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FOLLOWS PAGE 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT April 14, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

AVA Deal Puts Focus On Video Buying Groups

BY PAUL SWEETING and KEN TERRY

ANAHEIM, Calif.—The American Video Assn.'s efforts to funnel all its members' prerecorded software orders through distributor Baker & Taylor is focusing attention on the role of buying groups in the increasingly competitive world of video distribution.

The 10-year-old AVA, which claims 2,800 members, unveiled details of its centralized buying arrangement with Baker & Taylor at its annual convention, held here April 1-4 at the Disneyland Hotel (further coverage, page 3).

Highlights of the deal include significantly deeper discounts than most AVA members would be likely to enjoy if buying inde-
(Continued on page 78)

13 State Lawmakers Back Off Sticker Bills

BY BILL HOLLAND

WASHINGTON, D.C.—Thirteen state legislators announced at a Parents' Music Resource Center-sponsored press conference here April 5 that they will withdraw their warning-sticker bills in light of the ongoing industry effort to standardize stickering on controversial product.

Some industry observers viewed the lawmakers' move as a face-saving public relations stratagem. Five of the bills to be set aside have already been defeated or died in committee; five others were only in initial planning stages for possible 1991 introduction. Two more of the bills, according to some observers, faced an uphill struggle.

The states where record-labeling bills will be withdrawn are Rhode Island, Maryland, West Virginia, Tennessee, Alaska, Minnesota, Oklahoma, Kansas, Iowa, Illinois, Arizona, New Mexico, and New York. But only the announcement of the withdrawal of the recently introduced New York bill and the questionable-status Rhode Island legislation came as a

surprise to the industry.

The conference presented the PMRC with an opportunity to step into the limelight as apparent mediator in the controversy.

Jennifer Norwood, PMRC spokeswoman, said of the conference: "We're not trying to take full credit on this. We've always felt that a vol-

untary solution was preferable to legislation, and we have worked to bring an end to legislation—but it was along with RIAA's announcement [of standardized stickering] and NARM's efforts and the support of the PTA that all combined to motivate these legislators to withdraw their bills."

However, the PMRC effort seems to have become, in part, an exercise in redundancy as support has dwindled for mandated stickering.

Only two legislators, Tom Sussman and Jack Roop of West Virginia, made appearances at the press conference. The West Virginia stickering
(Continued on page 87)

Hot Acts Expected To Put Sizzle Back In Summer Tours

BY THOM DUFFY and BRUCE HARING

NEW YORK—With stadium tours on the rise and many top-level acts hitting the road, agents and promoters predict this summer's concert season will see a rebound from the slump of last year.

While the proliferation of outdoor amphitheaters has made the summer circuit something of a seller's market, there apparently will be enough

acts touring to fill the bills at those seasonal venues.

Talent buyers are optimistic that ticket demand will be there to match the concert supply, even with the major stadium shows taking a good part of the ticket-buying dollars in several markets.

"The season looks very, very strong," says promoter Rich Engler of DeCesare/Engler in Pittsburgh. "There's a lot of good names out and
(Continued on page 82)



FOLLOWS PAGE 32

'Divine' Voice Of Sarah Vaughan Stilled At 66

PAGE 3

50,000 At NAB Meet Hear Calls For Self-Regulation

PAGE 10



THE HOUSE OF LOVE—Already exploding Top 5 at Alternative and ready to cross! Watch the "I Don't Know Why I Love You" video on MTV and be prepared for an intense 6-week tour in May. On Fontana CDs and cassettes. (842 293-2/4).



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WEA Draws Fire From Music Dealers For Raising Prices

BY ED CHRISTMAN and KEN TERRY

NEW YORK—In a bold move drawing criticism from many retailers, WEA has restructured the pricing schedule for a large part of its cassette catalog, raising the list price from \$6.98 to \$7.98 on its Supersaver series and discontinuing the \$8.98 price point for cassettes.

To implement the latter policy, WEA will reduce 140 \$8.98 and \$9.98 cassettes to a \$7.98 list and bump another 250 or so \$8.98 titles, including albums by Guns N' Roses, the Cult, ZZ Top, Prince, and Madonna, to \$9.98.
(Continued on page 88)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'LL BE YOUR EVERYTHING	TOMMY PAGE (SIRE)
TOP POP ALBUMS	
★ NICK OF TIME	BONNIE RAITT (CAPITOL)
HOT BLACK SINGLES	
★ SPREAD MY WINGS	TROOP (ATLANTIC)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ FIVE MINUTES	LORRIE MORGAN (RCA)
TOP COUNTRY ALBUMS	
★ RVS III	RICKY VAN SHELTON (COLUMBIA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ FIELD OF DREAMS	(MCA HOME VIDEO)

DAVID BOWIE
 ROBERT PALMER
 ROXETTE
 NATALIE COLE
 PETER DINKLAGE
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"A SOLID TEN!"

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PRETTY WOMAN, THE GIANT SOUNDTRACK FROM THE #1 BOX OFFICE SMASH PRETTY WOMAN

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NATALIE COLE WILD WOMEN DO
 HOT DANCE SINGLES 44 - 31* - 21* - 12*

ROXETTE IT MUST HAVE BEEN LOVE
 HOT 100 SINGLES - D #67

ROBERT PALMER LIFE IN DETAIL
 *A SCORCHING SUCCESS AT ROCK & NEW ROCK RADIO

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DAYS OF OPEN HAND IS

HER HARDEST AND LOVELIEST

MUSIC YET: IT IS DISTINGUISHED

BY A PRAYERFUL INTENSITY AND

A CLEAN, SHARP INTELLIGENCE

THAT ANNOUNCE A YOUNG ARTIST

COME FULLY INTO HER OWN...

VEGA'S VOICE HAS NEVER BEEN

SO MOVING... SHE SOUNDS

LIKE AN EARTH-ANGEL CHOIR."

SUZANNE VEGA'S LAST ALBUM

SOLITUDE STANDING TOPPED CHARTS

WORLDWIDE, SELLING OVER 3 MILLION

COPIES AND GARNERING THREE

GRAMMY NOMINATIONS. SHE

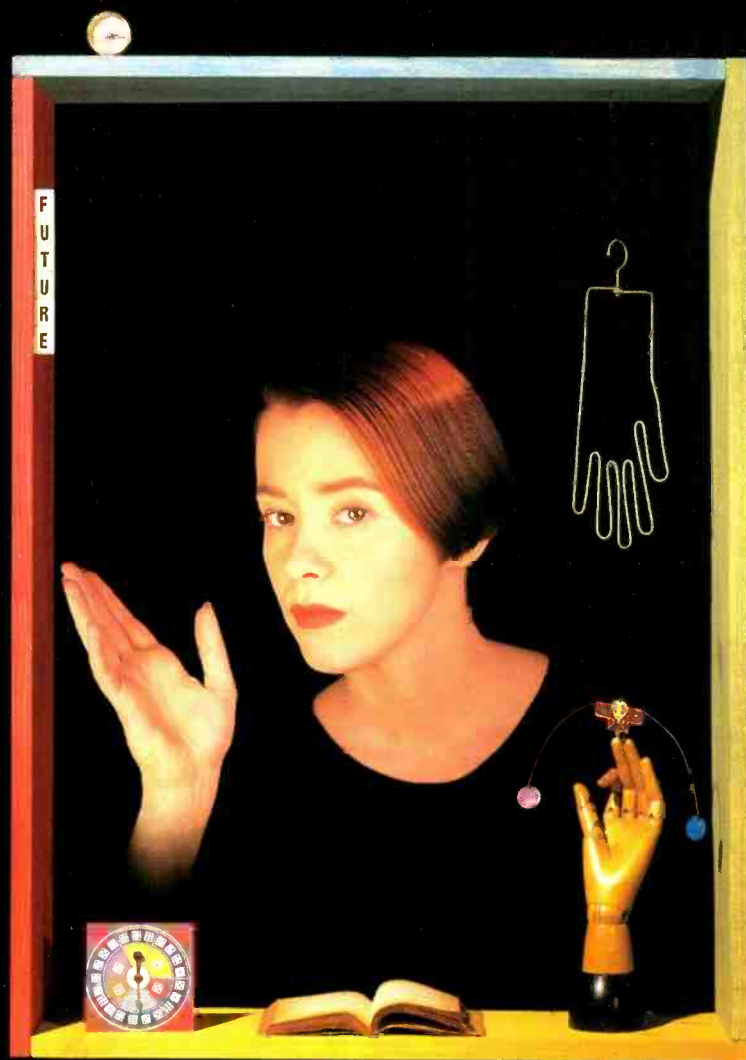
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APRIL 14, 1990

STOP THE VIOLENCE!

New York's SKC Music Awards honored the Stop The Violence Movement's "Self Destruction" as best rap single and best single. The rappers' collective has been a force of positive change during the past year. Janine McAdams reports. **Page 21**

LOOK WHAT'S NEW AT RCA/COLUMBIA

RCA/Columbia Pictures Home Video is working hard to change the "negative perception of the company," says executive VP Paul Culberg. Insiders say the firm had its biggest day ever March 28, street date of megahit "Look Who's Talking." Paul Sweeting reports. **Page 37**

FYI: NO MORE 'VIDEO BABE' CLIPS

Video wizards Paul Flattery and Jim Yukich, the dynamic duo behind sizzling production team FYI, say the secret of their success is pushing the medium beyond the "video babe" clichés so rampant in today's clips. Melinda Newman has the story. **Page 49**

STUDIOS IN CHICAGO, AT LAST

Once upon a time, when the Windy City had no major rehearsal/production studios, aspiring musicians had to venture to one of the coasts to ply their trade. Now, with the advent of Chicago Rehearsal Studios and DKP Soundstage, folks have a choice of two affordable facilities in which to rehearse, record, and produce their material. **Page 58**

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Sarah Vaughan Dead At 66

Divine Voice Is Stilled After Battle With Cancer

BY JEFF LEVENSON

NEW YORK—Sarah Vaughan, who, in a career spanning nearly five decades came to embody the very art of jazz singing, died April 3 of lung cancer in California. She was 66.

Though she was known to be in ill health for the past few months, necessitating the cancellation of a number of high-profile engagements here and abroad, her death shocked the jazz community. Quincy Jones, with whom she enjoyed a long friendship dating back to 1957, when they recorded her classic reading of "Misty," says through a spokesman: "Sarah Vaughan was among the most powerful, influential, and soulful voices of all time—a perfectionist with an astonishing vocal range and a genius for conveying emotion through her music. I love Sarah as both a close friend and as a consummate artist."

Vaughan first sang as a choir member of the Mount Zion Baptist Church in Newark, N.J., where she was born and raised. She came to prominence in 1942 when she won the amateur contest at the famed Apollo Theatre



SARAH VAUGHAN

in New York. The Wednesday-night event was broadcast live on WMCA radio at the time, thus ensuring her celebrity in Harlem. Ralph Cooper, organizer and host for the competition, recalls that Vaughan "was positively sensational. Right from the start she got to me and she got to the audience. Her vocal abilities were very unusual, even then. She was a contralto and she had the ability to run octaves—up, up, up—and still stay in tune."

Less than a year later, Vaughan joined Earl Hines' big band as singer and second pianist, working alongside another young singer, Billy Eck-

stine. When he left to form his own band—a pioneering aggregate that helped incubate the birth of bop—Vaughan signed on.

Her associations with many of those band members, especially Charlie Parker and Dizzy Gillespie, with whom she recorded "Lover Man" in 1945, cemented her lasting reputation as a serious jazz musician.

"She was one of the finest musicians in the world," Eckstine, who remained very close to her, says from his home in Las Vegas. "There was nobody who sang like Sarah. Her tonal qualities were something very, very special. Her technical abilities impressed me from the start."

In large part, those abilities involved the operatic way she used her voice—a refined, rangy instrument capable of communicating subtle shades of color and meaning. Vaughan's readings, though altogether warm and rhythmically assured during her salad days, improved with age. Dan Morgenstern, noted writer and director of the Institute of Jazz Studies at Rutgers Univ., cites her development as a ballad artist.

"I think she grew as a performer in that department," he says. "When she was young, she tended to be somewhat frivolous in those treatments. She matured, however, and remarkably, there was no deterioration in her voice. Her four octaves were almost unheard of for a popular singer."

(Continued on page 79)

Indies Grill Studio Heads On Sell-Thru Policies AVA Panel Heats Up With Charges Of Alienation

BY PAUL SWEETING

ANAHEIM, Calif.—Lingering alienation from the sell-through business among independent video specialty stores was abundantly in evidence here during a panel discussion involving executives from the major studios during the American Video Assn.'s annual convention.

Questions from an audience packed with about 300 AVA members focused intently on the sell-through business and were often expressed in terms some studio executives later described as "hostile."

Drawing loud applause from the audience was a question from the floor directed at Paramount Home Video senior VP/GM Eric Doctorow that accused the studios of "cutting the independent out of sell-through by selling to mass merchants."

"We do not control and only barely influence the price a retailer sets," Doctorow responded. "One reason we created the minimum advertised price was that we were concerned about spiraling prices in the sell-through market."

Other questions centered on the practice of selling product directly to mass merchants while independents must buy through wholesalers who mark up the product. Several executives on the panel downplayed the significance of direct sales, noting that the number of accounts sold direct is comparatively small.

