 in Rhinebeck, N.Y. He manages and produces Buckwheat Zydeco, and wrote "In The Groove" and "Showtime At The Apollo."

MARRIAGES

Stephen Prendergast to Tamara Dvali, May 27 in Burlington, Ontario. He is president of Head Office Man-

agement there.

Harry Sandler to Shirley Klein, May 28 in Stuart, Fla. He heads his own management company, specializing in television and film actors. She is VP of Patrick Rains & Associates, a personal management firm.

Steve Rennie to Fran Musso, June 30 in Los Angeles. He is president of Eric Chandler International, an artist management company. She is senior director of marketing and publicity at Chrysalis Records there.

Daniel J. Koroly to Clare E. Conlin, July 1 in Annadale, Va. She is national director of advertising for WEA.

Greg Randall to Marifran Creed, July 8 in Milwaukee. She is co-manager of Slash/Reprise recording group the BoDeans.

DEATHS

Herbert von Karajan, 81, of a heart attack, July 15 in Anif, Austria. Karajan was a well-known and respected conductor, believed to have recorded some 800 classical titles in his career. He is survived by his wife and two daughters. (See story, page 10).

Nesuhi Ertegun, 71, of cancer, July 15 in New York. Ertegun's more than 40-year career in the music industry included that of producer of jazz recordings, mostly for Atlantic, chief of WEA International, and chairman of IFPI, the global label group. Survivors include his brother, Ahmet; a sister, Selma Goksel; his wife, Selma; a daughter, Leyla, and a son, Rustem. The Ertegun family requests that contributions be made in his memory to any of the following charities: T.J. Martell Foundation, 6 West 57th St., New York, N.Y. 10019; United Negro College Fund, 500 E. 62nd St., New York, N.Y. 10021; American Turkish Society, 18th Floor, 850 Third Ave., New York, N.Y. 10022. (See story, page 5.)

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.



The Apprenticeship Of Lenny Kravitz. Virgin Records artist Lenny Kravitz meets with label and management executives to deliver the final mix of his debut album, "Let Love Rule." Pictured, from left, are Steve Smith, Kravitz's manager; Jordan Harris, co-managing director; Kravitz; Jeff Ayeroff, co-managing director; Jacquie Perryman, VP, international/artist relations; Jim Swindel, senior VP, sales and marketing; and Phil Quartararo, senior VP, promotion and marketing.

CALENDAR

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

JULY

July 22, **Sheila Davis' Songwriting Seminar**, The New School, New York. 212-674-1143.

July 29, **Nashville Songwriter Assn. International's Ninth Annual Summer Seminar**, Belmont College, Nashville. 615-321-5004.

July 30, **National Academy Of Songwriters Song Screening Session**, Newport Beach Public Library, Newport Beach, Calif. 800-334-1446 or 213-463-7178.

AUGUST

August 6-9, **1989 VSDA Convention**, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 17-20, **Jack The Rapper's 13th Annual Family Affair**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 21, **Composer's Workshop**, 38 E 29th St., New York. Sheila Davis, 212-674-1143.

August 22, **Miller/Viglione's Music Business Monthly Career Workshop III**, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

August 24, **National Academy Of Songwriters' Spotlight Performance**, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

SEPTEMBER

Sept. 7-9, **Entertainment Business Expo '89**, Cuyahoga Community College, Cleveland. 216-464-5055.

Sept. 13-16, **NAB Radio '89**, Convention Center, New Orleans. 202-429-5444.

NEW COMPANIES

Pa. 16001; 412-586-6552.

Rumrunner Records, an independent label formed by Greg Aliferis. Company will specialize in rap and dance-oriented music. 3406 N. Ocean Blvd., Fort Lauderdale, Fla. 33308; 305-561-4883.

Chalet Sound Studio, formed by the Charger Management Corp., is a residential recording facility. Services include recording, record production, film scoring, arranging, advertising, and various creative seminars. 2323 Highway 34, Manasquan, N.J. 08736; 201-223-0836.

Tough Records and Productions, a record company formed by Ray and Jules Cadle. Company name is also the title of label's first release. P.O. Box 8308, New York, N.Y. 11372; 212-907-9250.

Don Cohen Productions, formed by Cohen, will focus on special events and concert production. First project is "The Subway Series," a weekly lunchtime series at the Lone Star Roadhouse in New York, featuring talented subway and street musicians. 44 West 90 Street, New York, N.Y. 10024; 212-874-4052.

Bamboo Inc., a management and promotion company formed by Steve Knox and Budette Walston. Focus will be placed on dance, pop, and R&B music. Initial clients include Rough & Ready and Mitchell. Suite 360, 1173A Second Ave., New York, N.Y. 10022; 212-722-7400.

Short and Sweet Music, a music publishing company, formed by Mark Carvel. Suite 12-70 West 95 Street, G, New York, N.Y. 10025.

Send information to *New Companies*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

David Norman Productions, a production/engineering company formed by Norman. Company is currently accepting material for studio work. P.O. Box 490450, College Park, Ga. 30349; 404-994-1770.

Paris D'Jon Music/Artist Management, formed by D'Jon. Company will focus on rap, R&B, and freestyle music. 142-22 61 Road, Flushing, N.Y. 11367; 718-971-9614.

Cita Communications, formed by Paul Taimuty, Mickii Taimuty, and Richard Clark. Company will manufacture and distribute two record labels: Trope Records and Phun Records. Company will also be involved in music publishing and video. 676 Pittsburgh Road, Butler,

FOR THE RECORD

Low Garrett is VP of purchasing for Camelot Music. His place of employment was misstated in the July 22 issue of *Billboard*.

A headline in the July 22 *Billboard* implied that RKO Warner Video and SuperVideo are owned by Adventureland Video. All three companies are independent subsidiaries of the ALMI Group.

The July 22 *Boxscore* had an incorrect listing for the Who shows at Giants Stadium in East Rutherford, N.J. The item should have read The Who, June 29-30, July 2-3; sellout; gross: \$5,243,672; ticket price: \$23.50; promoter: Metropolitan Entertainment (formerly Monarch Entertainment Bureau).

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/10	Close 7/17	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1910.4	17 1/2	15 1/2	-1 3/4
CBS Inc.	357.7	206 3/4	211 1/4	+5
Capital Cities Communications	119	478	492	+14
Carolco Pictures	217.6	11 1/4	11 1/4	0
Coca-Cola	2502.4	58 1/2	59 1/2	+1 1/4
Columbia Pictures	1497.2	21 1/4	21 1/4	0
Walt Disney	1791.8	97 1/4	102 1/2	+4 3/4
Eastman Kodak	4789.7	47 3/4	48 1/4	+1 1/4
Handleman	705.1	29 1/4	27	-2 1/4
MCA Inc.	1415	59 3/4	62	+2 1/4
MGM/UA	115.8	18 1/4	18 1/4	0
Orion Pictures Corp.	92	20 3/4	20 3/4	0
Paramount Communications Inc.	5108.5	56 1/4	56 1/4	0
Sathe Communications	81.7	3 3/4	3 1/4	-1/2
Sony Corp.	74.1	56 1/4	55 1/4	-1 1/4
TDK	6.5	88	85 1/4	-2 3/4
Vestron Inc.	599.8	2 1/4	4	+1 1/4
Warner Communications Inc.	16504.5	62	65 1/2	+3 1/2
Westinghouse	1549.9	64 1/4	65 1/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	25.7	8 1/4	8 1/4	+1/2
Electrosound Group Inc.	6.1	1 1/4	1 1/4	0
Nelson Holdings Int'l	322.1	3/4	3/4	0
New World Pictures				
Price Communications	19.5	6 1/4	6 1/4	0
Prism Entertainment	.9	3 1/4	3 1/4	0
Unitel Video	5.4	13 1/2	13 1/2	+1/2
OVER THE COUNTER				
Acclaim Entertainment		4 1/4	4 1/4	0
Certron Corp.		1 1/4	1 1/4	0
Dick Clark Productions		4 1/4	4 1/4	0
LIN Broadcasting		116 1/2	116 1/2	0
LIVE Entertainment		16 1/2	16 1/2	0
Recoton Corp.		6	6	0
Reeves Communications		6	6 1/4	+1/4
Rentrak		2 1/4	2 1/4	0
Satellite Music Network, Inc.		5 1/2	5 1/2	0
Scripps Howard Broadcasting		75	75	0
Shorewood Packaging		23	23	0
Sound Warehouse				
Specs Music		8 1/4	8 1/4	0
Starstream Communications Group, Inc.		1	1	0
Trans World Music		18 1/2	18 1/2	0
Video Jukebox Network		3 1/4	3 1/4	0
Wall To Wall Sound And Video		2 1/4	2 1/4	0
Westwood One		11 1/4	11 1/4	0
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		175	169	-6
Pickwick		222	221	-1
Really Useful Group		660	655	-5
Thorn EMI		756	785	+29

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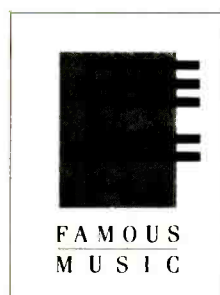
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"TOY SOLDIERS" BY **MARTIKA** (Columbia) holds at No. 1, and is still gaining points, although insufficient for a bullet. "Express Yourself" by **Madonna** (Sire) slips in radio points, and drops to No. 3 overall. "Batdance" by **Prince** (Warner Bros.) looks likely to hit No. 1 next week. It's No. 1 in sales for the second week, and gaining strongly on the airplay side, only slightly handicapped by about 30 stations on the panel that are not reporting airplay on the single. The most-widely-played record on the chart, "Right Here Waiting" by **Richard Marx** (EMI), bulletted at No. 10, is on all but six stations on the 242-station pop panel.