"We didn't sell direct to Costco," said Buena Vista senior VP Richard Cohen in response to a question about the discount chain. "We sell very few accounts direct. It's really a question of the margins a retailer is willing to operate on."

In response to a complaint from a retailer that she could purchase certain Disney titles less expensively from mass merchants than she could from her distributor, Cohen said, "If you can buy 'Honey, I Shrank The Kids' cheaper from a discounter than from a distributor, then I'd be the last person to discourage you from doing just that. We cannot control what price a retailer sells our product for. It's simply not the case that we are trying to screw the independent."

So intense was the questioning on sell-through pricing that executives on the panel began to object on legal grounds. MGM/UA Home Video se-

nior VP Herb Fischer finally declined to discuss the matter further on grounds that "we are getting into an area that we, as a group, should not be discussing." The AVA had no attorney present at the discussion, an omission president Michael Weiss called "an oversight."

After the panel discussion concluded, several studio executives expressed surprise at the vehemence of the questions. "I really thought we were beyond that point," said one.

During the panel discussion, Fischer revealed that MGM/UA will release "All Dogs Go To Heaven" at a sell-through price later this year.

Ore. Racker Calls Off Deal With Sight & Sound, VPD

BY JIM McCULLAUGH

LOS ANGELES—Sight & Sound Distributing of Portland, Ore., a music and video rackjobber, is not going to merge with Sacramento, Calif.-based Video Products Distributors and St. Louis-based Sight & Sound Distributors, two independent video wholesalers, as was expected (Billboard, March 17).

A deal between VPD and Sight & Sound Distributors, however, is still not totally out of the question, according to J.D. Mandelker of the St. Louis firm, but will have to be the subject of future discussions. Still unclear is the intent of Portland's Sight & Sound, which observers

now say is talking to other companies about a possible merger or joint venture arrangements. Bill Hall, head of Sight & Sound Distributing, was unavailable for comment at press time.

The proposed deal, which would have resulted in the creation of a new holding company, would have come at a time when video specialty stores are showing more enthusiasm for rackjobbing services with regard to both sell-through and music-based product (Billboard, April 7).

The three parties were "all set to merge. We had the lines of credit for the working capital for the next

(Continued on page 78)

CEMA Reports Best-Ever Month

Raitt, O'Connor, Heart Lead March

BY MELINDA NEWMAN

NEW YORK—Bolstered by a strong set of new releases, CEMA Distribution experienced its best month ever, shipping more than 4.3 million records in March, according to the company.

Contributing to the glowing picture were artists from each of CEMA's five major labels: Capitol, EMI, SBK, Chrysalis, and Enigma Records.

The biggest success story is Bonnie Raitt, whose four Grammys revitalized her "Nick Of Time" album. Prior to the Feb. 22 awards ceremony, Raitt's album had shipped a little more than 1 million copies, says Russ Bach, CEMA president. Since Grammy night, he notes, CEMA has shipped 900,000 more units—600,000 during March—and the record began to soar on Billboard's Top Pop Albums chart, where it is now No. 1 for the second week in a row.

Among CEMA's March releases, Sinead O'Connor's second Chrysalis release, "I Don't Want What I Haven't Got," led the way with 1.2 million units shipped.

Heart's first album in three years, "Brigade," on Capitol, had an initial shipment of 750,000 pieces.

Among February releases that continued to attract heavy orders were MC Hammer's "Please Hammer Don't Hurt 'Em" (Capitol), which has shipped 1 million units—

including 450,000 in March—and Slaughter's "Stick It To Ya" (Chrysalis), which has moved 250,000.

CEMA was also bolstered by soundtracks to two of the hottest movies out. EMI's "Pretty Woman" soundtrack debuted on the Billboard pop chart last week at No. 130 and jumps to No. 55 this week. The brand-new SBK soundtrack to

"Teenage Mutant Ninja Turtles" has not yet charted, but the movie grossed \$25 million in its first week. The two soundtrack albums have shipped more than 500,000 units each.

For Capitol-EMI Music, such success is the first indication that the moves made last year—the 50% purchases of Chrysalis and Enig—
(Continued on page 78)

Friesen Exits A&M After 25 Years; Others To Follow?

BY CHRIS MORRIS

LOS ANGELES—In a move viewed by some observers as the harbinger of an executive exodus from A&M Records in the new PolyGram era, Gil Friesen resigned as president of A&M on April 2.

The label, which was purchased by PolyGram in October for an estimated \$500 million (Billboard, Oct. 21), simultaneously announced that its chairman and co-founder, Jerry Moss, would assume the position of president, overseeing the day-to-day domestic and international operations of the company.

Friesen's departure comes as a shock to many in the industry, since he had served with the company

nearly since its inception and had enjoyed almost unrivaled tenure as a top label executive. Friesen, who had previously worked at the Capitol and Kapp labels, joined A&M as GM 25 years ago; he was elevated to president in 1977.

"[Vice chairman] Herb [Alpert] and I greatly value the immeasurable contributions made by Gil over the years, and we wish him well with his new endeavors," Moss said in a three-paragraph release announcing the resignation and his assumption of the presidency. "We're now looking forward to the new chapter and challenges that lie ahead."

Label sources dispute published
(Continued on page 89)

PolyGram Fills Gap Left By Distrib Move

Brody Named Sr. Sales VP; Roberts, Voss Promoted

BY BRUCE HARING

NEW YORK—PolyGram Records has promoted three key executives in its sales force, restructuring to fill a gap left by the move of the label's sales chief to its sister distribution company.

In the lead appointment, Jeff Brody has been promoted to senior VP of sales from VP of national ac-

counts. Brody fills the position previously held by Jim Caparro, who last week was named senior VP, sales and branch distribution, for the newly created PolyGram Group Distribution (Billboard, April 7).

Brody will report directly to Bob Jamieson, executive VP, marketing and sales. The company has no plans to name a senior VP of marketing in the near future, according to VP of

publicity Dawn Bridges. Jamieson has assumed control of that area in the wake of last month's resignation of senior VP of marketing Jim Urie (Billboard, April 7).

PolyGram has made a number of structural changes recently in an attempt to capture a larger share of the U.S. market. After purchasing the Island and A&M labels, the company formed PGD from its own distribution arm to handle the increased product flow.

Commtron president and CEO Gary Rockhold was named last week as the first president of PGD, a job he will assume May 1 (Billboard, April 7). Additionally, PolyGram is expected to name a new U.S. CEO within the next few months (Billboard, March 31).

PolyGram's distributor share of the Billboard Top Pop Albums chart in 1989 was 6.5%, placing it last among the six majors. The company's black and country album chart shares were also relatively low.

Brody terms his appointment the realization of a dream and vows to improve the label's grass-roots approach.

"My first goal is to break records and get the street excited about PolyGram product," Brody says. "I want to have a strong street presence."

Brody describes his managerial style as "lots of communication. I let everyone be creative. I want an entrepreneurial-type spirit to get the best of everybody, and then let's go out and have fun with it."
(Continued on page 89)



DGC Confab. The promotion team for DGC Records has its first meeting at the new label's Los Angeles headquarters. Shown in the back row, from left, are Ed Green, regional promotion manager/Philadelphia; Ross Zabin, regional promotion manager/New York; Darin Seldes, regional promotion manager/Atlanta; Alex Maye, regional promotion manager/Cleveland; and Michael Sylvia, regional promotion manager/San Francisco. In the middle row, from left, are Sharon White, regional promotion manager/Los Angeles; Steve Leavitt, national CHR promotion director; Hugh Suratt, national AOR promotion director; Ed Rosenblatt, president; Marko Babineau, GM; Mark Kates, national alternative promotion director; and Lorren Cornelius, regional promotion manager/St. Louis. And in the front row, from left, are Angela Jones, regional promotion manager/Nashville; Susie Tennant, regional promotion manager/Pacific Northwest; Sue O'Connell, regional promotion manager/New England; Jim Gallis, regional promotion manager/Midwest; Zak Phillips, regional promotion manager/Denver; John Rosenfelder, alternative promotion assistant; and Mark Burger, regional promotion manager/Dallas.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Shults is named president of PolyGram Music Video U.S. in New York. He was VP of business development for the Movietime Channel (see story, page 49).

PolyGram Records in New York promotes the following: Jeff Brody to senior VP of sales; Randy Roberts to VP of singles sales, charts and video promotion; and Alan Voss to VP of national sales. They were, respectively, VP of national accounts; director of alternative promotion; and VP of sales planning and administration for the label (see story, this page).

PolyGram Group Distribution in New York appoints William P. Fox senior VP of operations, and John Mangini VP of operations. They were, re-



SHULTS



BRODY



ROBERTS



VOSS

spectively, senior VP of operations at PolyGram Records, and executive VP and chief financial officer at Adidas USA.

CBS Records in Los Angeles appoints Richard Griffiths senior VP, West Coast. He was president of Virgin Music.

Burt Baumgartner is named VP of promotion at Columbia Records in New York. He was VP of singles promotion for the label.

RCA Records in New York names Miller London VP of product development, black music, and John Axelrod director of A&R, West Coast. They



FOX



GRIFFITHS



BAUMGARTNER



LONDON

were, respectively, VP of marketing at Motown Records, and an A&R representative at Atlantic Records.

Cynthia Leu is appointed VP, international, at Elektra Entertainment in New York. She was director of marketing at BMG International.

Island Records in New York names Rod Butler VP of urban promotion, and Ronnie Blackshear national director of secondary urban promotion. They were, respectively, VP of promotion at Orpheus Records, and national promotion assistant at Orpheus.

Laura LiPuma is promoted to VP/director of creative services at Warner Bros. Records in Nashville. She was creative director for the label.

MCA Records in Nashville names Mary Martin VP of A&R. She was director of A&R for the label.

Kathy Acquaviva is promoted to director of national publicity at Atlantic
(Continued on page 6)

Griffiths CBS Post Seen As Prelude To W. Coast Logo

LOS ANGELES—Richard Griffiths, former president of Virgin Music Inc., has been named senior VP, West Coast, for CBS Records. His appointment is seen by some as a prelude to the formation of a new CBS label on the West Coast.

Griffiths, who started Virgin's American publishing operation in 1988 and saw it named Billboard's top pop singles publisher that year and again in 1989, will report directly to CBS Records Division president Tommy Mottola.

Griffiths says one of his main duties at CBS will be "helping to increase the profile of the West Coast office, working with Tommy and Dave [Glew, Epic president] and Donny [Ienner, Columbia president] on different projects, and in-

teracting with the A&R departments and helping out there where I can."

Griffiths says he will sign acts at CBS, ideally working in tandem with A&R staffers already in place at CBS' various labels. "There are a number of acts that are already in line to work like that," he says, adding that he is already quite familiar with many acts on the CBS roster due to their publishing deals with Virgin Music. "I've worked with the Indigo Girls, Warrant, Joan Jett, and Ozzy Osbourne, so I've worked very closely with these A&R guys in the first place. It's a very easy transition."

Asked about speculation that his arrival at the label signifies the first
(Continued on page 78)

Canadian Stars: Made In The U.S.A.?

Acts Weigh Costs/Gains Of Direct Signing

BY KIRK LAPOINTE

TORONTO—The success this year of Alannah Myles, and the success last year of the Jeff Healey Band, begs the question: Does a Canadian act need a foreign "godfather" to gain acceptance on the international stage?

So far, there is no clear answer to the question, which is being increasingly asked by Canadian acts that seek the marketing and promotion clout of U.S.-based labels, but, in some cases, fear that they might miss the career commitment available at Canadian companies.

As Canadian record operations matured and increased their focus on domestic talent in the '70s and early '80s, most Canadian artists signed first for the home market, then tried to use any success at home as a springboard to American and European markets.

But lately, numerous Canadian artists are short-cutting the route to the top by signing directly to U.S. operations. Myles, Healey, Jane Child, k.d. lang, Colin James, The Pursuit Of Happiness, Michelle Wright, the Tragically Hip, Tim Feehan, and Glass Tiger all have released—or soon will release—albums that have

been nurtured principally by American interests.

Additionally, such acts as Cowboy Junkies, Corey Hart, Celine Dion, Prairie Oyster, Blue Rodeo, Scott Merritt, and Jane Siberry—all of whom signed first to Canadian labels—now are making records largely under the guidance of their U.S. labels.

In some cases, these artists have found that a personal commitment from a key U.S. label executive can be a valuable element, giving them a better chance of getting to the widest possible audience. The downside, however, is sizable: A Canadian artist is only one of what is usually a large roster of artists jockeying for company priority. Further, new artists can be on shaky ground if initial results are not impressive—and they have no Canadian foothold to fall back on.

Still, many global-minded artists are willing to shoot the works, right from the start. For Canadian record labels, it is a worrisome matter. While they save on artist development, they lose out on any slice of foreign action on a record—they are limited to Canadian revenues. From an artistic standpoint, it also means little or no control of a native artist.

"I just wonder how effective Cana-

dian A&R men feel anymore, when it looks like the best [Canadian artists] are being scooped up elsewhere," says Bruce Allen, manager of Bryan Adams (who broke around the world after signing a direct U.S. deal with A&M).

Answers Canadian A&R veteran, now Capitol-EMI Canada president, Deane Cameron: "We feel fine. We still have a big, big role to play, and we are still, as far as I'm concerned, the best home for a domestic signing."

But Brian Ferriman, president of Savannah Records, a Canadian country label whose Michelle Wright has a direct deal with Arista, likes the advantages of signing directly to New York, Nashville, or Los Angeles. "It's just a much higher plane you're operating on," says Ferriman, who continues to manage Wright. "The people that surround you are just so much

(Continued on page 88)



Metal Pact. Warner Bros. and Metal Blade executives announce their new distribution pact. Under the agreement, Metal Blade will distribute product through both independent distributors and Warner Bros. Records via WEA. Other releases will be marketed and distributed through a joint Warner Bros./Metal Blade label. Warner Bros. will also use Metal Blade's marketing staff for some of its own releases. Shown in the back row, from left, are Fred Brown, director of business affairs, Warner Bros.; David Altschul, senior VP for business affairs, Warner Bros.; William A. Berrol, legal counsel, Metal Blade; Michael Ostin, senior VP of A&R, Warner Bros.; Michael Faley, president, Metal Blade; and Rob Cavallo, A&R staff, Warner Bros. In the front row, from left, are Lenny Waronker, president, Warner Bros.; Brian Slagel, CEO, Metal Blade; and Mo Ostin, chairman of the board, Warner Bros.

March Certs: Abdul, Brown Lead Multiplatinum Parade

BY PAUL GREIN

LOS ANGELES—Two of the most successful pop/black/dance crossover albums in history—Paula Abdul's "Forever Your Girl" and Bobby Brown's "Don't Be Cruel"—were certified in March for U.S. sales of 6 million copies.

Both albums entered the Top Pop Albums chart the same week (July 23, 1988); both eventually reached No. 1 and yielded five top 10 pop hits, four of which went gold. (Abdul landed her fourth gold single, "Opposites Attract," the same day her album topped the 6 million mark.)

Also in March, Bruce Springsteen's 1984 blockbuster, "Born In The U.S.A.," was certified by the Recording Industry Assn. of America for U.S. sales of 12 million copies. Only two albums have been certified at higher levels. Michael Jackson's "Thriller" towers above all albums at 20 million; Fleetwood Mac's "Ru-

mours" stands tall at 13 million.

Bonnie Raitt's "Nick Of Time" was certified platinum on March 1, one week after winning the Grammy for album of the year and three weeks before hitting No. 1 on the pop albums chart.

Tom Petty's "Full Moon Fever" reached the 3 million sales mark, surpassing his 1979 smash with the Heartbreakers, "Damn The Torpedoes," as his best-seller to date. It's also the first of this year's Grammy nominees for album of the year to reach the 3 million mark. Albums by Fine Young Cannibals and the Traveling Wilburys stand at 2 million; Don Henley and Raitt are both platinum.

Luther Vandross landed his seventh consecutive platinum album with "The Best Of Luther Vandross: The Best Of Love." The achievement coincides with his first top 10 pop single, "Here And Now."

Alannah Myles' eponymous debut

(Continued on page 88)

ASCAP, BMI PR War Rages Over '87 Cable Royalties

BY IRV LIGHTMAN

NEW YORK—ASCAP and BMI, always hotly competitive in securing the loyalty of their publisher and writer members and in recruiting new members, are dividing the 1987 cable royalty fund of \$7.8 million—but not without a little public relations skirmish.

The clear winner in dollar terms is ASCAP, which the Copyright Royalty Tribunal declared March 29 is to be awarded 58% of the music share of

the fund, while BMI receives the remaining 42%.

However, BMI greeted the CRT decision, required because ASCAP and BMI were not able to agree on their respective 1987 shares as they had after 1978, by declaring that ASCAP had "claimed entitlement to almost three quarters of the distribution and BMI had taken the position that the repertoires of the two organizations should be compensated equally."

(Continued on page 79)

O'Connor Makes Prince-ly Leap To No. 4 M.C. Hammer Nails Down Top 10 Album

SINEAD O'CONNOR is on a fast track headed for her first No. 1 album and single. The Irish artist's second album, "I Do Not Want What I Haven't Got," vaults from No. 24 to No. 6 on the Top Pop Albums chart, propelled by her star-making version of Prince's "Nothing Compares 2 U," which leaps from No. 9 to No. 4 on the Hot 100.

It's not uncommon for new albums by superstars to streak into the top 10 in just two weeks. Last year, albums by Madonna, Prince, Motley Crue, Aerosmith, and Janet Jackson did just that. But it is exceptional for a breaking artist who has yet to land a platinum album to zoom into the top 10 this fast.

With O'Connor at No. 6, female solo artists account for five of the top six albums this week. O'Connor joins Bonnie Raitt, Paula Abdul, Alannah Myles, and the aforementioned Miss Jackson. The only male artist in this high-rent district is Michael Bolton, whose smash breakthrough album edges up to No. 3.

It's a foregone conclusion that O'Connor will have the next No. 1 album, and it's a safe bet that Depeche Mode will be breathing down her neck within a few weeks. The British group's "Violator" album surges from No. 43 to No. 14 in its second week to become by far the biggest album of the group's career. The album's fast start owes a lot to the top 30 success last month of the leadoff single, "Personal Jesus." The follow-up, "Enjoy The Silence," starts slowly this week at No. 96.

Also exploding in its second week on the album chart: Robert Plant's "Manic Nirvana," which vaults from No. 39 to No. 17.

FAST FACTS: M.C. Hammer lands his first top 10 album on the pop chart as "Please Hammer Don't Hurt 'Em" jumps to No. 10 in its sixth week. The album's swift climb is noteworthy because pop radio largely ignored the first single, "Save The Children."

Bell Biv DeVoe—composed of three members of **New Edition**—is off and running with its debut album and single, both titled "Poison." The album vaults from No. 70 to No. 30 in its second week on the pop albums chart; the single leaps from No. 52 to No. 38 in its second week on the Hot 100. New Edition has never made breakout moves like this. The group's fastest-breaking album to date—"Heart Break" in 1988—took four weeks to reach the top 30.

Tommy Page jumps to No. 1 on the Hot 100 with the New Kids-driven "I'll Be Your Everything."

Calloway, fronted by red-hot producers Reggie and Vincent Calloway, lands its first top 10 hit as "I Wanna Be Rich" jumps to No. 6 on the Hot 100. The hit comes just six months after another red-hot producer, Babyface, landed his first top 10 hit as an artist. Calloway is managed by **Shep Gordon** of Alive Enterprises, whose flagship clients, **Luther Vandross** and **Alice Cooper**, have also landed top 10 hits in recent months. Cooper's "Poison" hit No. 7 in November; Vandross' "Here And Now" inches up to No. 7 this week.

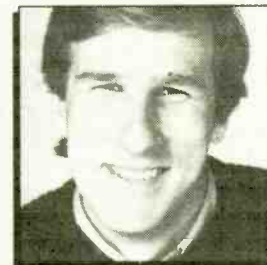
Madonna has the top new entry on the Hot 100 with "Vogue," the first single from her upcoming album, "I'm Breathless." It's a virtual lock to put Madonna—whose last two singles fell short of the top five—back at No. 1. And since somebody is bound to bring this up: "Vogue" will be Madonna's first single without a three-word title to top the chart.

The **Carpenters'** retrospective "Only Yesterday" jumps to No. 1 on the British album chart a few months after the initial U.K. broadcast of "The Karen Carpenter Story." The Carpenters' "The Singles: 1969-1973" remains one of the longest-running No. 1 albums in U.K. chart history. It logged 17 weeks on top in 1974, bumping off albums by **Slade** and **David Bowie**.

WE GET LETTERS: Costas Zougris and Yiannis Petrides of Athens, Greece, note that the top 10 success of **Bonnie Raitt's** "Nick Of Time" marks the fourth time that the daughter of an artist who once had a top 10 album eventually landed a top 10 album of her own. Father **John Raitt** teamed with **Doris Day** on the top 10 "Pajama Game" soundtrack in 1957. The other father/daughter pairs to have registered top 10 albums: **Frank and Nancy Sinatra**, **Nat and Natalie Cole**, and **Pat and Debby Boone**.

Mike Perini of Schoolkids Records in Ann Arbor, Mich., notes that **Paul McCartney's** "Flowers In The Dirt" has logged more weeks on the pop albums chart (43 as of this week) than any McCartney album since "Wings Over America" amassed 86 weeks on the chart from 1976-78. McCartney's ongoing world tour is keeping "Flowers" in bloom, though radio disinterest has kept the album from realizing its sales potential. After all this time, it's still not platinum.

CHART BEAT



by Paul Grein

Labels Ease CD Longbox Concerns

Use Of Recycled Packages Is Growing

BY PHYLLIS STARK

NEW YORK—While the controversy over the 6-by-12-inch CD box continues, some labels are moving toward packaging that addresses at least some of the concerns of longbox critics, who say the box is a waste of paper. By using recycled paperboard, the labels say, they are taking the

first step toward resolving the longbox debate.

Elektra, Warner Bros., and Rykodisc are among the labels currently using recycled paperboard for all longboxes, while Virgin and Rhino Records are using it for the majority of their longbox releases. Representatives of PolyGram, Columbia, MCA, and RCA, which currently use

recycled materials only for certain artists, say they are looking into the possibility of expanding its use. EMI and Island, which do not use recycled paperboard now, say they are considering using it on future releases.

Label executives say recycled paperboard costs about the same or just slightly more to use than virgin paper, although costs tend to fluctuate with availability. "It's essentially an even-money proposition," says Bob Merlis, Warner Bros. national director of publicity.

Both Jim Swindel, senior VP/GM at Virgin, and Chris Tobey, marketing VP at Rhino, say the cost of using recycled materials is slightly higher, although not enough to affect the price of the product. Tom Finch, director of production at Elektra, estimates that the cost is about a penny more per unit.

The main objection to recycled paperboard is product quality. "Recycled board is like a corn-flakes box," says Lou Vaccarelli, senior director of promotion at RCA. "It's very soft [and] there is definitely a difference in quality, especially for the artwork." But other label reps say the quality is about the same. "They can do as nice of a four-color print job with recycled as with virgin paper," contends Rykodisc chief financial officer Rob Simonds.

The first Columbia product on recycled paperboard was the new Mid- (Continued on page 89)

Berry's Kerry Follows Dad's Footsteps: Forms SONG Label

BY JANINE McADAMS

NEW YORK—Kerry Gordy, first-born son of Motown founder Berry Gordy, has followed in his father's footsteps by founding SONG (Sounds Of A New Generation) Records in Los Angeles with his wife, Karen Gordy. Both are principals in the KG Entertainment Group, which has been an umbrella for their publishing arm, artist development lab, writers' workshop program, and recording studios.

The independent SONG label, wholly owned by the two Gordys, will focus on rap, hip-hop, and R&B music. Its initial roster includes Cash, a male vocalist; Rock Bottom

featuring Dexter, a funk-rock band; singer Teddy B; and Hollywood Dawg, an R&B singing/writing conglomerate. The Gordys expect to release their first product this summer.

Major-label distribution for the fledgling label is currently under negotiation.

Karen Gordy, the label's VP, will handle business administration, while Kerry, the president, will do A&R.

Kerry Gordy has had a varied career in music, acting, and video, growing up along with Motown, which was founded the year he was born (1959). After starting in the (Continued on page 89)

Discos CBS To Distribute RMM Records Represents Largest Such Deal For A U.S. Latin Label

BY CARLOS AGUDELO

NEW YORK—RMM Records, owned by concert promoter and Celia Cruz manager Ralph Mercado, has signed a three-year distribution and manufacturing agreement with Discos CBS, effective immediately.

One of the first and certainly the largest such deal for a U.S. Latin label, the arrangement covers the U.S. and Puerto Rico. Negotiations are continuing between the two companies for possible extension to other territories, including Central America, Europe, and Japan.

Under the new agreement, CBS will initially distribute upcoming RMM releases by veteran salsa singer Cheo Feliciano, Tony Vega, and Millie P., according to Mercado. Other acts on the 3-year-old label include Los Hermanos Moreno and Jose Alberto.

The agreement follows an aggressive period of expansion for both companies. In the salsa field, CBS signed superstar Willie Colon a few months ago, recently released the new Puppy Santiago album, and has just announced a contract with ex-Combo Records singer Gilberto Santarrosa. Mercado's company is setting the pace of salsa music by signing and producing a number of young, talented performers and re-releasing the so-called New York sound.

The agreement also represents the teaming up of the company with the biggest share of the Latin market and the most successful Hispanic concert promoter on the East Coast.

"I am very happy with the situation," says Mercado. "I'm expecting

sales to go up as much as 60%." He also says CBS will give promotional support to his artists wherever his own team does not reach. His promotional relationship with Leader Promotions in Puerto Rico will continue.

Cooperation between the two companies will also extend to record compilations, one of which RMM plans to put out soon; crossover possibilities into the English-language market, which have been explored already by RMM with relative success (the Cheo Feliciano album has a cut in English); joint recording projects between art-

ists of both companies, especially with CBS acts Luis Enrique and Danny Rivera; special projects, such as the upcoming celebration of Tito Puente's 100th album; and video and TV productions.

As for the RMM catalog, Mercado says it will be turned over to CBS within a year.