THIS WEEK'S POWER PICKS are both showing No. 1 potential. The Power Pick/Sales goes to "Don't Wanna Lose You" by **Gloria Estefan** (Epic). It's strong on the radio side, as well, being second-runner-up for the airplay pick, which goes to "Hangin' Tough" by **New Kids On The Block** (Columbia) for the second week in a row. The Kids' single leaps 10-3 at BJJ105 Orlando, 17-8 at KC101 New Haven, Conn., and 14-3 at Y95 Dallas, while Estefan's makes great jumps at Y100 Miami (19-9), KTFM San Antonio, Texas (15-8), and KQMOM Omaha, Neb. (also 15-8). The first-runner-up for the airplay award is "Heaven" by **Warrant** (Columbia), last week's Hot Shot Debut. It garners 86 adds, the most on the chart, and zooms 28 places to No. 50. Also making impressive chart moves are "Kisses On The Wind" by **Neneh Cherry** (Virgin), 20 places to No. 59 with 42 adds and a jump of 16-10 at KKSS Albuquerque, N.M.; "That's The Way" by **Katrina & the Waves** (SBK), 21 places to No. 65 with 48 adds; and "Forget Me Not" by **Bad English** (Epic), 20 places to No. 72 with 30 adds and an early jump of 26-19 at WQUT Johnson City, Tenn.

THE NINE NEW ENTRIES are led by the **Bee Gees** with "One" (Warner Bros.), the latest comeback attempt in a year of successful comebacks (e.g., **Donny Osmond**, **Donna Summer**). "One" is off to a great start with 69 adds from the Hot 100 radio panel. Two new artists make their Hot 100 bows: California rapper **Young MC** debuts at No. 81 with "Bust A Move" (Delicious Vinyl), breaking out of California, Arizona, and Hawaii; and Norwegian rock trio **Stage Dolls** enters at No. 96 with "Love Cries" (Chrysalis), already looking good at Y97 Santa Barbara, Calif. (22-19).

SEVERAL RECORDS WITHOUT BULLETS have a positive story. "Little Fighter" by **White Lion** (Atlantic) is aptly named, bouncing back up to No. 60 after a small drop last week. "Fighter" has 10 top 20 radio reports, including 8-6 at WIOG Saginaw, Mich., and 12-8 at WDFX Detroit. "(You're My One And Only) True Love" by **Seduction** (Vendetta) moves up two places to No. 79, with early strength at I94 Honolulu (5-2) and KIIS Los Angeles (21-18). "Come Home With Me Baby" by **Dead Or Alive** (Epic) moves three places to No. 69, looking good at B95 Beaumont, Texas (20-16) and B97 New Orleans (No. 14). "Stop!" by **Erasure** (Sire) is pushed down to No. 99 on the chart but is strong in Houston (25-19 at 93Q), Albuquerque, N.M. (21-11 at Power 105), and Salt Lake City (No. 10 at KCPX).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON
HEAVEN WARRANT COLUMBIA	5	13	68	86	108
ONE BEE GEES WARNER BROS.	3	17	49	69	69
THAT'S THE WAY KATRINA AND THE WAVES SBK	3	7	38	48	96
KISSES ON THE WIND NENEH CHERRY VIRGIN	2	11	29	42	89
PUT YOUR MOUTH ON ME EDDIE MURPHY COLUMBIA	3	8	26	37	37
HANGIN' TOUGH NEW KIDS ON THE... COLUMBIA	2	11	21	34	211
SHOWER ME WITH YOUR LOVE SURFACE COLUMBIA	1	9	24	34	124
YOU BETTER DANCE THE JETS MCA	2	8	24	34	39
IF I COULD TURN BACK TIME CHER GEFFEN	3	7	22	32	153
FORGET ME NOT BAD ENGLISH EPIC	2	5	23	30	60

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 charges are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

What do successful albums have in common?

1988 chart data supplied by Billboard/Music & Media. Albums indicated were wholly or partly produced using SSL consoles.

Billboard® TOP POP ALBUMS ™ 1988 YEAR END			
	ARTIST	ALBUM	PRODUCED ON SSL
1	George Michael	Faith	✓
2	Soundtrack	Dirty Dancing	✓
3	Def Leppard	Hysteria	✓
4	INXS	Kick	✓
5	Michael Jackson	Bad	✓
6	Guns 'N' Roses	Appetite For Destruction	
7	Debbie Gibson	Out Of The Blue	✓
8	Richard Marx	Richard Marx	✓
9	Tiffany	Tiffany	
10	Aerosmith	Permanent Vacation	✓
11	Terence Trent D'Arby	Introducing The Hardline	✓
12	Whitney Houston	Whitney	✓
13	Gloria Estefan	Let It Loose	✓
14	John Cougar Mellencamp	The Lonesome Jubilee	✓
15	Rick Astley	Whenever You Need Somebody	
16	Bruce Springsteen	Tunnel Of Love	✓
17	Belinda Carlisle	Heaven On Earth	✓
18	Soundtrack	More Dirty Dancing	✓
19	Whitesnake	Whitesnake	✓
20	Robert Plant	Now And Zen	✓
21	Tracy Chapman	Tracy Chapman	
22	Keith Sweet	Make It Last Forever	
23	Poison	Open Up And Say . . . Ahh!	✓
24	Sting	Nothing Like The Sun	✓
25	Pink Floyd	A Momentary Lapse Of Reason	✓

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RUSS BACH FOLLOWS UP ON PLANS FOR AN EXPANDED CEMA

(Continued from page 5)

"There were two classes of labels here—company-owned and distributed," says Bach. He adds that the latter category—which included Enigma (now partially owned by Capitol-EMI), Rhino, Chameleon, Gold Castle, and others—was handled through what was essentially a "separate division," and those distributed logos had complained of receiving second-class treatment.

"What I promised those labels is that I would even the playing field for them," he says. "We leveled it by putting all the product through one sales and marketing channel that is CEMA. We make sure the product is delivered to the right places at the right time in the right quantities."

Though the changes are recent, the distributed labels surveyed by Billboard say they are already seeing benefits. "We're overwhelmingly pleased with all the changes that Russ has wrought," says Bob Cahill, VP of sales for Rhino Records. "The communication with the branches is much improved. There's more openness in general, less politics, and our billing is up."

Jayne Simon, who recently joined Enigma Entertainment as VP of sales, acknowledges that Capitol-EMI now has a stake in her label, but she still senses that CEMA branches now appear to be more "label blind" under the new regime. "They're bringing all those so-called distributed labels into the CEMA fold and give them more equal treatment."

Adds one label sales executive, "There used to be two separate solicitation books, one for owned labels

and one for distributed labels, so as a salesperson you knew where your priorities are."

In the new structure, distributed labels are being encouraged to place regional staff at offices in CEMA's branches, an example established last year when EMI president Sal Licata built a sales team independent from CEMA's. Some of the distributed logos have already followed through, and Capitol is in the process of building its own regional sales force.

Further, CEMA wants each of its distributed labels to place promotional staff at the branch offices. Mike Bone, president of Chrysalis, says he did not have that advantage when his label was distributed by CBS. "CEMA's not encouraging it, they insist on it," says Bone.

"At CBS, at times we tried to get access to office space. They did not want to do that. We're on an equal footing with Capitol and EMI at CEMA. We've only been there for 15 days, so it's a little early to say it's light years ahead, but there's a lot of enthusiasm at the branch level," Bone adds.

To facilitate CEMA's new era, Bach says his management team—which includes VP of marketing Joe Mansfield and VP of sales Joe McFadden—moved to change the branch system from a vertical organizational chart to a horizontal design.

"In the old system, you had 15-20 people reporting to the branch manager—everyone from the salespeople to the mailroom. Most of the branches didn't have sales managers,

and in the ones that did, the salespeople did not report to the sales manager, they all reported to the branch manager."

Further, the branch manager was also the contact person for all communication from CEMA headquarters and label executives.

Bach closed the company's Minneapolis branch and replaced that facility with a national accounts office. He then installed sales managers in the five branches that did not have one and had all sales staffers report to those managers.

Similarly, CEMA appointed senior field marketing reps to oversee each branches' team of field marketing reps and installed administrative assistants to oversee office and clerical positions. Rather than having all employees report directly to the branch managers, appropriate staff now report to an immediate superior, with the sales managers, senior field marketing reps, and administrative assistants now reporting to the branch manager.

The company has also added singles specialists to each branch, along with branch marketing reps. Bach describes the latter as an "in-house person who focuses on certain special projects, calling on retail chains and stores to ensure coverage in the stores."

Not only has CEMA changed its organizational chart, but the company has also endeavored to "change the organization's culture," says Bach. "We encouraged people in the field to be more responsible for their markets and less dependent on the [home

office]. I expect they'll do the right things for CEMA, the labels, and our customers."

Bach says it did not take long for him to establish a game plan when he moved from WEA to replace Dennis White as CEMA president (Billboard, Feb. 11). "It didn't take me much time at all because I came from the best. I came from the model of how a horizontal organization is structured," he says, noting he helped shape WEA's structure as that company's executive VP of marketing development.

"That's where I wanted to go, even though I didn't know then that there was going to be a Chrysalis and an SBK on board. When you have so many product sources, you can no longer be a vertical organization," says Bach.

"We have built this organization to be able to handle more business than

we already have. The foundation is going to be wide and broad."