At least two other companies, Capitol-EMI Latin and BMG, vied for the RMM contract. "Capitol-EMI came very close, but CBS was very persistent and they made every effort to make me happy," says Mercado.

Grupo Mazz, Navaira Take Top Tejano Music Trophies

BY RAMIRO BURR

SAN ANTONIO, Texas—The veteran powerhouse band Grupo Mazz from Brownsville, Texas, and newcomer Emilio Navaira stole the show March 9 at the Convention Center Arena here, winning six of the 12 categories in the 10th annual Tejano Music Awards.

Mazz won song-of-the-year honors for "Ahora Quiero Que Me Quieras (Now I Want You To Love Me)," and vocal duo of the year for band members Joe Lopez and Jimmy Gonzales.

But the biggest fireworks were set off when Lopez was named songwriter of the year. The heavy

favorite had been Luis Silva, who has won the award the past six years.

Mazz also was honored by its current label, Capitol-EMI Records, for sales of 50,000 units of its latest album, "No Te Olvidare." The group was similarly honored by its previous label, Discos CBS, for its "Straight From The Heart" album.

Another artist on a hot streak is Navaira, who won for most promising band, male entertainer, and conjunto album of the year.

In a steady ascent since last year, Navaira has been delivering as a most promising artist. A 1989 Grammy nominee (he lost out to (Continued on page 89)

EXECUTIVE TURNTABLE

(Continued from page 4)

Records in Los Angeles. She was West Coast director of media relations for the label.

Kim White is named national alternative promotion director at Geffen Records in Los Angeles. She was national alternative promotion director at EMI Records.

Arista Records makes the following appointments: **Hilaire Brosio**, director of rock promotion, West Coast; **Ken Antonelli**, regional marketing director, West Coast; and **Amy Welch**, tour press coordinator in New York. They were, respectively, manager of rock promotion, West Coast; regional marketing director, East Coast; and a publicity assistant for the label.

PolyGram Records in New York makes the following appointments: **Betsy Grant**, manager of national singles sales development; **David Gossett**, A&R manager, urban music; **Paul Ramey**, product manager, PolyGram Jazz; and **John F. Keanna**, manager of financial administration, special products. They were, respectively, manager of national sales and marketing at Profile Records; an assistant to the VP of A&R at Def Jam Records; sales and marketing manager of classics and jazz, Northeast region, MCA Records; and senior accountant in finance for PolyGram.

Andy Szulinski is named director of secondaries at Mercury Records in New York. He was national manager of promotion, secondaries, for the label.

Columbia House in New York promotes **Mary Beth Colucci** to director of video continuity marketing. She was associate director of video continuity marketing for the company.

Mariel Pastor is promoted to national manager of artist development at A&M Records in Los Angeles. She was a West Coast publicist for the label.

Capitol Records in Nashville names **Wayne Halper** director of business affairs and administration. He was director of finance and operations for Praxis International Rock Management.



LEU



BUTLER



MARTIN



ACQUAVIVA

Alexis Kelley Matteo is appointed South regional marketing director at Capitol Records in Atlanta. She was a sales representative at CEMA Distribution.

Carmela Kasoff is promoted to director of operations for Warner Bros. Records in New York. She was East Coast office manager for the label.

Charisma Records in New York appoints **Cindy Forman** manager of administration. She was office/payroll manager at Sud Amerique.

Enigma Records makes the following appointments: **Ted Musarro**, Midwest regional promotion director in Cleveland; **Jack "Sasquatch" Armstrong**, Northwest regional promotion director in Boise, Idaho; and **Brad Moss**, Southeast regional promotion director in Atlanta. They were, respectively, a promotion representative at SBK Records; PD and MD at KFXD-FM Boise; and Southeast regional promotion manager at Chrysalis Records.

Michael Tedesco is named director of Silvertone Records in Los Angeles. He was manager of alternative music for the Zomba Group.

GRP Records in New York appoints **Carl Griffin** director of A&R. He



WHITE



BROSIO



PASTOR



SUZUKI

was associate producer for the Marlboro Country Music Series.

PUBLISHING. BMG International in New York promotes **Nancy Farbman** to VP of marketing and promotion, and **Jim Powers** to director of international A&R. They were, respectively, director of international artist development and publicity, and manager of international A&R for the company.

PRO AUDIO. **Peter Suzuki** is named president of Yamaha Corp. in Buena Park, Calif. He was executive VP of the company.

RELATED FIELDS. Personics Corp. makes the following appointments: **L. Gregory Ballard**, senior VP of U.S. operations in New York; **Sanford Fitch**, chief financial officer in Redwood, Calif.; and **John Scales**, senior VP of retail operations in New York. They were, respectively, senior VP of marketing for Personics; chief financial officer for Durango Systems; and VP of retail operations, Personics.

The New Music Seminar in New York makes the following appointments: **Joe Plotkin**, director of New York Nights; **Lora Ballato**, director of sales; **Dawn Hood**, director of marketing; and **Cathy Bennett**, director of operations. They were, respectively, director of outside concerts/talent and booking for Radio City Music Hall Productions; U.S. sales manager at MIDEM; alternative radio editor/advertising director for the Hard Report; and director of registration for the New Music Seminar.

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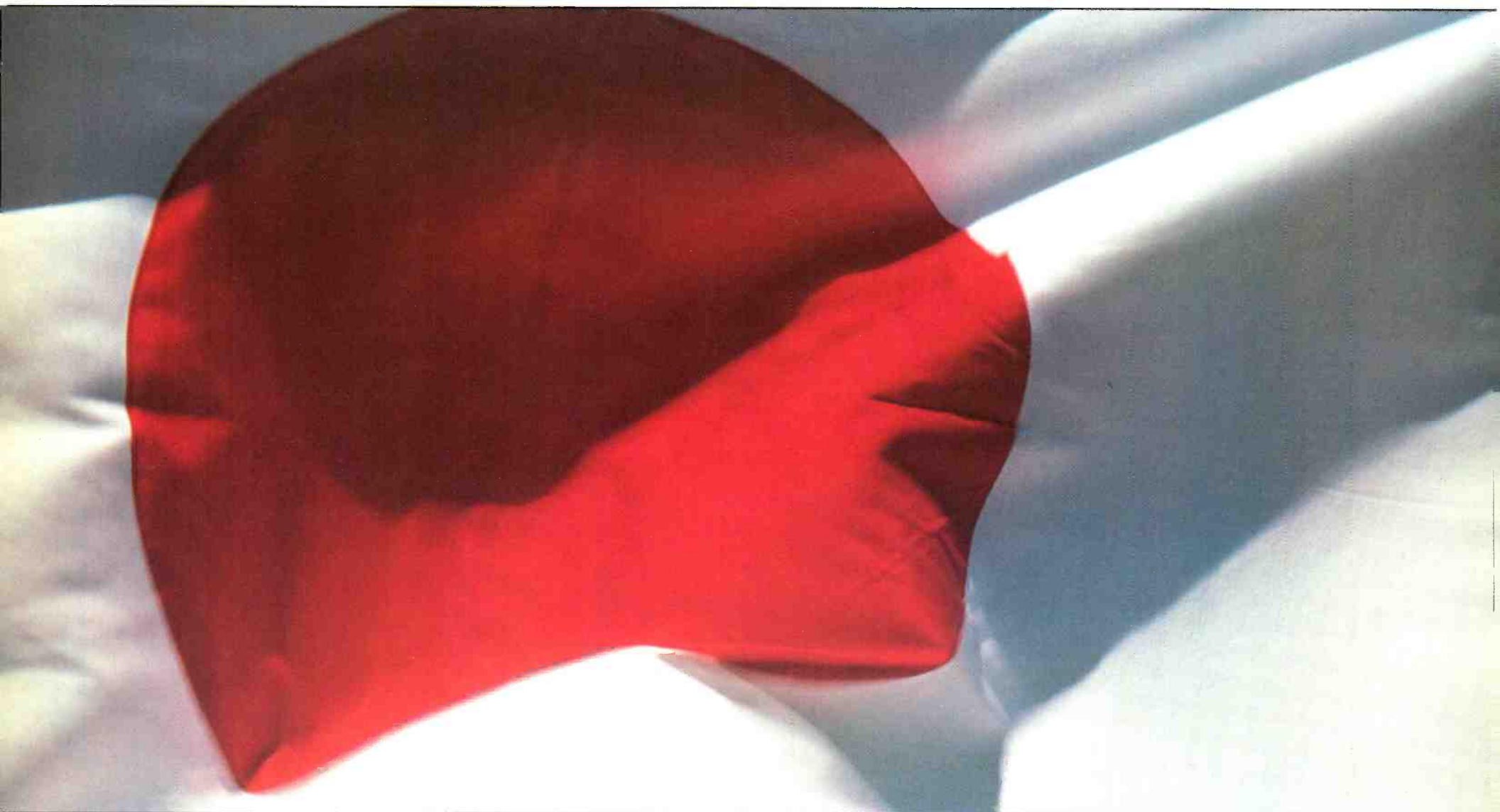
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Editorial

AUDIO-VIDEO SYNERGY COULD EXPAND MARKET

THE HOME VIDEO AND MUSIC industries seem to be fusing lately on a number of levels. Following record retailers, many of whom began to stock home video several years ago, a growing number of video specialists are converting their stores into combo operations, with a goal of becoming true home entertainment centers. In addition, music video is selling better than ever, and most major labels now have their own video divisions.

Meanwhile, the CEO of the nation's largest video distributor, Gary Rockhold, has just been named head of PolyGram Group Distribution. Noel Gimble, a former record wholesaler who became a force in the video industry and still owns video stores, has returned to the music fold with an independent label. It is a truism that the ranks of decision-makers in video companies include many ex-label executives, and some video chains have hired former music retail people as record buyers.

The two industries will always be separate, of course, because of their intrinsic differences. Whereas the music business creates most of its own product, for example, the home video business is driven by movies produced by film studios.

Secondly, rental is still the sine qua non of the video industry; in contrast, record rental is prohibited by law, unless authorized by the copyright owner. But as video sell-through accelerates, video specialists are beginning to think more like record retailers. Moreover, some video suppliers are starting to look for reorders on new-release sell-through product—an unheard-of approach in an industry that has historically front-loaded its new releases into a single Big Bang.

The third major difference between the two entertainment industries is that video and record retailers are still largely serviced by different distributors. Even combo chains tend to buy audio product from record distributors and video titles from video wholesalers.

But this scenario seems bound to change at some point. Already, such major music chains as Musicland are buying direct from video suppliers, short-circuiting the normal wholesale route. Rackjobbers deal in both music and video, sometimes with the same accounts. And some video distributors are setting up audio divisions to service the growing number of video specialists who have embraced

music. Most big record chains have gone combo to some extent, and it seems inevitable that a large portion of the video trade will do likewise from the opposite direction. Of course, each type of retailer will continue to emphasize its basic business; but the net effect will be a growth in sales of both kinds of products, along with a blurring of the lines between video and record distributors.

Meanwhile, such other products as video games, computer software, and audio books—all of which have already made inroads in specialty retail stores—will someday take their places on the shelves of home entertainment centers. Both the music and video industries have a great deal to contribute in this respect—as shown, for example, by the use of audio, video, and computer software in some recent CD-interactive applications.

All of these developments require an open mind. While not every new product will fly, distributors and creative entities on both sides of the aisle should try to take advantage of the new synergies between the industries and look for ways to expand the total entertainment market.

Adaptability Will Be Key To Success

MUSIC PUBLISHING WILL ROAR IN '90s

BY CHUCK KAYE

The changes of the '90s are going to radically alter how we go about our business. A creatively managed and aggressively administered music publishing company can expect a growth pattern unlike that of any other decade. Encouraging technological advancements, new media, and an open global marketplace have already cast a new light on our business.

What used to be the "safe and sane" publishing business is no longer solely a business of catalog longevity and long-term copyright annuities. Music publishers must now address the phenomenon of disposable entertainment. Therefore, the music publisher must create a new—or a greatly modified—way of doing business.

The past taught us that proper exploitation and acquisition of material was the key to publishing success. Building a company for the '90s requires the same ingredients with a different focus on sales, exploitable avenues.

The new sound technologies—professional digital recording and home CD and (inevitably) DAT systems—are achieving measurable consumer acceptance and will support catalog usage with remastered reissues, cleaned-up classic recordings, and renewed Dolby soundtracks—not to mention the enhanced appeal of new product.

New satellite and cable media—both here in the U.S. and now being introduced to the rest of the world—provide exceptionally lucrative channels of exploitation that, 25 years ago, at the height of the record boom, would have seemed impossible. And, thanks to this same technology, the globe is shrinking to a more readily available world community; music from other lands and other cultures (notably, from South Africa and Eastern Europe) is finding increasing

acceptance here.

New marketplaces are opening up almost daily. With the rapid democratization occurring in Europe, Asia, and Latin America, the demand for

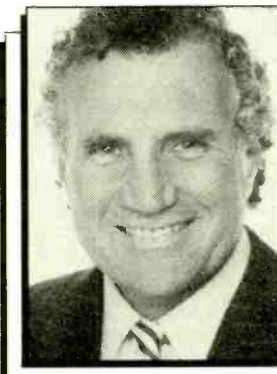
song, but also the ability to utilize your own repertoire. For example, we have included our copyrights, both standards and newly created material, in films for which we have super-

rate bottom line, but size has not been conducive to the development of new talent. Talent requires an environment of creativity and attention. Large companies have not found a solution to this problem.

The counterpoint to that trend has been the rise of the entrepreneurs—the smaller publishing houses that have the flexibility to accommodate change and development. For now, both corporate powers and less mighty entrepreneurs have a place in the business. For me, however, the most satisfying aspect remains working with the talent.

The '90s promise to be exciting and lucrative for the aggressive music publisher who can look ahead and roll with the punches, who is ready, willing, and able to change. The new technologies are in place; new media are on the horizon; and the world is opening up to free-market principles.

What more could we ask for? The answer, perhaps, is that we could use the foresight to see where we are going and a new philosophy to prepare us for change when we get there.



'As in the past, the bottom line is still the song'

Chuck Kaye is CEO of Windswept Pacific, a Los Angeles-based music publishing and soundtrack supervision firm.

U.S. music—both in recorded configurations and as integral components of film soundtracks—is beginning to grow. However, as in the past, the bottom line is the song.

At Windswept, we believe that, in the future, you will need not only the

vised the music, such as "Licence To Kill," "The Fabulous Baker Boys," "Coupe De Ville," and "48 Hours II."

During the past decade, the trend in our business has been toward consolidation. "Big" has been desirable from the point of view of the corpo-



CD COSTS MUST COME DOWN

How tragic it will be for everyone in the record business if the compact disk does not get firmly established as the mass-market, high-sales-volume item it truly is before the U.S. enters a major economic recession.

In such a recession, consumers will no longer feel they can afford the cost of a CD player, which, at \$100-\$200, has been fair and reasonable for years. The record companies' failure to face facts on CD pricing may yet come back to haunt them. It really is time for us all to admit that a retail price of more

than \$11 for top-of-the-line CD product is self-defeating for the record business, and no amount of wishful thinking will change that fact.

William R. Smith
Santa Cruz, Calif.

WRONG PARTY

Frances Preston's Commentary (Billboard, March 3) gives an erroneous impression of the extent of the activities of the late Robert Burton on behalf of the copyright bill passed in 1976. ("At the same time and continuing through the mid-'70s, BMI was in the forefront of efforts to secure a new copyright bill to replace the outdated 1909 copyright act... Bob Burton, BMI's then president, and I made frequent trips to Congress to plead the song-

writers' and publishers' case during this period.) (Emphasis added.)

Judge Burton died in 1966, approximately two years after he assumed the presidency of BMI, and 10 years before the act was passed. In 1968, Edward M. Cramer became president and CEO of BMI; thereafter, he was BMI's highly visible spokesman on behalf of the proposed legislation until its passage. It is curious that no mention of Cramer is made in the Commentary.

Margot K. Baldwin
New York

EXCEPTION TO RULE?

In a Jan. 13 Billboard article, Bruce Haring quoted a very broad statement regarding the increased use of

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NAB Draws 50K, But Few From Radio Confab Focuses On Self-Regulation

BY PHYLLIS STARK

ATLANTA—The promise of radio-only legislation, the prospect of relief for AM broadcasters, and frequent calls for self-regulation by broadcasters were among the main radio events at the 1990 National Assn. of Broadcasters convention held here March 31-April 3.

This year's NAB was attended by nearly 50,500 people, including 6,000 foreign broadcasters. However, with TV having been the prime emphasis of the Spring NAB for the last several years, radio attendance was much lower, comprising less than 10% of the attendees.

What was perhaps the NAB's major announcement came during the "Radio-Only in Congress" panel. Rep. Matthew Rinaldo (R-N.J.), a member of the House Telecommunications Subcommittee, said that he and committee chairman Ed Markey (D-Mass.) are preparing to introduce a new bill in Congress that would combine Rinaldo's previous bill calling for technical improvements for radio with codification of the FCC's "abuse of process" rules aimed at stopping sham applications and renewal extortions by competing broadcasters. Rinaldo said he expected that the bill would have no trouble being passed in Congress.

"We have to work to see that radio remains a vibrant competitor by improving AM and reducing interference," said Rep. Jack Fields (R-Texas) in support of the new bill. Fields also stressed the need for local involvement encouraging individual station owners to be in frequent contact with their congressmen rather than relying on the NAB.

The legislative panel was one of several places at this year's NAB meet where calls for broadcaster self-regulation were heard. As he has in previous years, Rep. John Bryant (D-Texas), again cited N/T outlet KLIF Dallas as the type of station that "[makes] it difficult for me to consider making your license renewals easier. [Easier renewals are] not going to happen until you get the people in there running the talk shows to be more responsible."

SIKES' FOUR POINTS

FCC chairman Al Sikes also called for self-regulation—specifically the return of a voluntary broadcast code—in a speech in which he outlined his four-point program for the FCC. "Maintaining faith in marketplace decisions" was one of the points. The others were strengthening broadcasters' ability to compete successfully through legislation which, among other things, will aim to improve AM; a commitment to equal opportunity employment; and fostering broadcast excellence.

About his goal to aid AM broadcasters, Sikes said, "Years of regula-

tory control brought AM to its knees. I don't want to see that happen again." Sikes added that "streamlining our regulatory process is a major goal."

President George Bush's address to conventioners on April 2 called for broadcaster support of the controversial Cuban-targeted TV Marti, which many broadcasters oppose because they fear retaliatory signal jamming from Cuba.

Bush received a warm round of applause when he said, "We reject government programming. We reject government ownership of stations. And mostly we reject censorship." Bush called this "a model for the world."

"You have made every home a forum," he told broadcasters. "The voice of freedom will not be silent as long as there is an America to tell the truth."

BEER/WINE WARNINGS?

And three days before the introduction of the Gore/Kennedy legislation requiring warnings in alcohol ads, (see story, page 90), the future of beer and wine advertising—a major source of broadcast revenue—also made for a heated NAB panel. The call for voluntary guidelines here came from Rep. Rod Chandler (R-Wash.), who noted that public opinion toward alcohol advertising is becoming more conservative. Referring to some of his colleagues who have introduced bills to restrict alcohol advertising, Chandler said, "If you don't like what some of these guys are peddling, I think you need to work with us because [otherwise] I think you're going to have this crammed down your throats."

Rep. Mike Synar (D-Okla.), one of the congressmen who favor restricting some alcohol advertising, said "We're not after you on this alcohol thing. We're just putting you on notice that there is a fight going on here."

MORNING ACCIDENTS

The self-enforcement question also came up on the "Avoiding Accidents in Morning Drive" session. As panelist Lauren Belvin, Sikes' legal assistant, noted, "It's no secret that we now have an enforcement-minded FCC. We got rid of the extraneous rules, so the rules we are left with mean something. [We are] serious about [them and] intend to enforce them. We're backing it up with real firepower. The fining power is a real thing now."

That led communications attorney Timothy Dyk to complain about the FCC's ongoing lack of clear guidelines. "We really don't know what people can and can't do, and that's a problem. The FCC has indicated that it has no internal guidelines [for indecency]. Even the fact that 98%-100% of your audience is comprised of

adults is irrelevant for determining what is indecent."

Although she did not lay out specific guidelines, Belvin made two suggestions for broadcasters to avoid running into trouble with the FCC. First: "If in doubt, don't go it alone." Check with your lawyers or the FCC if you have any questions. Second: "If you mess up, come clean with the commission. Don't try to cover it up, it isn't worth it."

Attorney Dennis Corbett advised broadcasters, "It's difficult for a lawyer to give advice like this, particularly for First Amendment issues, but when in doubt, leave it out." Dyk, however, disagreed with the extent of Corbett's caution. "I think we're stuck with making judgment calls," he said.

As for the issue of privacy, Corbett reminded broadcasters that not only did they need a person's permission before putting his or her voice on the air (or in some states, before taping them in the first place), but that privacy also extends to answering machine messages, which also can't be taped and aired without permission, Corbett said.

"If you get the urge to read from the newspaper on the air," said Corbett, "resist it." Under fair use laws, this is illegal without the permission of the paper. "Reading from a local newspaper or even a supermarket tabloid is an accident waiting to happen," added Steve Brookshester, NAB associate general counsel.

As one of his seven rules for avoiding lawsuits and/or FCC trouble, at-

(Continued on page 15)



Winning Smiles. Charles Osgood of CBS, center, and Hal Jackson of Inner City Broadcasting, right, were inducted into the Broadcasting Hall of Fame at this year's National Assn. of Broadcasters convention. Pictured with the two inductees is Lynn Christian, NAB senior VP/radio.

Santa Fe Adult Alt. Stations Wonder Whether 3's A Crowd

BY CRAIG ROSEN

Second in a series on small-market adult alternative radio.

LOS ANGELES—Santa Fe, N.M., located about 50 miles north of Albuquerque, is a small market that seems—in the words of KLSK GM John Sebastian—"made to order" for adult alternative radio. It has one of the highest per capita incomes of any U.S. city and many of its upwardly mobile residents have "outgrown rock'n'roll and are looking for an alternative," says KKBZ PD Tony Fitch.

That is how Santa Fe became the small market with three adult alternative outlets. There is market-fixture KLSK; Breeze affiliate KKBZ; and Satellite Music Network's The Wave affiliate KBAC. And representatives from all three stations, as well as those familiar with the market, are pretty sure one, possibly two, will fall by the wayside, while the survivor will flourish.

Just who the survivor will be, of course, depends on whom you ask. "I personally don't think the market can support three stations of that ilk or three stations of any format for that matter," says KKSF San Francisco MD Nick Francis, who once was KLSK's MD. "It's pretty obvious that KLSK will survive. They have been in the market for six years, have the signal, and have Sebastian, who I know is a good focus programmer." Francis adds that the fact that KLSK originates from Santa Fe also gives it an edge.

"If I were to put money on it, I would say we will," says Wave managing director Lee Abrams of which station will survive. "We're slightly more accessible. And John Sebastian's [station] will as well. I would guess the Breeze thing would probably be caught in the middle."

And Breeze MD Rob Moore? "Whether it can support all three is an important question," he says. "More important, though, is the fact that there are three stations there in the first place."

"Five years down the line I don't think this situation will be as unique," Moore adds. "In the '90s people are going to be considering this format more seriously. There will be more and more competing against each other and that's not necessarily a bad thing. That means the music is getting heard."

"I hope we can coexist," he says. "It remains a big question, but I'm not convinced that we can't."

Fitch, who points to the differences in programming of the three stations, concurs. "I don't think there will be any problem," he says. "There are plenty of people to go around here." Yet, when pressed, Fitch says, "If any [station] would go, it would be the Wave. They're the new kid on the block. KLSK has been on the air for a long time and they have somewhat of a following. The Breeze has been on for about a year, and we're starting to grab a share of that market."

KLSK has been in the market for six years—three years before the birth of KTUV Los Angeles or KLRS San Jose, Calif.—and is the only one of Santa Fe's three sta-

(Continued on page 16)



The Terminal Men. The Radio Advertising Board demonstrated its computerized advertiser data base service, "On Line Express," during the "Selling Toward a New Century" panel at the NAB convention. Pictured, from left, are the RAB's Bob Weed, president/CEO Warren Potash, VP Laurence Norjean, and executive VP George Hyde.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Another Brick In The Wall**, Pink Floyd, COLUMBIA
2. **Call Me**, Blondie, CHRYSALIS
3. **Working My Way Back To You/ Forgive Me, Girl**, Spinners, ATLANTIC
4. **Ride Like The Wind**, Christopher Cross, WARNER BROS
5. **Too Hot, Kool & The Gang**, DE-LITE
6. **Special Lady**, Ray, Goodman & Brown, POLYDOR
7. **With You I'm Born Again**, Billy Preston & Syreeta, MOTOWN
8. **Crazy Little Thing Called Love**, Queen, ELEKTRA
9. **I Can't Tell You Why**, Eagles, ASYLUM
10. **Off The Wall**, Michael Jackson, EPIC

POP SINGLES—20 Years Ago

1. **Let It Be**, Beatles, APPLE
2. **ABC**, Jackson 5, MOTOWN
3. **Instant Karma (We All Shine On)**, John Ono Lennon, APPLE
4. **Spirit In The Sky**, Norman Greenbaum, REPRISE
5. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
6. **Love Grows (Where My Rosemary Goes)**, Edison Lighthouse, BELL
7. **The House Of The Rising Sun**, Frijid Pink, PARROT
8. **Come And Get It**, Badfinger, APPLE
9. **Easy Come, Easy Go**, Bobby Sherman, METROMEDIA
10. **The Rapper**, Jaggerz, KAMA SUTRA

TOP ALBUMS—10 Years Ago

1. **The Wall**, Pink Floyd, COLUMBIA
2. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
3. **Mad Love**, Linda Ronstadt, ASYLUM
4. **Glass Houses**, Billy Joel, COLUMBIA
5. **Damn The Torpedoes**, Tom Petty & the Heartbreakers, BACKSTREET
6. **The Whispers**, The Whispers, SOLAR
7. **Off The Wall**, Michael Jackson, EPIC
8. **Light Up The Night**, The Brothers Johnson, A&M
9. **Soundtrack**, American Gigolo, POLYDOR
10. **Departure**, Journey, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
2. **Hey Jude**, Beatles, APPLE
3. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
4. **Morrison Hotel**, Doors, ELEKTRA
5. **Santana**, COLUMBIA
6. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
7. **Abbey Road**, Beatles, APPLE
8. **I Want You Back**, Jackson 5, MOTOWN
9. **Chicago**, COLUMBIA
10. **Willie And The Poor Boys**, Creedence Clearwater Revival, FANTASY