Lou Mann, VP of sales for Capitol, says the benefits of CEMA's new structure have not been confined to distributed labels. "What has happened here is that the branch managers seem to be more in control of their marketplaces, which is definitely to my advantage," he says.

"It's holding the [branch staffers] to be accountable for their marketplace. If they do something I don't like, I have the ability to call them directly and discuss it, or they have the ability to call me."

Mann also says the new CEMA allows the labels and branches to react to market needs in a quicker fashion. "The music business is like vegetables. Your opportunities are perishable and if you can't move quickly, you lose them."

SEARS TRIES LEASED MUSIC/VID DEPARTMENTS

(Continued from page 9)

April, the number had dropped by some 100 units. A Sears spokesperson now says the number of racked music/video units is "in the 300s."

The leased music/video departments are being housed in the brown goods section of Brand Central, the new brand-name-product departments that Sears started to develop last year as part of its new discount-oriented strategy.

Sears says Lieberman is opening six of the departments, although a LIVE spokesperson declined to comment on the matter.

Lieberman's music/video departments are called Stars, with the subhead, "Entertaining America." Some are already in operation; the first opened in late June.

The seventh leased department is Handleman's. Frank Hennessey, the rack's president, says the Wayne, N.J., location—set to open in early August—will operate under the Entertainment Zone logo, the store-within-a-store concept that Handleman began testing at the start of this year in an Atlanta-area American Fare store.

Hennessey says Handleman is responsible for staffing the unit. The size of the Sears' new-look departments, he says, "all depends on where Brand Central is located in each store."

That the departments will be housed in Brand Central confirms earlier speculation that these units will have a better position within the stores than that of the racked departments, which have often been stuck in out-of-the-way places. "We have an absolutely choice location," says Hennessey, describing the New Jersey unit.

The leased departments, as anticipated, will be larger than the racked units, and will also carry a broader selection. "It will be a true store-within-a-store. It might be three or four times as large as the racked departments," says Hennessey.

The Sears spokesperson confirms that the departments will be larger, saying that size will range from 1,500 to 2,200 square feet.

Handleman's Atlanta test of Entertainment Zone seemed to position the rack as a player in Sears' leased-department scheme, but Hennessey previously told Billboard that his company did not

plan "to be out there aggressively opening stores that compete with our customers."

Hennessey still stands by that comment, but adds, "We will provide our customers with any alternative method they desire of delivering product with which we are involved."

According to one source, of the Lieberman leased departments, one is in Philadelphia, with two others nearby in the Delaware Valley market. The others are said to be in Pittsburgh, Chicago, and Hicksville, N.Y.

One distribution executive sees Lieberman's move as a defensive strategy. If Target, which is racked internally, manages to land the Caldor and Venture chains, as has been rumored (Billboard, July 22), it would represent a large chunk of lost revenue for the rack. "Lieberman's got to do some things," says the source.

The move toward leased departments also fits with LIVE's strategy to diversify its revenue streams, as was indicated by its January acquisition of the Milford, Mass.-based Strawberries Records, Tapes & Compact Discs chain.

As might be expected, most of the leased department's music product will be cassettes and CDs. The Sears spokesperson also says video product will be confined to sell-through-priced units. Most of the video product is expected to be G- or PG-rated, with some R-rated titles included in the mix, but no X-rated fare.

Pricing will be competitive with the market, says Sears. The company stresses, however, that these initial seven locations are strictly a test situation. The chain does not know when or if the test might be expanded.

"This test will be looked at very closely to see how well it works," says the spokesperson.

If the test gets good grades in Sears' Brand Central departments, though, it could represent a big win for the music and video industries. Of Sears' 824 locations, 295 have already been fitted with Brand Centrals. The chain says it aims to have 400 on line by the end of this year, with a chainwide roll-out anticipated by the end of 1990.

CONDUCTOR VON KARAJAN DEAD

(Continued from page 10)

perhaps ever, dominated the world musical scene to the same extent. At various times, and sometimes in tandem, he held top posts with the Berlin Philharmonic, the Philharmonia, the Vienna Philharmonic, the Orchestre de Paris, La Scala in Milan, the Vienna State Opera, and the Salzburg Festival.

Karajan also figured in a number of political and musical controversies, some with international repercussions, but none served to halt his steady progress.

Karajan's brilliance as a conductor was universally applauded. His interpretations stressed clarity and precision, and for many he was supreme in the mainstream of orchestral literature, from Haydn to Bruckner, and beyond.

In recent years, however, Karajan was faulted by some for interpretive gloss, although his technical command was never questioned. His performance in New York last February of the Bruckner 8th with the Vienna Philharmonic, though, was lauded on

all counts.

In a recording career that dated back to the '30s, Karajan is said to have recorded more than 800 titles, many of which are still in circulation.

DG alone has more than 182 Karajan CDs currently available in the U.S. Another 65 are in the Angel/EMI active catalog. Karajan's first recordings for EMI were made shortly after the end of World War II; his last was in 1984, when he recorded Vivaldi's "Four Seasons" with the Vienna Philharmonic and Anne-Sophie Mutter as soloist.

Karajan's upcoming releases for DG include Bruckner's 8th Symphony with the Vienna Philharmonic, due in September. Also due are a Bruckner 7th with the Vienna, the Brahms Symphonies Nos. 3 & 4 with the Berlin Philharmonic, the Schumann Symphony No. 4, and the Tchaikovsky Piano Concerto No. 1, with Yevgeny Kissin and the Berlin Symphony. The latter album, a live recording taped last New Year's Eve, was held up pending resolution of a dispute with

the orchestra. DG executives, however, now expect that it will be cleared for release shortly.

DG can be expected to reissue items from Karajan's past catalog, although no projects have yet been disclosed. Angel has already launched a survey of deep catalog material with a view toward repackaging.

Among the items Angel may consider is the Beethoven Symphony cycle Karajan recorded with the Philharmonia Orchestra some 40 years ago. His last new releases for the label were an "Aida" in 1980 and a Sibelius Symphony No. 1 in 1982. On the occasion of his 80th birthday on April 5, 1988, DG released the Karajan-Edition "100 Masterpieces" on 25 CDs, decorated with paintings by his wife, Elette.

Much of the controversy in Karajan's life resulted from his membership in the Nazi party, which he joined in 1933—although he claimed later he had not joined until 1935. After World War II, Karajan was forbidden by the Allies to conduct for two years. His first appearances in the U.S., in 1955, also generated protests.

A memorial service for Karajan is to be held Sunday (23) at the Salzburg Cathedral, during which Riccardo Muti will conduct a performance of the Mozart Requiem with the Vienna Philharmonic. Soloists who will appear include Anna Tomowa-Sintow and Samuel Ramey.

Karajan is survived by his wife and two daughters, Isabelle and Arabelle.

Assistance in the preparation of this story was provided by Wolfgang Spahr in Hamburg.

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NESUHI ERTEGUN DIES OF CANCER IN NEW YORK

(Continued from page 5)

later produced the recordings of important jazz, blues, and contemporary performers for Atlantic Records, which his younger brother, Ahmet, had formed in 1947.

But Ertegun went on to establish and operate WEA International for 16 years, starting in 1971, and also headed IFPI, the global label trade group. And few among the industry's executive ranks worldwide could claim greater responsibility for the well-being of the music business, particularly in the area of protection against pirated and counterfeit recordings.

As chairman of IFPI (from 1979-82 and from 1984 until his death), Erte-

gun led a largely successful struggle to greatly diminish losses due to bogus recordings. The success of the war he waged is most evident in the Near and Far East, where the availability of unauthorized recordings is far less of a threat to legitimate recordings now than it was a decade ago. In some areas, such illegal practices had been reduced from 90% of the market to 20%.

Ertegun recently commented, "Piracy is a sickening situation. Because most people kept their heads firmly buried in the sand for such a long time, the pirates went from strength to strength... Our experiences in the Near and Far East have taught us

that we can defeat piracy if adequate laws exist and are properly enforced."

After he left his post in 1987 as chief of WEA International, with sales of about \$1 billion annually, Ertegun was named president of special projects for WCI Record Group, which includes the Warner, Elektra, and Atlantic labels. He also returned formally to his first musical love, jazz, with the formation of East/West Records, a label he founded last year with distribution through Atlantic. Back in the studio as a producer, he signed to the label the Modern Jazz Quartet and Milt Jackson, among others.

His philosophy of running East/West might have served as a credo of his jazz producing years at Atlantic. "East/West is a small label, with not many releases, very selective, extremely particular on quality, presentation," he said when the label formation was announced. "We're in no rush—we're not after top 40 hits."

Ertegun started to build Atlantic's vaunted jazz catalog in the early '50s, when his brother Ahmet and Jerry Wexler, a partner at Atlantic, brought in Nesuhi to further develop Atlantic's jazz presence. He had just spent three years at Contemporary Records in Los Angeles, supervising albums from studio production through packaging. At Atlantic, his studio work added hundreds of new titles to the label's roster, including releases by John Coltrane, Charles Mingus, Ornette Coleman, the Modern Jazz Quartet, Ray Charles, Herbie Mann, Carmen McRae, Bobby Short, and Mabel Mercer. Another of Nesuhi's signings, Roberta Flack, produced one of Atlantic's major contributions to the contemporary scene and one of its all-time best-sellers. He also nurtured the career of Ray Charles, leading up to an album, "The Genius Of Ray Charles," that greatly expanded his musical base from that of an R&B talent. He achieved similar success as the producer of such groups as the Drifters and LaVern Baker, in addition to rock'n'roller Bobby Darin, who showed he could deliver Frank Sinatra-like swing sessions.