COUNTRY SINGLES—10 Years Ago

1. **Honky Tonk Blues**, Charley Pride, RCA
2. **It's Like We Never Said Goodbye**, Crystal Gayle, COLUMBIA
3. **Sugar Daddy**, Bellamy Brothers, WARNER/CURB
4. **A Lesson In Leavin'**, Dottie West, UNITED ARTIST
5. **Women I've Never Had**, Hank Williams Jr., ELEKTRA/CURB
6. **Two Story House**, George Jones & Tammy Wynette, EPIC
7. **Beneath Still Waters**, Emmylou Harris, WARNER BROS
8. **Are You On The Road To Lovin' Me Again**, Debby Boone, WARNER/CURB
9. **I'd Love To Lay You Down**, Conway Twitty, MCA
10. **Shriner's Convention**, Ray Stevens, RCA

SOUL SINGLES—10 Years Ago

1. **Stomp**, Brothers Johnson, A&M
2. **Don't Say Goodnight**, Isley Brothers, T-NECK
3. **Don't Push It, Don't Force It**, Leon Haywood, 20TH CENTURY
4. **I Don't Believe You Want To Get Up And Dance**, Gap Band, MERCURY
5. **Off The Wall**, Michael Jackson, EPIC
6. **And The Beat Goes On**, Whispers, SOLAR
7. **Working My Way Back To You/ Forgive Me, Girl**, Spinners, ATLANTIC
8. **You Are My Heaven**, Roberta Flack With Donny Hathaway, ATLANTIC
9. **Welcome Back Home**, Dramatics, MCA
10. **Special Lady**, Ray, Goodman & Brown, POLYDOR

WPLJ-Bound Tom Cuddy Leaves His Mark On 'AT40'

LOS ANGELES—During his more than two years' tenure at the ABC Radio Networks, VP/entertainment programming **Tom Cuddy** has been at the forefront of some controversial decisions, most notably the one not to renew **Casey Kasem's** contract as the host of "American Top 40."

Cuddy, the newly named VP/programming for ABC O&O WPLJ New York (Billboard, March 31), instead chose to give the granddaddy of the countdown shows a shot of new blood by replacing Kasem with radio veteran/TV personality **Shade Stevens**. While that decision is still hotly debated nearly two years later, there is no denying Cuddy's success with the network. ABC is still No. 1, and a large part of its success is due to its entertainment programming.

Cuddy says the "AT40" evolution and the "opportunity to hire Shade" were the highlights of his years with the network. He still defends the move, noting that "1989 was the most profitable year" in "AT40's" 20-year history. "It shows that we made the right choice with Shade," he says. "I have no regrets as far as that is concerned. I enjoyed working with Casey; he's terrifically talented. But as far as the direction we were able to move into, and the future with Shade, I had not a moment's hesitation. It worked out well for us."

But Cuddy does acknowledge that his decision made it possible for **Westwood One**, Kasem's new home, to offer a serious threat in the countdown arena. "Obviously it worked out well for Westwood, too," he says, "but we can both live happily ever after and come out successful."

Cuddy notes that the changes of "AT40" also indirectly affected other countdown. "With one more [major] competitor in the mix, some of the smaller shows were hurt, like 'Countdown USA.'"

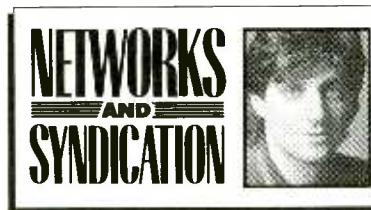
Another notch in Cuddy's belt is "AT40's" move to compact disk, making it the first top 40 syndicated countdown available in that configuration. Cuddy says the network will continue its move to CD in coming months. "We are just finalizing plans to put 'American Country Countdown' on CD the middle of this year." ABC will test the waters at country radio when its Hank Williams Jr. Memorial Day special is offered on CD and will follow that up with two other country specials, "The Ronnie Milsap Story" and a **Rosanne Cash-Rodney Crowell** program later this year.

Establishing ABC's tour marketing division, fronted by director **Irene Minett**, more than a year ago, was another accomplishment for Cuddy. The relatively new division was heavily involved in the network's Rolling Stones coverage as well as other projects. Landing the radio rights to the "Steel Wheels" tour, he says, "really made a statement in the industry and the network is still feeling the positive effects from it." ABC, which simulcast the December pay-per-view concert "Terrifying," will also simulcast the commercial TV version on May 30 when a two-hour special is telecast on Fox.

The tour marketing division will soon announce details regarding a big summer event and is presently involved in a **New Kids On The Block/**

"AT40" ticket-giveaway promotion, as well as the countdown's upcoming 20th anniversary celebration and mall tour set for the summer months.

The "AT40" celebration kicks off with a special broadcast from Orlando, Fla.'s Disney MGM Studios during the weekend of May 12-13. On May 4-5, Stevens will be on hand as



by Craig Rosen

host of **Grad Nite '90** at Walt Disney World. Following the stints in Orlando, Stevens and the "AT40" crew will hit the road and tour other major markets, beginning on Memorial Day weekend. "The mall tour will be the first time a syndicated show has hit the streets like this," he says. "And affiliates will be able to tie into it."

Other accomplishments Cuddy is proud of include the birth of "American Music Makers," the country shortform program hosted by **Bob Kingsley**; the "Complete History Of Rock'n'Roll" 50-hour special; simulcasts of events including David Bowie's "Glass Spider Tour" and ABC-TV's "International Rock Awards"; and the recent addition of the dance-

oriented "Hot Mix" to the network.

As for the future, Cuddy predicts that "a lot of the mom-and-pop shops in radio syndication probably won't survive. It's becoming tougher and tougher to get program directors to give up time for syndication. It's the most difficult it has been in recent history. Those that continue to give radio something they can't produce themselves will have the edge and access to big-name talent."

Now that Cuddy will be on the other side of the fence, as PD of WPLJ, what shows will he run? "I don't know yet, but I'm certainly committed to 'AT40' and 'Hot Mix.' I believe in them here [at the network] and know they can [continue] to work at WPLJ."

ABC'S NEW ALBUM SHOW

Before Cuddy leaves the network, he will complete plans for ABC's new album rock show, "Satellite Sunday," which will debut June 3 at 10 p.m. E.D.T. The 90-minute show, hosted by actor and onetime **KEZY** Anaheim, Calif., personality **Jerry "The Beaver" Mathers**, will have a "variety show" format, says Cuddy.

The show will be aimed at 18-34-year-olds, both on album rock and classic rock stations. Expect some of the bigger names in rock to guest, Cuddy says, but adds that "some of the guests won't be rock stars. We will also have motion picture stars, as well as comedians. It will be a real potpourri as far as talent is con-

cerned."

Other features include weekly visits backstage to important concerts and reports from ABC's London rock correspondent **Jonathan Ashby** with the latest news and gossip from the U.K.

Of the show's multifield format, which sounds like a cross between **Global Satellite Network's** long-running "Rockline" and **Olympia Radio Networks'** recent entry, "Comedyline," Cuddy says, "We didn't want to be tied into any one area of entertainment. To make sure the caliber of talent is high, if the right person in rock'n'roll is not available, we'll give them someone of interest from another field."

Cuddy says the new show is a high priority for ABC, since the network, unlike some of its rivals, doesn't have "a supermarket of shows."

NO NEW KIDS

With the huge popularity of Columbia act **New Kids On The Block**, it would seem that the band's recent pay-per-view would be perfect for a network radio simulcast. After all, the act is a hot commodity on such top 40 syndicated shows as "Hitline" and "Live Wire." Cuddy says ABC polled a number of stations and says they were not interested in such an event. "It's so hard to get top 40 to give up that kind of time span [for a concert]," he says. "They support the individual songs, but the majority of

(Continued on page 20)

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- **Seduction's** multi-format chart success and club tour earned them a gold album and a string of hits. Now on a 30-city tour with Milli Vanilli and Young M.C.; also performing this summer with Jody Watley, Stevie B. and Kevin Page.

- **The Blue Nile's** multi-format radio success with "The Downtown Lights" continues to bring great response at retail to **Hats**, their second album. Catch the video, in Medium Rotation on MTV and New Music on VH-1.

- **Taking On The World** has turned out to be the perfect name for the debut album from **GUN** on their 45-city American tour as they rock audiences and make fans at radio, retail and the press everywhere they go.

- **del Amitri** is having multi-format success with "Kiss This Thing Goodbye," the first track from their new album waking hours. See the video on New Music on VH-1, and look for del Amitri on tour in America starting in mid-April.

And with upcoming hits from **Barry White**, **Giant**, **Soundgarden**, **The Innocence Mission**, and **Randy & The Gypsies**, and the continuing success of A&M Video and our distributed labels, A&M Records' affiliation with Polygram Group Distribution couldn't be bigger news.

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Cleveland Becomes Newest Soft AC War; Promo/Nets Veteran McGhan Dies At 42

ONE OF THE IMPLICATIONS of the easy-listening bailout is that markets that didn't seem like they could handle any more AC stations are getting more AC stations. Consider Cleveland, already home of one of the tightest AC races in the country, where easy WQAL has gone soft AC. **Rick Torcasso**, who programmed crosstown WMJI before moving into station ownership, is now consulting WQAL, which, he says, because of its personalities and production level, will be more full-service—something one usually doesn't think of a soft AC as being—than format rival **WDOK**. **Kim Scott** moves from middays to afternoons, switching places with **Mark Morris**.

And after 20-plus years in easy listening, **WBNS-FM** Columbus, Ohio, heads to **Bob Carson's** "Renaissance Format," a 75% instrumental, 25% vocal blend similar to Group W's Adult Spectrum Radio. Although the bulk of WBNS-FM's instrumental music now comes from such artists as **Kenny G**, **Pat Metheny**, and **Lee Ritenour**, the vocals come from soft AC artists.

PROGRAMMING: DETROIT'S FOUR OLDIES

Meanwhile, longtime gold-based AC **WOMC** Detroit became "Oldies 104.3" March 30. New PD **Don Daniels** says he is counting on WOMC's full-market signal and its "good ammunition supply of resources" from parent company Infinity to make their way into a market that already has two oldies FMs and two AMs. APD **John Marshall** goes from nights to middays, leaving the station with a night opening.

After 4½ years at **WTIC** Hartford, Conn., PD **David Bernstein** is the new program manager of full-service AC **WBZ** Boston. Bernstein replaces **Tyler Cox**, who is looking to return to N/T radio. **Scott Jameson**, most recently PD of album **KYYS** Kansas City, Mo., is the new PD of similarly formatted **KZAP** Sacramento, Calif., replacing **Pat Still**.

After several years of relative personnel stability at urban **KJLH** Los Angeles come reports, unconfirmed at press time, that **KJLH** PD/a.m. driver **Cliff Winston** is headed for new rival **KKBT** to do mornings on an interim basis. P.M. driver **Frankie Ross** has already made the jump to **KKBT** for nights.

WPCH Atlanta OM **Vance Dillard** is the new OM at **WLW** Cincinnati following **Dave Reinhart's** transfer to the GM job at **WFLA/WFLZ** Tampa, Fla. **WPCH** recently attracted attention from the Georgia Bureau of Investigation, which told the station to stop its Bingo promotion because the game was illegal in Georgia. **WPCH** responded by redubbing the promotion "Ognib" and telling listeners to hold the cards to their mirror. Meanwhile, AM N/T sister **WGST** talk host **Neil Boortz** is awarding a trip to Europe to the **WGST** listener who can get his name and calls on rival **WSB** the most times during April.

Production director **Tony Weston** is upped to OM for Satellite Music

Network Wave affiliate **KHII** Denver. Weston replaces **Kris Taylor**, who returns to Akron, Ohio, to do middays for AC **WQMX**. Elsewhere on the adult alternative scene, the Canton, Ohio, area gets a Breeze affiliate, **WBZW** Wooster. . . . At easy **WEZE-FM** Pittsburgh, **Joe Fenn** comes across town from easy-to-AC convert **WSHH** as PD.

Gary Duncan is promoted from programming assistant to PD at AC **KRJV** (K-Joy 96) St. Louis replacing **Ed Goodman**, who leaves for mornings at similarly formatted **WJQY** (Joy 107) Miami. **Margo Elliot** will now handle a.m. drive by herself; **Regina DeLuca** becomes morning



by Sean Ross with
Craig Rosen & Phyllis Stark

show producer.

At top 40 **KEZY** Anaheim, Calif., PD **Craig Powers** is upped to OM; a new PD will be hired. **KEZY's** AM N/T sister **KORG** is becoming a Unistar AM-only adult standards outlet. **Steve Atkins** joins from crosstown Christian/AC **KYMS** (Eagle 106.3) as PD; **Chris Adams** becomes production director.

Gil Romero is promoted from production director/middays to PD/mornings at Tejano outlet **KQQK** (Hot 106.5) Houston, replacing **Alfred Rodriguez**. **Lisa Rios** goes from nights to middays. Afternoon driver **Michael Montana** is APD.