Ertegun's eye for art also led to a newer approach to album-cover visuals, one that would have an impact on the rest of the industry. For example, he had a Jackson Pollack painting reproduced for an Ornette Coleman album.

As the sons of a Turkish diplomat in Washington, where their father, M. Munir Ertegun served as Turkish Ambassador, Ahmet and Nesuhi Ertegun were able to satisfy their pas-

sion for jazz and blues music in the nation's capital. They were frequent customers at Waxie Maxie's, the record shop owned by Max Silverman, who became a lifelong friend of the Erteguns.

After putting on jazz concerts at the National Press Club in the early '40s, Nesuhi Ertegun moved to Los Angeles, where in 1944 he ran the Jazzman Record Shop. He also became editor of Record Changer magazine and later taught a jazz course at the Univ. of California at Los Angeles, said to be the first accredited jazz course at any college in the U.S. He was actually brought in to give the course for eight weeks, but it had a four-year run.

Ertegun turned his attention to the international record market while at Atlantic. His goal was to give more substance to foreign sales other than selling goods as a small exporter. He made many trips overseas to examine foreign markets. This experience made him a natural choice to operate WEA International when it was formed in 1971, four years after Atlantic was sold to Warner Bros. for about \$17 million—one of the great label investments of all time.

From existing established companies in Canada, the U.K., and Australia, Ertegun built a worldwide network of 23 WEA International affiliate companies, with licensees in an additional 28 markets. WEA International, now headed by Ramon Lopez, also has headquarters in New York and London, and an audio/video center in Montreux, Switzerland.

Ertegun also served as president of NARAS, the recording academy, from 1964-65. He was associated with many of the industry's charitable activities, including the T.J. Martell Foundation for Leukemia and AIDS Research.

Ertegun was buried last week in Turkey. A memorial tribute is being planned.

Friends, Colleagues Pay Tribute To Ertegun 'His Achievements Will Endure As A Monument'

NEW YORK Here are tributes from music industry leaders to the late Nesuhi Ertegun.

Bhaskar Menon, chairman of EMI Music Worldwide: "The passing of Nesuhi Ertegun is a tragic and irreplaceable loss to the world record industry and to his countless friends and admirers. He was the most gracious, generous, and civilized person I ever knew. His creative influence was profound on three generations of music personalities everywhere. His fervor and staunch dedication to defending the interests of our industry, which he loved dearly, was without parallel. Nesuhi Ertegun was truly a great prince amongst men—brilliant and cultured, compassionate, gentle, and caring. I shall remain abidingly grateful that my life was touched so deeply and improved so much by Nesuhi's immense grace."

Morton Gould, president of ASCAP: "He contributed much to our music and therefore to our culture. He combined the creative instinct with the practical, and did much to defend the rights of those who make our music."

Frances Preston, president and CEO of BMI: "Nesuhi Ertegun had long been one of the true champions of the rights of the worldwide creative community. In addition to his leadership in the fight against record piracy, he brought recognition to many native American musical forms on an international basis. The entire songwriting community will miss this great and gentle man."

Jay Berman, president of the Recording Industry Assn. of America: "Nesuhi Ertegun was a friend, a colleague, and mentor. I cherish his memory for all of these roles he played. No one has contributed more to the success of the recording industry worldwide than Nesuhi."

Ian Thomas, director general and chief executive of IFPI: "We have lost a true champion, who devoted his exceptional talents and tireless energy to defending the interests of the recording industry which he loved so much. We have been greatly privileged to have worked with him. Our consolation is that his achievements remain with us as a testimony to his great qualities."

Max Silverman, founder of the Waxie Maxie's retail chain based in Washington, D.C., often frequented



NESUHI ERTEGUN

by Ahmet and Nesuhi Ertegun, who became lifelong friends of Silverman: "Nesuhi was a dear friend and a true gentleman. We go back almost 50 years and those memories of the old days are very special to me. He will be missed dearly."

Steven J. Ross, chairman of Warner Communications Inc., as reported in The New York Times July 16: "He attracted the top people because he cared so much about music and musicians. Musicians were enormously responsive to him because he realized that music was a universal language."

Mo Ostin, chairman of Warner Bros. Records: "His passing is a great personal loss to my wife Evelyn and myself. He was a leader, an artist, a colleague, an inspiration, and a dear friend. He was certainly one of the most important architects of the Warner Record Group, and when the history of this business is written, his contribution will be shown to be far more important than it was perceived during his lifetime."

John Deacon, director general, British Phonographic Industry: "The marvelous thing is that his achievements in anti-piracy and other areas will endure as a monument to his unremitting efforts. He got things moving at a significant time for the recording industry."

Paul Russell, managing director of CBS U.K.: "Nesuhi Ertegun had a tremendous wit, charm, and enthusi-

asm, and an immense knowledge of this business of ours. He made you feel special when you talked to him, no matter who you were."

Maurice Oberstein, chairman and CEO, PolyGram U.K.: "He was a music person in our business, warm and lovable and a good competitor. Nesuhi Ertegun was always able to find the time to look at the big picture of the music industry rather than just being a company man."

Henry Droz, president of WEA Distributing: "He was a worker, he was a legend. Everything we have to say about him is most glowing."

Mike Greene, president of NARAS, the recording academy: "The recording academy remembers Nesuhi Ertegun as one of its earliest and dedicated supporters, our national president from 1964-65, and a man who, in recent years, did much to bring together music leaders and music organizations around the world to address issues of importance to both the creative and business sides of our industry."

Joe Smith, president and CEO of Capitol-EMI Music Inc.: "Nesuhi Ertegun was as much an influence on me as anyone I know. He was, in every sense, a renaissance man with the enthusiasm and ardor of a true fan. Art, wine, food, music, soccer... world class. My family and I loved this warm, extraordinary man very much and shall treasure our memories of him forever."

TWO VID EVENTS TO PLAY L.A. TOGETHER

(Continued from page 8)

video pioneer Barry Rebo.

Calls for entries for both the Billboard Music Video Awards and the American Video Conference Awards already have gone out to major and independent record labels and producers of special-interest video titles. For the music video awards, submissions are being accepted in 14 categories, both general and professional. Music videos produced for promotional use in the U.S. or Canada between Sept. 1, 1988, and Sept. 1, 1989, are eligible, with a Sept. 1 deadline for submissions.

Entries in 28 special-interest categories are being accepted for the AVC Awards; the deadline is also Sept. 1. Only videos released exclusively (or simultaneously) for the U.S. and/or Canadian home video marketplaces are eligible, and these must have been released between June 1, 1988, and Sept. 1, 1989.

In a change from last year's format, panel discussions for this year's event will be divided into two separate tracks for special-interest and music video. The organizers point out, however, that attendees from both camps will have the opportunity to mix at an opening-night party, closing-night awards gala, and a number of special events during the two-day conference.

Tentative panel highlights include, on the music video side, a producers/directors session; a session featuring high-level label executives; a discussion of ways to maximize video's impact at both radio and retail; and a research panel exploring uses of new interactive technologies as audience-measurement tools.

On the special-interest video side, panels will include sessions on video publishing; original dramatic programming; a retail panel; a discussion of creative-financing techniques, and a session on new technology, among others.

The closing-night awards presentations will be held auditorium-style for the first time, at the newly completed Directors Guild of America building.

Another first at AVC will be special registration incentives for matriculated film school students and video programmers. Each video channel or program (cable, broadcast, clubs, or other outlets) will be entitled to one free registration for the conference. Film school students will be able to register for a reduced fee of \$150.

Regular sign-up fees are \$295 for early-bird registration before Oct. 13, and \$345 after that. Contact the AFI at 213-856-7743, or Billboard at 212-536-5088 for details on registration and contest submissions.

CASSETTES HARD-HIT IN SOFT GREEK MARKET; VINYL VIGOROUS IN ITALY

(Continued from page 10)

million units, agreeing that this year's CD sales total will be more like 600,000.

JOHN CARR

VINYL ON RISE IN ITALY

MILAN, Italy This country's sound-carrier sales pattern is following that of other territories where singles, prerecorded cassettes, and CDs are concerned, but vinyl LPs are proving remarkably buoyant and actually increased their sales here last year.

Gianfranco Rebutta, MD of PolyGram Dischi, views the CD's progress with satisfaction.

"At the beginning, its sales were mostly classical music, but now they have expanded across the board," he notes. "I predict that this year's CD sales total will be in the region of 12 million units."

He acknowledges the durability of the LP and thinks it will survive for a long time. But in terms of significant sales, he expects this configuration to fade away over the next five years.

"Cassettes still show an upward trend and I think this will continue," Rebutta adds. "The CD single hasn't happened in the Italian market yet. It causes some problems for the stores in terms of merchandising and is easily stolen. At the moment, it's mostly

a promotional tool."

Piero La Falce, MD of CBS Dischi, comments that the 1988 sales results show that the Italian market is in "a positive trend."

"The CD sales improvement is promising, though below its development in other countries," he continues. "I believe this configuration will take over from the LP in about three years."

Luigi Mantovani, MD of Virgin Dischi, sees the strong improvement of cassettes as the most important aspect of the 1988 results. He attributes the gain to an anti-piracy campaign in Italy and to public awareness of the better quality of legal product.

"Nevertheless, I believe the illicit market is still very big, maybe as bad as 50%-60% of the whole," says Mantovani.