Former **KVAN** Portland, Ore., PD **Paul Duckworth** is the new PD at full-service AC **WDBO** Orlando, Fla., replacing **Bill Patti**, who heads for oldies **WGTO**. . . . At top 40 **WZZG** (Gorilla Radio) Charlotte, N.C., MD **Duane Ford** is named PD, assuming duties previously held by OM **Randy Bliss**. Morning man **Ray Mariner** gets MD stripes.

Newly named **KMJQ** Houston PD **Ron Atkins** (Billboard, March 24) becomes the first associate to consultant **Tony Gray's** Gray Communications. Atkins will work with **WYLD-FM** New Orleans, the station he last programmed. Look for Gray to announce other associates shortly. . . . Consultant **Dean Landsman** is now working with urban **WEDR** Miami.

Several days before hotly contested Miami PD/morning person **Betty Pino** was set to debut on Spanish-language **WAQI-FM** (Ritmo 95.7) on April 2, the station won a court battle with rival **WCMQ-FM**—Pino's former employer—allowing her out of her non-compete clause. The next day **WCMQ** reportedly had the action reversed by another judge. There's another hearing scheduled for this week.

Religious **WAME** Charlotte, N.C., and **KJIL** Oklahoma City are

now **WCNT** and **KNTD**, respectively—affiliates of **WNTR** Washington, D.C.'s conservative N/T format. **David Holland** moves from sales to the OM slot at **KNTD**, which still needs an a.m. host; T&R to **WNTR** PD **Michael DeGiorno**.

Several weeks after Fresno, Calif.'s first classic rocker **KCLQ** became Z-Rock **KZRZ**, top 40/dance **KYNO-FM** (Hot 96) becomes classic rock **KJFX** (The Fox 95.7). PD **John Clay** (209-298-5984), MD **Kevin Carter**, and morning co-host **Bobby Mercer** are out. Former **WTAR/WLTY** Norfolk, Va., OM **Mark Thomas** is PD. The change marks the first time in more than 25 years that **KYNO** hasn't been some sort of top 40 on either AM or FM.

Allen Power, PD of country **WESC-AM-FM** Greenville, S.C., is promoted to GM replacing longtime president/GM **John Davenport**, who will retire on June 15. That means **WESC** has a PD opening; send T&R. Across town, interim PD/MD **Bill Catcher** gets the official nod at top 40 **WANS**. Midday jock **Doc Holiday** is assistant MD.

Midday man **Joe Redmond** is upped to PD at country **WKJN** Baton Rouge, La., as **J.L. Fisk** moves into sales. . . . **WHXT** (Hot 99.9) Allentown, Pa., APD/MD **John Austin** returns to top 40 **WPXR** Quad Cities Iowa/Ill., as PD; **Dan Kennedy** is upped to operations director. At **WHXT**, night jock **Eric Stryker** becomes MD; area club jock **Joey Mitchell** joins as APD/afternoons. . . . **WFYR** Chicago's **Joe Dawson** is the new PD for AC/top 40 combo **WBCK/WBXX** (B95) Battle Creek, Mich., replacing **Bill Ashford**.

PEOPLE: MCGHAN DIES

A lot of broadcasters were shaken this week by the April 3 death of veteran broadcaster **John McGhan** of AIDS-related complications at age 42. A veteran of such album rockers as **WGR-FM** Buffalo, N.Y., and **WDVE** Pittsburgh, McGhan was an early PD of NBC's **The Source** network. In recent years, he was known for his McGhan Radio Productions, which produced multiple station remotes from the Grammys, the Country Music Assn. awards, and other locations. That company will continue under OM **Jim Turnbull**, VP/production **Donna Sekulidis**, and staffers **Ron Huntsman** and **Vivian Huntsmann**. In lieu of flowers, contributions to the T.J. Martell Foundation are being encouraged.

After three years on her second stint at the station, **Liz Fulton** is out as **Rick Dees'** morning partner at top 40 **KIIS** Los Angeles. The new public affairs director/morning newscaster is **Ellen Thomas** from **KXXX-FM** San Francisco. Meanwhile, **KIIS** MD **Brian Bridgeman** leaves to program top 40 **KKYK** Little Rock, Ark. **Mike Martin** is interim MD. Across town at **KPWR** (Power 106), contract negotiations broke down between the top 40/dance outlet and longtime p.m. driver **Mucho Morales**, who can be reached at 213-946-5348.

Houston was also pretty busy

newsline...

ALTHOUGH there was no signed agreement at press time, **Jacor** has reportedly reached a verbal agreement with **Robert Sillerman & Carl Hirsch** for the sale of **WMJI** Cleveland and **WYHY** Nashville. **Jacor's** **WQIK** Jacksonville, Fla., will go to **Sillerman's** **Capstar** Communications. In addition, **WLW** Cincinnati OM **Dave Reinhart** has been named VP/GM of **Jacor's** **WFLA/WFLZ** Tampa, Fla. **GSM** **Joe Armano** has been named station manager.

WESTWOOD ONE has announced the creation of a fourth radio network—**WW1** News and Entertainment (**WONE**)—which will be launched immediately with 55 hours weekly of shows from **WW1's** **Mutual** (i.e., **Larry King**) and **Talknet** services that had not previously been **RADAR** rated.

AFTER MORE THAN 10 YEARS as group VP/radio for **Greater Media**, **Herb McCord** is resigning to form his own company, the New York-based **Granite Communications**. **GM's** **Frank Kabela** will handle **McCord's** duties for the time being.

CHRIS ACKERMAN is named VP/GM of adult standards/AC combo **WJAS/WSSH** Pittsburgh, assuming duties that had been held by **GM** **Tony Renda**. **Ackerman** was most recently in an advertising agency partnership in **Buffalo, N.Y.**

KEN NANUS is promoted from **GSM** to **GM** at **WXTU** Philadelphia, replacing **John Hiatt**. It is his first **GM** job.

VICTOR MONTECON is the president of the new Dallas-based **Contemporary Hispanic Network**, which will be launched Monday (9) in 11 markets with five hours of daily programs, and which will eventually become a full-scale programming network targeting Hispanics with English-language programming. Veteran programmer **Bob Pearson** is news director.

OTHER APPOINTMENTS: **Marshall Magee** has become a partner in **CSB Communications** and will also become president/GM of the group's **WMJW** Jackson, Miss. **Magee**, who was previously based at **SunGroup's** **WERC/WKXX** Birmingham, Ala., assumes duties from co-owner **Craig Scott**; **WCEO/KEZK** St. Louis **GSM** **Gary Lewis** is the new **GM** of **WLAV** Grand Rapids, Mich., replacing **Dennis Lemmon**.

this week. **KKBQ** (93Q) brings on both PD **Ron Parker** for afternoons, replacing **Dave Thompson**, and **KTFM** San Antonio, Texas' **J.J. "The Jammer" Kelly** for nights. Longtime Morning Zoo member **Clete Dumpster** is also out at 93Q. At rival **KRBE**, **Suzy Waud** from **WNRJ** Pittsburgh (now **WEZE**), re-joins PD **Adam Cook** for nights; **Scott Sparks** is now permanent in afternoon drive. Since **KTFM's** **Dwayne Luna** is returning to **KHQT** San Jose for nights, that station now has midday and night openings.

At top 40/dance **WIOQ** (Q102) Philadelphia, two **WPGC** Washington, D.C., staffers join for middays and late nights. **P.J.** aka **Pamela Cruise** replaces **Valerie Vibes** in the former shift; **Russ Allen** replaces **Andi Guri** in the latter and will be known as "Hammer." Meanwhile, **WBBM-FM** Chicago's **Bubba The Love Sponge** joins Q102 for afternoons. **Glen Kalina** is production director and will split MD duties with **Allen**.

Bill Hergonson, most recently morning man at adult alternative **WVAE** Detroit, (now **WMXD**), is the new morning driver at similarly formatted **WQCD** (CD101.9) New York. He replaces **John Vidaver**, who moves to weekends/swing. Another longtime **Detroiter**, N/T **WWJ** p.m. anchor/"The Americans" narrator **Byron MacGregor**, is out this week.

Longtime **WLUP-FM** Chicago night jock **Patti Haze** heads to classic rock rival **WCKG** for middays; **Wendy Snider** will handle the shift for now. . . . Former country **KIKF** Anaheim, Calif., PD **Don Jeffries** is the new MD/p.m. driver at country

KFRG San Bernardino, Calif.

Bobby Rich, displaced in last week's shakeup at top 40 **WRBQ** Tampa, is the new APD/p.m. driver for AC rival **WUSA** (W101) . . . **Brooks Anderson** joins country **WYNY** New York as a programming assistant; her most recent radio job was as a researcher for top 40 **WLOL** Minneapolis. . . . At classic rock **KRFX** Denver, comedian **Michael Floorwax** has joined as half of the morning team.

T.C. McGuire goes from nights at **WHTQ** Orlando to co-owned **WSHE** Miami. **McGuire** replaces **Liz Wilde**, who leaves amid a controversy over her racy interview with a local entertainment paper in which she reportedly refers to "trimming my pubic forest with this here weed wacker." **WSHE** says that **Wilde** broke a policy against unauthorized interviews, but PD **Brian Krysz** emphasizes that the article was "absolutely not the only reason" for **Wilde's** dismissal.

Doug Moreland, station manager of N/T **WRRF** Coastal N.C., adds MD duties for top 40 sister **WDLX**, replacing **Brian Lane**; **WDLX** is now being consulted by **E. Alvin Davis**. . . . **Janet Bardini** is the new MD at AC **WZFM** White Plains, N.Y., assuming duties held by **Paul Cavalcante**. . . . **Lisa Tribbley** joins **WLRW** Champaign, Ill., for overnights from rival **WZNF**, replacing **Anna Krause**, who went to **WBSB** (B104) Baltimore for that shift.

Reno, Nev.-area veteran **Palmer Stewart** returns to radio as morning man for **WIBM-FM** (94 Gold) Lansing, Mich., replacing **David Bennett**, who leaves to finish law school. . . . **Pam Edwards** returns to oldies **KFSO** Fresno, Calif., for middays.

A Kinder, Gentler April Fools' Day . . . For Some

BY SEAN ROSS

NEW YORK—Because April Fools' Day fell on a Sunday this year, a lot of stations kept a fairly low profile. Most morning people had the day off. Listeners were already sort of disoriented because of the change to Daylight Savings Time. And many stations were committed to syndicated programming for much of the day. But there were still stunts.

Jacor's WFLZ Tampa and WYHY (Y107) Nashville did not stay idle, of course. They were among the sta-

tions staging on-air mock parades. Y107's entry featured the likes of a New Kids On the Block float, where the lips moved at a different speed from the soundtrack, and a "sex and violence float" sponsored by a local topless bar. Although listeners have, after several years, figured out that there is no parade, PD Jack Evans says some still line the streets to clap anyway; for them, the Y107 jocks were there to hand out Osmonds and Slim Whitman albums.

At a Sunday remote, WSHE Miami morning man Garth Hemp claimed

that various members of Winger, Bon Jovi, etc., were stopping by. WOBB (B102) Tallahassee, Fla., did an April Fools' Party—a real one—in which local celebrities showed up to guest jock.

N/T KFI Los Angeles provided this year's "fake sports trade" story. This one involved the swap of two L.A. Lakers, Byron Scott & Michael Cooper, for two L.A. Clippers, Benoit Benjamin and Jeff Martin. The National Basketball Assn.'s trade deadline was in late February.

Album WCCC Hartford, Conn.,

morning man Sebastian got in his Fools' Day joke two days early on Friday the 30th after building it up over the course of the week, saying that there had been a volcanic eruption on nearby Avon Mountain. WCCC made the TV news and the local papers, but it ran afoul of local full-service behemoth WTIC; that station is upset because WCCC allegedly claimed that WTIC was reporting details of the mock disaster.

WTGE Baton Rouge, La., was one of the few stations reporting bogus format changes this year, going "All Wayne Newton" for 15 minutes. In a prepared statement about the failure of the new format, OM Andy Holt declared, "And we didn't get to expose people to the really good Wayne [from] before he went commercial."

In what was arguably the most audacious of this year's stunts because it covered two touchy issues, urban KJMZ Dallas announced that it would be "going gay" on April 1. Actually, the station was running a tribute to Marvin Gaye, whose birth and death date both fall on that weekend.

And this sounds like it should have been an April Fools' Day joke, but album WRIF Detroit says somebody really stole its 2-3-story-high, \$8,000-\$9,000 Rockzilla gorilla mascot from the parking lot of the Pontiac Silverdome on the morning of April 1. The balloon was recovered several days later at a local high school; no charges were pressed.

NAB CONVENTION DRAWS HUGE THROG OF 50,000 TO ATLANTA FOR FOUR DAYS

(Continued from page 10)

torney Daniel Waggoner spoke on the recent case of WBZZ Pittsburgh newscaster Liz Randolph, who was awarded \$690,000 in damages for comments made about her by morning team members. When humor involves verbally abusing a person on the staff, Waggoner told the audience, try to get written consent from that person. He also told stations to have insurance and make sure it covers you for every potential morning drive accident and to judge everything by the criterion "what is a jury going to think" because ultimately that is what it will all come down to.