VITTORIO CASTELLI

FORMATS FLOURISH IN SPAIN

MADRID, Spain CD sales have the most immediately promising future of any sound carrier in Spain, and the neophyte digital audiotape could become a major player in a few years' time, according to industry officials here.

Sales of LPs and cassettes will gently increase in the short term be-

fore stabilizing. Endangered species include the vinyl single.

These latest Spanish market trends are reflected in recent national sales figures and the in-house studies and predictions by multinational record companies.

Total sound-carrier unit sales were 45.2 million in 1988, a 61% increase for the five-year period ending last year. Sales receipts for the same five-year span skyrocketed about 150% to a total of some \$329 million in 1988.

"The Spanish market is in great, healthy shape," says Manuel Diaz, MD of CBS Records Spain.

The star sound carrier is the CD, which first appeared in the national annual sales figure compilations in 1986 with 325,000 units. It has since leaped 660% to sales of 2.5 million units in 1988.

Rafael Gil, general director of Hispavox, EMI's Spanish subsidiary, observes there is still plenty of room for CD growth because CD hardware penetration in Spain "is only about 3%."

CBS is trying to strengthen the CD market by running cooperative promotions with CD hardware vendors that offer complimentary CDs with the purchase of the machine.

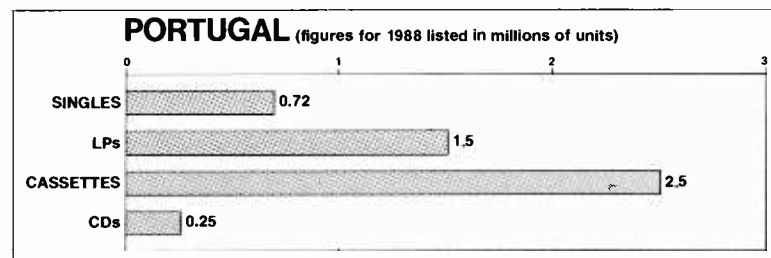
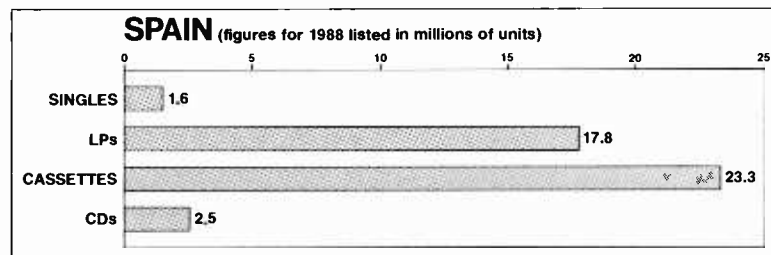
Yet neither Diaz nor Gil believes the CD will completely obliterate the vinyl LP.

"They're still selling a lot of record players here because people are buying records," notes Gil.

Unit sales of LPs increased 54% over the last five years to 17.8 million, according to the Spanish Phonograph and Videograph Assn.

LPs in Spain will continue to show gains this year and probably next, according to Diaz, then start a topping-off period and lose ground to the CD.

"Cassettes will have solid growth of about 5% each year until 1992 or 1993," forecasts Gil, citing a recent EMI-Hispavox marketing study. "At that point, DAT will have an impact on cassette sales, although last year DAT probably sold less than 10,000 units."



Other figures show that cassette unit sales were up 88% over the last five years, to 23.3 million in 1988. But vinyl singles have plummeted 91% over the same time span. Only 365,000 units were sold last year, and the single is now little more than a promotional device.

AL GOODMAN

PORTUGAL FOLLOWS WORLD PATTERN

LISBON, Portugal The Portuguese pattern of sound-carrier sales over the last three years has conformed largely with international trends.

The single is in rapid decline, and the LP is losing ground at a lesser pace. Cassettes continue to prosper, and the compact disk is beginning to gain momentum in the market.

Carlos Pinto, MD of CBS Portugal, describes the CD as "the fashionable sound carrier," slowly but firmly expanding its hardware base, with the more successful releases now exceeding 5,000 unit sales.

"Up until 1987, PolyGram had the lion's share of the cake," Pinto says, "but now things have changed. All the record companies are deeply involved in marketing a sound carrier whose price decreased substantially after Portugal joined the EEC."

He sees vinyl as being on the way

out, very rapidly where singles are concerned.

"A few years ago, CBS sold 200,000 units of only one single, 'We Are The World.' This year, we expect to sell only 150,000 of our entire singles catalog. Album sales are dropping slowly as a whole, but individual hit LP sales have gone down deeply. We used to sell 60,000 or more, but now we are doing 20,000 or less."

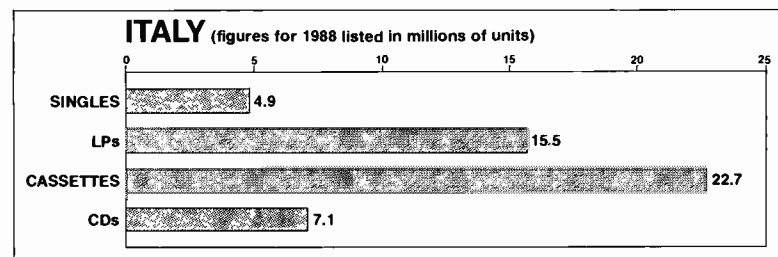
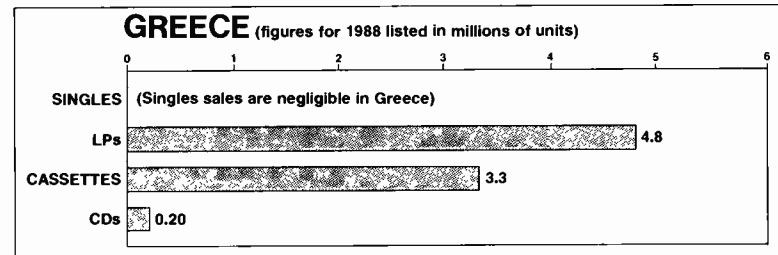
The prerecorded cassette is regaining importance, assisted by industry moves to combat the piracy that was rife for many years. Illicit tapes had been reduced by two-thirds in three years.

"The advent of CBS budget cassettes in the summer of 1987 and the marketing of these tapes in a rack circuit which hitherto had been used only for folk material gave us a fantastic opportunity of beating the pirates in their own field."

Despite its flagging sales, Pinto does not believe that the death of the vinyl LP is imminent. The number of record players in Portuguese households will probably ensure its survival in reduced quantities into the '90s.

FERNANDO TENENTE

Next week: Japan.



POWER OUT AT AMERICAN VIDEO ASSN.

(Continued from page 9)

formation disclosed about the deal, which was announced at the 1988 AVA convention in Palm Springs, Calif. (Billboard, April 9, 1988).

According to Daugherty, an outside accounting firm "is about 95% finished" analyzing the transaction and will present a full financial review of AVA at the next board meeting during the Video Software Dealers Assn. annual convention Aug. 6-9 in Las Vegas.

"It's too complicated to go into before everything is complete. There were personal notes due, some blue sky and good will involved, but no particular cash changed hands."

Another board member adds, however, that as part of the settlement with Power, some notes from him were forgiven and he received a lump sum payment in the range of \$500,000.

Power says AVA agreed to pay \$1 million for his stock in the company—he was the sole owner—and that the money is to be paid monthly over 10 years at 8% interest. "The payback won't be affected [by my leaving the AVA]," he adds. "I just won't be making a salary." Power

hesitates to disclose his salary, "because we don't know what we will have to pay the new person."

As for board turnover, three directors of an original four-person board at the time of the sale are gone, including the chairman. One other director, among four added last May, also resigned.

Power says the board resignations occurred "for various natural causes. It happens with all boards."

Typically, member criticism of Power is directed at his aggressiveness. "John is a class act. He's an elder in the Mormon church. There isn't a dishonest bone in his body—but he's a tough businessman," says Harry Adams, veteran hardware distributor in Cucamonga, Calif., and head of Harry Adams Video. An original AVA board member, Adams says he clashed with Power at one point but that his firm continues to do business with AVA.

Among board members who have resigned, none of whom will speak for the record, complaints concern Power's dominant style. Says one, "He continued to serve as secretary during meetings, so what went on was what John Power says went

on."

Daugherty says he is angered by criticism from ex-board members who will not identify themselves. He insists the present board has gradually taken control.

Daugherty cites the board decision to welcome X-rated suppliers

as exhibitors at the recent convention—something Daugherty says the AVA under Power would never condone—as an example of the board's autonomy. "As it turned out, we filled up and didn't have the exhibits. But the decision shows AVA has changed."

Daugherty says, "If I had never known John Power, AVA would still be a very worthwhile organization. Our last convention was the most successful ever. As far as how he ran it when it was his own, or whatever he did, I am not concerned. That was his own business."

MPAA Anti-Theft Arm Adds Members

NEW YORK Four more video suppliers have joined the Motion Picture Assn. of America's Coalition Against Video Theft, a 1-year-old organization formed to combat video piracy.

HBO Video, Republic Pictures, Fries Entertainment, and T.A. Video Sound join CAVT's roster of 21 members—and now will be aided by MPAA investigators and legal staff. Before the CAVT was established, MPAA investigators could only take action on behalf of the eight major studios that belong to MPAA.

"Civil lawsuits brought against

video pirates under our program had enabled law enforcement authorities to remove only MPAA member company product from an offending store or duplicating laboratory," says Jack Valenti, president of MPAA. "The result was that thousands of pirated tapes were being left behind. The coalition enables independent companies that produce these titles to join in legal actions brought by the eight MPAA members."

Announced at last year's Video Software Dealers Assn. convention, the coalition has attracted a

number of prominent independent video suppliers, including Best Film & Video, Media Home Entertainment, Imperial Entertainment, New World Video, Playboy Video, and Virgin Vision. VSDA and the National Assn. of Video Distributors are also members.

"Through the coalition we hope to be able to make clean sweeps of pirate operations and leave them without any pirated merchandise, which fuels the illicit sector of the business."

AL STEWART

Will Paramount Seek Partners In Bid For Time?

NEW YORK Many observers, betting that Paramount Communications Inc. will fail to derail the Time-Warner merger in appeals court, are speculating about what the company's next move will be.

Time won the first round in court July 14 to preserve its merger with Warner Communications Inc., but hostile suitor Paramount was hoping the Delaware Supreme Court would reverse that decision.

The appeals court was expected to begin hearing arguments Monday (24) and reach a decision this week.

Most analysts and bankers believe the court will not overturn the ruling

by Chancellor William Allen of the Delaware Chancery Court, which upheld the right of a corporation's board of directors to run its companies without shareholder approval and which gave Time the green light to buy Warner.

Time's offer to purchase 100 million WCI shares at \$70 each—about 51% of those outstanding—is to expire Monday, but the court could extend the offer. Details of the purchase of the remaining WCI shares have not been disclosed.

If Paramount loses the appeal, some observers believe it will join with other companies as partners in a

play for the combined Time-Warner company.

"It is conceivably possible," says Liz Buyer, VP/leisure and entertainment analyst with Prudential-Bache Securities. "I suspect that's one of the things Paramount is looking at."

Buyer warns, however, that speculation about a Paramount play for Time-Warner might simply be the talk of arbitrageurs who want to see the price of their sizable Time shares go up. Time's stock price has fallen in recent weeks from a high of \$182.75, after Paramount bid \$200 a share for Time, to \$137, after it became likely that the Paramount bid was dead.

Other analysts speculate that Paramount itself may become the target of a takeover. They note it is a cash-rich company whose assets are more valuable than what the stock price reflects.

If Paramount teams with another company or corporate raider to bid for Time-Warner, it could be the most costly takeover attempt in U.S. history. Estimates range from \$25 billion to \$30 billion.

Such a takeover would create enormous debt that would require the selling of assets. Paramount would probably be forced to sell the Warner Bros. movie studio because a combination of its own studio with Warner's would invite antitrust action. What Paramount would do with WCI's highly profitable Music Group is anybody's guess.

Debt is an issue in the Time acquisition of Warner, as well. The combined Time-Warner balance sheet could show debt nearing \$17 billion.

Therefore, asset sales are a real

possibility with Time-Warner. Time's bankers, filing documents in connection with financing needed to complete the acquisition of WCI, have identified several assets that Wall Street has interpreted as the likeliest to be sold to service debt.

These include Warner's stakes in Franklin Mint, a direct marketing company; Hasbro Inc., a toy manufacturer; Chris-Craft Industries, a broadcasting concern; Viacom; CVN, the home shopping network; and Atari, the software marketer.

Warner senior VP Geoffrey Holmes categorized these assets as "investments" and said WCI has sold shares of them from time to time.

"We have publicly stated that we are not considering selling any assets," Holmes declared.

Also identified in the documents, which were reported in The Wall Street Journal, was Time and Warner's 17% interest in Turner Broadcasting Systems, an investment said to be worth \$650 million.

DON JEFFREY

EUROPEANS DEBATE COMING NEW ERA

(Continued from page 8)

cense product for just one market? While the panel was unable to furnish a simple answer, Jean Davoust of Warner-Chappell in France predicted, "The indies will get organized and they'll be equal to any of the majors in Europe. The good company from France will deal with a good company from West Germany and so on."

The panel also admitted the possibility that one or more efficient distributors will take over independent distribution for all of the European Economic Community. That would create a powerful entity, since indies generally have a larger share of their markets in Europe than their counterparts do in the U.S.

European indies specialize in locally produced recordings, which are expected to take an increasingly large share of the music pie. Many participants in the NMS sessions noted that the European music markets are gradually drifting away from Anglo-American culture, because of the explosion of local radio and TV programming, the increasing sophistication of European artists and producers, and the growing ability of European labels to break non-Anglo artists across national boundaries.

Ironically, many of these local acts sing in English and use international-style productions. If they are signed to majors, they are increasingly demanding international promotion money. Besides having their eyes on the U.K. and U.S. markets, such artists also hope to cross over to other European territories, since their economic potential is limited in their own countries.

For this reason, Dennis Collopy of EG Music in the U.K. believes the importance of national music will continue to grow. "That's what is galvanizing countries like Norway and Sweden—with acts like a-Ha, Roxette, and Milli Vanilli," he said. "They realize the way to make money is to make international rock music [in English]. And that's going to happen, regardless of 1992."

The same issue generated a pointed exchange in a panel on Scandinavia. Chas De Whalley of Access All Areas Music (U.K.), which specializes in signing Scandinavian groups to U.K. labels, claimed that European acts have to "play the game" in terms of singing in English and finding the right sound if they want to obtain an international recording deal. Micke von Hausswolff of Sweden's Radium Records responded that it is still possible to sell records while remaining true to one's ethnic roots. To which De Whalley retorted, "Yes, if you

want to remain a local act."

A panel titled "The Musical Revolution In France" similarly discussed the problem of crossing over with French-language records. Panelists cited French acts Negresses Verts and Vanessa Paradis as two examples of artists who have had U.K. chart successes without singing in English. But Martin Heath, an English A&R man, said Paradis' "Joe Le Taxi" was a fluke and that most U.K. and U.S. labels don't know what to do with foreign-language repertoire.

Going the other way, however, Anglo dominance is declining and Pan-European crossover is growing. In a session on developments in international publishing, Alan Melina of Famous Music said, "We have to be more open to music that is coming out of local areas in Europe."

In the wake of 1992, Melina sees a "better-coordinated, Pan-European market, which will be the largest record market in the world. That will be an issue in terms of where we promote our talent and where we look for new music."

Among the post-1992 factors that should promote intra-European crossover, he said, are the following:

- Broadcast deregulation will increase performing royalties, thus encouraging the growth of local music.

- Economic changes will lead to large population movements between countries.

- As cable TV penetration increases, it may be possible to target communities of a particular national group all over Europe with their own ethnic music.

Central mechanical royalty accounting also received considerable attention from the panelists. Davoust of Warner-Chappell stated, "We haven't received the money due us on the CBS deal" with STEMRA, the Dutch mechanical society that has been doing central accounting for that label. Because PolyGram's revised deal with STEMRA provides for central licensing, but leaves the accounting to national societies, he says, "we aren't losing as much [from PolyGram] as we do from the CBS deal with STEMRA."

EG's Collopy agreed that central licensing is a better system, but added that U.K. royalties have not been satisfactorily accounted for under the PolyGram-STEMRA pact.

Summing up, Davoust remarked, "The Dutch consider themselves to be the key to Europe. To me, it seems more important to be the builders of European exchange and to work together on building Europe."

N.J. Dismisses Scher Suit Judge Backs Exclusivity Pact

NEW YORK A federal judge has thrown out a lawsuit by promoter John Scher that contended that the New Jersey Highway Authority locked his Monarch Entertainment Bureau out of promoting at the Garden State Arts Center in Holmdel, N.J.

U.S. District Court Judge Dickinson Debevoise said the Highway Authority acted properly in establishing an exclusive consultancy contract with New York promoter Ron Delsener. The facility promotes its own acts. Delsener was not named in the court papers.

Debevoise also said the Highway Authority is immune from antitrust suits, dismissing Monarch's claims that the Arts Center is an "essential

facility" for its promotion business and charges that the authority blocked Scher from building a competing amphitheater at Liberty State Park in Jersey City, N.J.

The suit, filed last July and heard in Newark, N.J., accused the Highway Authority of violating the Sherman Antitrust and Clayton acts, and asked for "damages for interference with contracts and economic opportunities." The suit further contended the authority "arbitrarily" denied access to other concert promoters (Billboard, Sept. 10).

A spokesman for Monarch Entertainment said the company will appeal the decision to the Third Circuit Court of Appeals in Philadelphia.

BRUCE HARING



(Continued from page 84)

Jheryl Busby, Mike Bone, Bob Buziak, Clive Davis, Ahmet Ertegun, Gil Friesen, David Geffen, Dick Grifey, Gary R. Ingersoll, Carl E. Jefferson, Bob Krasnow, Bhaskar Menon, Jerry Moss, Tommy Mottola, Mo Ostin, Frances Preston, Anne A. Robinson, Joe Smith, and Walter Yetnikoff.

MUSIC (AND BOOK) TO COOK BY: Queen Ida, the Cajun star, has a new album on the Crescendo label called "Cookin' With Ida." Not only music, that is, because she has also had a book of the same name published in conjunction with the new album.

NEW DIGS: Warner/Chappell Music has moved to new quarters in New York at 1290 Ave. of the Americas on the 25th floor. Phones stay the same at 212-399-6910 and (fax) 212-315-5590. Senior VP Frank Military heads the New York office.

A 'WOODSTOCK' LIVE: The 20th anniversary of the Woodstock fest is being celebrated with a 20 Years After concert Aug. 19 and 20 on the campus of California State Univ. in Dominguez Hills, Carson, Calif. The site is the 7-11 Olympic Velodrome, a facility that seats 10,000. According to Jack Adato, music/entertainment consultant and talent buyer, most of the acts will be those who appeared at the original Woodstock fest or were popular at the time. For more info, Adato can be contacted at 212-671-3211 or 212-682-8552.

CURBSIDE SERVICE: Curb Records, now a full-fledged record label as opposed to its earlier incarnation as Curb/this and Curb/that, plans to open a Nashville office. It is a major move for the Burbank, Calif.-based company. Already, Curb has hired Mike Borchetta as national promotion director, to be based in Nashville, and further announcements were expected to be made at a Curb function slated for the Merchants Restaurant in Nashville after Billboard press time.

JUST AS THEY DID with "Soldier Of Love," Curb Records is going head to head with Capitol over the new Donny Osmond single—sort of. Instead of claiming the rights to Osmond's version of his new hit, "Sacred Emotion," Curb has had the song covered by its act Hakim w/Lady DiAnna. Unlike Curb's ultimately aborted version of "Soldier," this one is being distributed by MCA.

SOFT MACHINE: Trans World Music Corp. reports that comparable-store sales decreased approximately 4% in May and June. The Albany, N.Y.-based chain, which operates more than 400 units, blamed "a sluggish retail environment and lack of hit product" and predicted that overall sales in its second fiscal quarter ending Saturday (29) will increase 6%-10% over prior-year revenues.

SHAPE OF THINGS TO COME: Shape Optimedia, the Sanford, Maine-based compact disk plant closed down earlier this year by multimedia manufacturer Shape Inc., has reportedly been purchased by Netherlands-based Eurodisc for \$7.5 million. The plant had been on the market for months and was due to be auctioned off piece by piece in June. Shape had no comment.

ALPHA INTERNATIONAL RECORDS has signed a three-year distribution agreement with CEMA. The Philadelphia-based label, a subsidiary of Sigma-Alpha Entertainment Group, has three principals, all studio owners: Peter S. Pelullo, Joe Tarsia, and Tony Bongiovi. Pelullo, president/CEO of the label, merged his Alpha Studios with Tarsia's Sigma Sound Studios two years ago; Bongiovi still runs The Power Station in New York. First product on Alpha will be by Jody Bon Jovi, cousin of Jon.

OPEN FOR BUSINESS: Ristic Music, the corporate name of Pipeline Distributors and Celluloid Records in New York, has settled an Internal Revenue Service lien and reopened its New York headquarters, according to president Jean Karakos.

NMS PANEL: YES, RADIO SUCKS

(Continued from page 8)

Steve Masters; and Bresson-Haffer national PD Barry Richards—against the record side—Geffen national alternative promotion director Mark Kates; Chrystalis VP/promotion Tom Gorman; PolyGram urban VP Wayman Jones; and Island VP of album promotion Andy Allen—and most of the audience.

Complaints that radio is ignoring major musical genres have always been a large part of NMS radio panels. That they would remain so this year became clear almost immediately when, in his opening statement, Jones drew cheers by declaring, "As a listener, radio really sucks, and as a record person—it sucks, too" for not playing more rap and contemporary jazz. And there were immediate groans when Richards, whose chain consists primarily of medium- and small-market top 40 and crossover stations, suggested that top 40 had become the open, diverse format that album rock had once been and that "95% of radio is healthy and jammin'."

In fact, as the only representative of top 40—or of any relatively conservative format—it was Richards (and his claim of a more liberal top 40) who received the bulk of the audience enmity. Shawn Ryan, music and radio critic for the Birmingham (Ala.) News, told the audience that if top 40 was first on new music, it was only because album rock stations "wouldn't play *dreck* like the Will To Power 'Free Bird' medley. I don't hear any decent new music on top 40," he said, citing the volume of mail he received from "disgruntled listeners."

Similarly, Mike Stuto of the Beggars Banquet label, after declaring facetiously that he wanted to "thank Mr. Richards for breaking Love & Rockets because we know *nobody* was playing them before," went on to

berate top 40 programmers for not taking it upon themselves to introduce their audience to more adventurous music: "Do you care about anything besides cash?" he asked.

Indeed, given the number of people who were agreed that they didn't like radio, financial pressure on station operators, and to a lesser degree, manager and artist pressure on record companies, were the only real explanations of radio's gatekeeping process that emerged from the panel. "You may think it's [Richard's] company's duty to inform the American public, but it's not," Bone told Stuto. While Bone suggested early on that the recent heavy trading of radio stations had made PDs more conservative, Richards quickly noted that he also remembered the record industry "when it wasn't like a job."

The recent spate of top 40 comeback records was also a sore spot for many. Masters pointed out that his format had been playing UB40's "Red Red Wine" since it came out. Yet, he said, it was the Phoenix top 40 station that revived "Wine" last year that got a gold plaque for the record. "Nobody cares about us."

One of the few plaudits for radio came from a Minneapolis band member who thanked local top 40 WLOL for playing his group's record. Success at commercial radio, he said, "can happen through persistence . . . For us, radio has been a great thing."

That prompted moderator Bone to suggest that the FCC adopt a similar system to Canadian Content where top 10 markets would have to play 5%-10% local music. After being interrupted for applause, he added, "Of course, it will never happen in the de-regulated era."

STRESSED BY SUCCESS?

"Does Radio Suck" was the key-stone of the five panels held at this

year's NMS. (Ironically, just as a top 40 panel was canceled last year, a sixth panel—dealing with mainstream rock radio—was deleted before the start of this year's proceedings.) Aside from general complaints about conservatism, the most prevailing worry here was that alternative radio would be somehow corrupted (or at least homogenized) by the glut of industry attention now given it.

To that effect, at Sunday's (16) opening panel on college radio, one such PD noted the prevalence of the "three Cs—the Cure, the Cult, the Call" in his format, while WXYC Chapel Hill, N.C.'s Glenn Boothe

'As a listener, radio really sucks, and as a record person—it sucks, too'

worried that "most stations play the Pixies, Bob Mould, Public Image Ltd. You can still hear stuff that's getting overlooked, but not as often. Labels create an awareness that makes college radio more uniform."

That led new Columbia VP for alternative marketing Steve Tipp to respond that, "Some stations reflect the tipsheets. On others, you can hear anything . . . Where the charts are dominated by PIL and the Pixies, you can listen to stations where you don't hear the Pixies at all."

The reporting-pressure theme continued in Monday's "Suck" panel, where WZAK's Tolliver allowed that because of the product glut at black radio, a major hit might actually get 12 weeks current airplay on his station, but only 10 weeks on his charts. Chrystalis' Gorman later asked if alternative radio would be able to hold up under similar pressure, leading Bone to foresee those stations "heading the same way AOR did."

Following in album rock's footsteps—especially the possibility of becoming gold-driven—was a major concern at the next day's panel on commercial alternative radio. Album rock "grew out of a loose and progressive format and became a very tight, recurrent format," noted moderator Denis McNamara, PD of WDRE Long Island, N.Y.

When KITS MD Masters declared that because "there will always be great new bands, the format won't fall into the AOR rut because we'll always be looking for new stuff," Sire GM Howie Klein responded, "In the

'60s, [album PDs] were every bit as enthusiastic. There was exactly the same commitment, and I saw it all being killed and devolving into what AOR is today."

Despite modern rock's general lack of new outlets (Billboard, July 22), panelists were enthusiastic about the growth potential of their format. Klein cited the success of KJQN Salt Lake City, saying, "If it could happen there, it could happen anywhere, anytime." And Media Strategies consultant Bill Jacobs pointed out that the research that had sparked his company's interest in the format had taken place in Detroit, "where they think Ted Nugent is the best artist who ever lived."

GIRL, WHO'LL HOUSE YOU?

Klein told the alternative-radio panel that Sire was increasing its focus on world beat music—a direction he thought the format might also take. There were audience calls for more world beat at the July 16 crossover-radio panel, although those were well outnumbered by calls for more house music on the radio.

While consultant Jerry Clifton—making a rare convention appearance—said that his stations were "actually using house as a secret weapon," WPOW (Power 96) Miami club mixer John Dillon didn't think house would have a major radio presence until it becomes "more song oriented."

Although house hasn't become a radio force, panelists generally agree that the female-trio sound that used to describe Latin-oriented crossover stations has started fading. "I have to look hard to find the Exposé sound," said WQHT (Hot 97) New York PD Steve Ellis. Clifton added

that artists like Exposé were "now in the center," and performed better at his mainstream stations than with his crossover clients.

BEEPER MONEY

One of Clifton's recently acquired urban clients is WBLX Mobile, Ala. So WGOK-AM Mobile PD Charles "Mad Hatter" Merritt—one of the panelists at Wednesday afternoon's "African-American & Urban Radio Revolutionaries" session—may have been referring to that station when he complained that urban FMs are playing "18 records in a row, consulted by white people" and hiring white announcers, something that he thought would drive listeners back to AM stations like his that still played blues and gospel.

Virgin Records VP of R&B promotion Sharon Heyward also castigated white consultants and what she saw as black radio's neglect of gospel, jazz, and reggae. She was seconded by former Public Enemy leader Chuck D, speaking from the audience, who told the panel, "Consultants don't know what's happening on the block, or in the rides. Black radio is out of here because it doesn't deserve the term, because it's not black music."

Heyward went as far as suggesting that drug pushers use their "beeper money" taken from the black community and "put it back somewhere" by buying radio stations that will be more community oriented. A British audience member asked if pirate radio could spur U.S. stations as it had in the U.K. WHUR Washington, D.C., MD Mike Archie told the audience that talking about the problems wasn't enough, that letter-writing to stations was required.

SIRE SAMPLER TOUTS RATINGS REPORTING

(Continued from page 9)

says. "But if an initiative is started like this, maybe someone will start a TV or newspaper ad campaign.

"Realistically, if you look at the percentage of people that buy records, read the liner notes, and are contacted by the ratings company, that is a very small percent, but I think it is a step in the right direction," Birch adds.

After a March meeting with Marszalek, "Just Say Mao" executive producer and Warner Bros. VP/Sire GM Howie Klein took the proposal to Warner senior VP of marketing/promotion Russ Thyret and VP of contemporary music Craig Kostich, who were also impressed with the plan.

"The kind of people who buy our music, who would buy a CD like this, listen to the kinds of stations that play our music," Klein says. "I don't feel like we are doing a favor for radio. We are doing it for ourselves and for our artists." Klein says it is too soon to tell if the information will be included on other forthcoming releases.

As an album rock programmer, Marszalek is one of the PDs affected by the longstanding problem of measuring one of his key demos, 18-34 males. "Double-income people are just way too busy [to] fill out the diaries," he says. "They see it as junk mail and don't want to deal with it. It hurts our kind of radio station. We cater to this yuppie audience that is

moving 100 mph and doesn't take the time to respond."

Marszalek decided to approach Klein with the idea because the two "had a good relationship," he says. "It's a gutsy label and I thought he might go for it."

A&M, the only other label Marszalek approached before the conclave, is undecided at this point if it will participate. "I think it is a really unique idea and we're looking into it to see how feasible it is to plug it into our system," says J.B. Brenner, senior director of national album promotion.

Other programmers at the conclave were impressed. "I'm intrigued by the idea," says WLZR (Lazer 103) Milwaukee promotions director Jay Philpott. "I think if [listeners] realize the importance [of surveys], they will be more likely to respond."

WPGU PD Champaign, Ill., PD Michelle Lane agrees. "This is a way for the record companies to help us by putting in information about Arbitron and Birch. It helps us get the feedback we need, while we can help them get what they need [by back-announcing]."

"Just Say Mao" also includes a page of AIDS-related information, which has been included on various Warner Bros. albums since the release of Sam Kinison's controversial "Have You Seen Me Lately?" (Billboard, Nov. 26).

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STORY

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Album Release Date: July 25, 1989

Produced by: Yellowjackets
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**SAY IT
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INSIDE TRACK



Edited by Irv Lichtman

DAT REDUX: The Recording Industry Assn. of America and the Japanese manufacturers of audio hardware have apparently ratified a compromise agreement that will lead to the formal introduction of DAT machines in the U.S. market and diminish the concerns of the music industry over rampant high-quality digital copying of prerecorded music, according to several highly placed sources. Although RIAA officials won't comment until a formal announcement is made, sources say that the compromise agreement calls for the introduction of a solo-copying system into DAT hardware, to limit digital-to-digital copying, and for technological upgrades in the future, if necessary. Both sides have said, however, that implementation of any agreement would be through legislation passed in the U.S. and Europe, to prevent new companies from violating an otherwise voluntary agreement. The agreement would be the first of its kind in the 10-year-old fight between the two sides over home copying.

BUY-OUT BUZZ: Of all the rumors we have heard about music-chain consolidation, here is the sexiest: A distribution source has picked up a tip that **Shamrock Holdings**, already the owner of **Show Industries/Music Plus** and **Sound Warehouse**, might be angling to land **Trans World Music Corp.** Trans World VP of finance **Jim Williamson** says that as a matter of policy, his company does not comment on "rumors or stock market fluctuations." **Mark Siegel**, executive VP of Shamrock, could not be reached for comment at press time on either this rumor or speculation that the **Roy Disney** investment house might be bidding on **Turtle's Records & Tapes**.

BUSY BOARDROOMS: The fuzzy status of several independent home video companies is expected to be cleared up by the time the **Video Software Dealers Assn.** meet takes place Aug. 6-9, or shortly thereafter. **Management Company Entertainment Group** is in negotiations with **Virgin Vision** to combine film and video activities. It's unclear whether MCEG, a diversified entertainment company involved in talent management, film production, distribution, marketing, and financing, which acquired **Forum Home Video** last January, would acquire the whole or a percentage of Virgin. Meanwhile, **New World Video** is apparently on the block and has entertained bids from **Vidmark** and **Trans World Entertainment**, among others. In addition, legal action and pressure from creditors has the fate of the newly formed **KVC-Atlantic Entertainment Group** up in the air. Australian entrepreneur **Alan Saffron**, who acquired KVC and Atlantic, had been a recent suitor for Virgin.

VAAP IS BOPPIN': **Ed Murphy**, president of the **Harry Fox Agency**, held discussions last week in New York with high-ranking officials of **VAAP**, the Soviet copyright agency. Along with some Soviet songwriters, the

VAAP men were in town to visit the **New Music Seminar** and size up the U.S. music industry. At press time, Murphy said the discussions would touch on several topics important to music publishers and writers, including a reciprocal mechanical royalty pact with **VAAP**. **BMI** and **ASCAP** have had performing rights deals with **VAAP** for a number of years, according to **Rick Sanjek** of **BMI**.

DE LA SUIT: **Flo & Eddie Inc.**, representing the interests of **The Turtles**, has sued **Tommy Boy Music** and members of the group **De La Soul** and its producer, **Paul Huston**, over unauthorized use of the Turtles' 1968 hit, "You Showed Me," on De La Soul's big hit album on the Tommy Boy label, "3 Feet High And Rising." Plaintiffs, in a \$1.7 million damage suit filed July 13 in U.S. District Court in Los Angeles, charge that a tape loop of first four bars of their recording is at the heart of the cut, "Transmitting Live From Mars."

THE NAME GAME: The **Monarch Entertainment Bureau Inc.** and **John Scher Presents Inc.** have been merged into a new single company known as **Metropolitan Entertainment Inc.**, Scher has announced. Monarch and JSP have been the top-ranking concert promotion firms in the nation for the past two years, according to Amusement Business. Scher incorporated under the Monarch name in 1971 for concert promotion in New Jersey and set up the subsidiary JSP as he expanded activities into New York in the '80s, because the name Monarch already had been claimed by another entertainment-related company in New York state.

GETTING AN EDUCATION (CATALOG): **Hal Leonard Publishing** has just closed a cash deal to acquire **Jenson Publications**, a top educational music print publisher. **Art Jenson**, who formed the company in 1977, has been named VP of instrumental and choral publications for Hal Leonard, with **Sally Russell** continuing as director of choral publications and **John Higgins** becoming director of instrumental publications. **Keith Mardak**, chief of Hal Leonard, itself a mighty force in general music print activity, says most of Jenson's 55 staffers will be integrated into his company's educational setup. Mardak says both parties have agreed not to reveal the purchase price... Hal Leonard Publishing also has made an exclusive distribution deal with **Star Licks**, which produces a line of audio- and videotapes for guitar, bass guitar, keyboards, and drums. Product from Star Licks can be ordered toll-free by contacting a Hal Leonard sales rep at 1-800-642-6692.

'SINK FLOYD!': Dutch TV producer **Harry De Winter** narrowly escaped death recently in Venice, where his company **ID-TV** was involved in a live transmission of the **Pink Floyd** concert, given on a floating pontoon in front of the San Marco Square. Backstage, De Winter suddenly fell into the water and became unconscious. He was dragged out of the water as it appeared that he would be crushed between two floating pontoons. His first words on regaining consciousness: "Sink Floyd!"

NAME VALUE: The first formal meeting of the president's advisory council of **NARAS** Tuesday (25) at the Bel Air Hotel in Los Angeles will feature a who's who of industry biggies. They are, in alphabetical order, of course, **Dick Asher**, **Irving Azoff**, **Jay Berman**,
(Continued on page 82)

Ovation's Nominees Are Classics

NEW YORK Eighteen classical labels share 72 nominations for this year's Ovation Awards. The honors are the music magazine's response to what it perceives as the short shrift given classical recordings on the Grammy Awards TV show.

The winning albums in 12 categories, plus recording artist of the year and top debut recording artist, will be disclosed during ceremonies Oct. 26 at New York's Carnegie Hall. The event will be taped for later broadcast by classical radio stations and cable TV.

Co-hosts for this third annual awards ceremony will be violinist **Itzhak Perlman** and actress **Glenn Close**, according to Ovation publisher

Bryn Jones. Presenting sponsor is **Mumm's champagne**. **Perlman**, incidentally, played a key role on the Grammy TV show last February.

Recording artist of the year nominations include **Leonard Bernstein**, **Neemi Jarvi**, **Sir Charles Mackerras**, **Anne-Sophie Mutter**, and **Roger Norrington**.

Finalists for recording of the year are the **Samuel Barber** album, featuring his **Symphony No. 2 (Stradivari Classics)**; the **Beethoven Symphony cycle**, by **Riccardo Muti** and the **Philadelphia Orchestra (Angel)**; **Norrington's** recording of the **Berlioz Symphony fantastique (Angel)**; "Show Boat," conducted by **John McGlinn (Angel)**; and **Mahler's Symphony No.**

2, conducted by **Bernstein (Deutsche Grammophon)**.

Other awards categories include orchestral, opera, concerto, chamber, instrumental solo, vocal solo, vocal reissue, nonvocal reissue, contemporary, crossover, and production/engineering.

Under the Ovation procedure, record labels submit candidates in each category and a six-person screening panel reduces the submissions to five or six final nominations per category. Winners will be voted on by a 250-member panel of classical record buyers for major retailers, critics, radio programmers, and a random selection of Ovation subscribers.
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