EUROPEAN INVESTMENT

Although European radio investment was still a whisper at last fall's NAB radio convention, that topic made for one of the convention's most well attended sessions this time around. This year's NAB was the site of Emmis' announcement that it was purchasing a 20% interest in Radio Luxembourg's Paris top 40/dance station/network Maximum for \$2 million. It was also concurrent with an announcement by the Voice of

America/Europe top 40 network, currently heard on 39 FMs and a major medium wave outlet in more than 200 European cities, that it has signed its first Eastern European affiliate. Budapest's Radio Bridge is a joint U.S.-Hungary venture and reportedly Hungary's first privately owned station.

Because many American markets are overpopulated, and because private radio growth is only now occurring in most European markets, panelist Robert Richer, an American broadcast investor, told his audience, "I'd rather put my money into [European radio] than into the fifth CHR in Scranton, Pa. The rewards down the road are going to be dramatic."

"European broadcasters are desperate for our know-how right now," he said, "although they're not desperate for our money. They've got plenty of that." Panelist Richie Allen of FirstCom agreed that there is "a lot of demand for countdown shows and a lot of the Western technology that we have here."

Regulatory and cultural differences between the U.S. and Europe

were among the main concerns expressed by American broadcasters at the panel. Richer, who was instrumental in the birth of the first English language station in France, said that the major difference between radio in the U.S. and Europe is that "we in the U.S. have a firm base of communication law [thanks to] the FCC. This is not the case in Europe."

"It's a more warlike atmosphere [in Europe] than in the United States," said panelist Eric Hompe, referring to one of the cultural differences American investors face abroad. Hompe, who founded Radio K in Italy, cited the example of another Italian station that found itself off the air one day because its entire transmitter had been stolen.

As AM-Band Review Heats Up, FCC Freezes Most Applications

BY BILL HOLLAND

WASHINGTON, D.C.—As of April 5, the FCC has put a freeze on most applications for new AMs and on changes in existing stations while it begins its AM band improvement review. Because the upcoming review is "an undertaking of such magnitude," the FCC says it must call a partial halt in the flow of applications "so as not to compound present difficulties" with "possibly inadequate" present technical standards, particularly those for interference.

Exceptions include applications mutually exclusive with renewal and those for changes "beyond the control of an applicant," such as loss of transmitter site or compliance with FAA restrictions. The freeze is in effect until further notice.

ROOT OF THE PROBLEM

Anybody wondering how the FCC would react to the 33-count federal indictment of communications attorney/mystery pilot Thomas Root (Billboard, March 31) found a partial answer in a commission review board decision upholding a dismissal of an application filed by Glory FM Limited Partnership, a Root client, for a new station in Calhoun, Tenn.

Reason? Applicant ignored an administrative law judge discovery order and was not available for a deposition "on the advice of its then

attorney of record, Thomas Root." Root was not available either, according to the FCC. The commission viewed the action as a "fit remedy for deterring future misconduct."

Meanwhile, in federal court here, Root pleaded not guilty at the April 3 arraignment on the federal forgery and fraud charges.

WASHINGTON ROUNDUP

FCC'S LUBE JOB

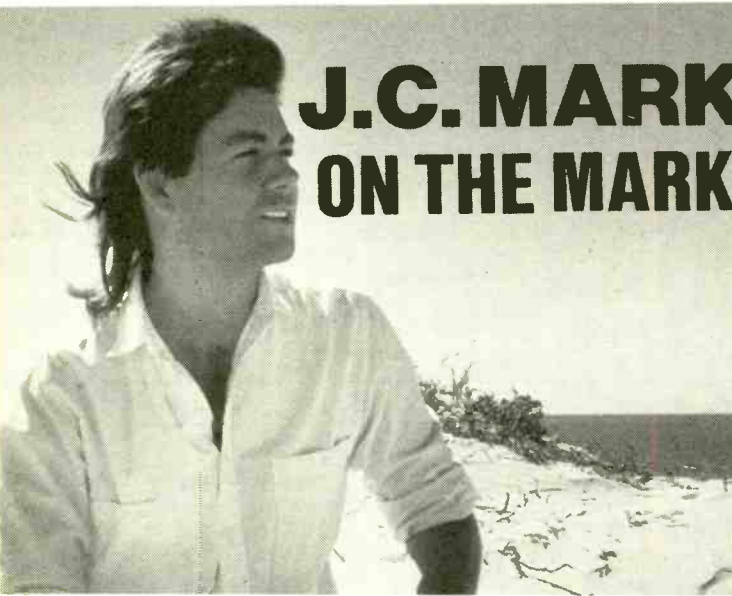
The FCC, on April 2, rescinded its recent letter of admonition against noncommercial FM WVXU Cincinnati for airing "underwriting announcements" that several complainants felt were out-and-out ads.

The Commission, in reviewing the six examples aired last August, found five of them met announcement criteria. Only one "crossed the line," but was not "egregious." That announcement was for Jiffy Lube. Its copy said the lube king underwriter was "now offering a discount on air conditioner recharge with a Penzoil oil change and 14-point lube check."

The FCC, however, was satisfied that WVXU and licensee Xavier Univ. had immediately greased the squeaky wheel by withdrawing the questionable copy.

QUESTION


"WHERE IS THE CONSCIENCE OF THE WORLD?"



J.C. MARK ON THE MARK

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PIONEER
TOKIO
100
NOT ONE HUNDRED

Hot Hits in Tokio

Week of March 25, 1990

- 1 Escapade Janet Jackson
- 2 Too Late To Say Goodbye Richard Marx
- 3 If We Hold On Together Diana Ross
- 4 Opposites Attract Paula Abdul
- 5 I Wish It Would Rain Down Phil Collins
- 6 Dangerous Roxette
- 7 The Secret Garden Quincy Jones featuring El DeBarge & Barry White
- 8 All Or Nothing Milli Vanilli
- 9 No More Lies Michel'le
- 10 Love Will Lead You Back Taylor Dayne
- 11 Room B-52's
- 12 Get Up (Before The Night Is Over) Technozone featuring Ya Kid K
- 13 Never Too Far Dianne Reeves
- 14 I'll Be Your Everything Tommy Page
- 15 Baby You're Mine Basia
- 16 No Myth Michael Penn
- 17 Price Of Love Bad English
- 18 Keep It Together Madonna
- 19 99 Worlds Peter Wolf
- 20 Heritage Earth, Wind & Fire
- 21 Niji No Miyakoe Hiroshi Takano
- 22 All Around The World Lisa Stansfield
- 23 Tempest D-Project
- 24 Don't Wear It Out Mary Davis
- 25 Help The Children M.C. Hammer
- 26 How Am I Supposed To Live Without You Michael Bolton
- 27 Roman Hikoh Kome Kome Club Chicago
- 28 What Kind Of Man Would I Be Ego No Yukue
- 29 I Go To Extremes Billy Joel
- 30 No Reason No Rhyme Sirima
- 31 Toi Cathy Claret
- 32 Footsteps In The Dark Body
- 33 Driving Everything But The Girl
- 34 Rock And A Hard Place The Rolling Stones
- 35 Words The Christians
- 36 Room At The Top Adam Ant
- 37 You Do Me Ryuchi Sakamoto
- 38 Sacrifice Elton John
- 39 A Little Love Corey Hart
- 40 House You Zan
- 41 Anything I Want Kevin Paige
- 42 Love Is The Place To Be Workshy featuring Aaron Neville
- 43 All My Life Linda Ronstadt
- 44 Blue Savannah Erasme
- 45 Don't Wanna Fall In Love Jane Child
- 46 Muteki No Venus Go-Bang's
- 47 Black Shoes Char
- 48 Bad Love Eric Clapton
- 49 I Wanna Be Rich Calloway

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

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	5	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT 4 weeks at No. 1
2	3	6	3	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
3	4	5	5	COMING OF AGE WARNER BROS. LP CUT	DAMN YANKEES
4	7	—	2	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
5	2	2	9	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
6	6	4	8	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
7	8	9	6	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
8	15	—	2	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
9	9	7	10	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
10	5	3	9	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
11	12	16	8	JEALOUS AGAIN DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
12	14	17	9	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
13	13	13	9	THE WAY IT IS Geffen 4-19948	TESLA
14	10	8	14	WHAT IT TAKES Geffen 4-19944	AEROSMITH
15	16	15	7	THE PASS ATLANTIC 4-87986	RUSH
16	24	47	3	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
17	11	12	9	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
18	18	27	4	BABY IT'S TONIGHT REPRISE 4-19869	JUDE COLE
19	21	24	5	METROPOLIS ARISTA 9944	THE CHURCH
20	19	21	9	BETTER DAYS A&M LP CUT	GUN
21	23	30	4	7 O'CLOCK CAPITOL LP CUT	LONDON QUIREBOYS
22	17	10	12	A FACE IN THE CROWD MCA 53781	TOM PETTY
★★★ POWER TRACK ★★★					
23	27	36	3	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
24	20	23	6	YOUR OWN SWEET WAY WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
25	26	28	7	UP ALL NIGHT CHRYSALIS LP CUT	SLAUGHTER
26	22	14	10	THE ROAD TO HELL Geffen 4-19947	CHRIS REA
27	31	40	3	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
28	36	46	3	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
29	39	48	3	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
30	40	42	3	NEW ORLEANS IS SINKING MCA LP CUT	THE TRAGICALLY HIP
31	41	43	4	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
32	25	19	10	FOREVER MERCURY 876 716-7	KISS
33	30	25	15	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
34	43	44	4	CRIME IN THE CITY REPRISE LP CUT	NEIL YOUNG
35	38	—	2	BIG LOVE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
36	45	45	3	THIS AND THAT RCA 2912	MICHAEL PENN
★★★ FLASHMAKER ★★★					
37	NEW ▶	1	1	MONKEY ON MY BACK Geffen LP CUT	AEROSMITH
38	NEW ▶	1	1	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
39	46	—	2	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
40	NEW ▶	1	1	WILD CHILD CAPITOL LP CUT	HEART
41	NEW ▶	1	1	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
42	NEW ▶	1	1	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
43	48	—	2	I CRIED ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
44	28	18	13	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
45	NEW ▶	1	1	I'M NOT SCARED ATCO LP CUT	RAINDOGS
46	49	—	2	WALL OF DENIAL EPIC LP CUT	STEVIE RAY VAUGHAN
47	NEW ▶	1	1	THE DOWNEASTER ALEXA COLUMBIA LP CUT	BILLY JOEL
48	34	35	7	THE ANGELS ISLAND 4-99138	MELISSA ETHERIDGE
49	NEW ▶	1	1	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
50	47	37	21	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

RADIO

SANTA FE MARKET (Continued from page 10)

tions that is locally programmed. KBAC has been on the air with The Wave format since November 1989, less than a year after KKBZ made its debut as a Breeze affiliate in December 1988.

KBAC GM Bill Hanrahan says he is "tickled pink over the response" to his station thus far. Although Hanrahan says he was not involved in the decision to use the Wave programming (he joined the station a month after it signed on), if it were his decision to make, he would still go with the Wave.

Hanrahan cites KBAC's first successful promotion as proof that it has an audience. Listeners were invited to send in postcards for free Wave sweatshirts. Once the cards were received, listeners had to come down to the station to pick up the sweatshirts. Hanrahan says he went through 500 sweatshirts in two weeks.

While some of the competition feels that the fact that there are three adult alternative stations in the market is not necessarily a bad thing, Sebastian disagrees, even if his station is arguably the strongest of the trio. "It's kind of a shame all three stations are trying to influence the area. I don't think it is wise. It waters down all of our approaches.

"It would be best to mature one station per market. That is the best way to get a new format off the ground, not to have muddied the waters by having additional direct competition."

When Sebastian formed Progressive Broadcasting Inc. with Private Music head Peter Baumann and John Paul Mitchell Systems president John Paul Jones DeJoria in late 1989 and purchased KLSK, he says he was not worried about the competition from the two other outlets.

"I obviously knew that they were there," says Sebastian, who was PD of KTWV before buying KLSK. "But neither one of them have ratings. And neither one has taken a large chunk of advertising."

Apparently Sebastian is not worried about losing advertisers to the other two adult alternative stations. KLSK recently doubled its ad rates. "Our rates are much higher than any Santa Fe station, because I believe our product is worthy of that."

One of the reasons KLSK can get away with charging much more than its competitors for ad time is that the station has the strongest signal of the three and reaches into the larger market of Albuquerque. "We have a foothold," Sebastian says. "We're live, locally done, and have a much better signal."

One competitor says that Sebastian and company give Santa Fe, KLSK's city of license, only lip service; Sebastian's main interest, the competitor says, is Albuquerque. Sebastian counters, "We're trying to influence Albuquerque and Santa Fe." But he cites Albuquerque market leaders country KRST and N/T-AC combo KQOB-AM-FM as his main competitors.

In Santa Fe, Sebastian says he can offer listeners a "more eclectic and much wider playlist" than the other two adult alternative stations, "because of the nature of satellite
(Continued on page 20)

MAMMOTH ROCK



ARTIST	ALBUM
blackgirls	procedure
#7 Indie/#17 College in Rockpool; reviews in Rolling Stone, Spin.	
BLAKE BABIES	(CD single) Lament
Top Ten College, crossing over with adds at WXRT and WOXY.	
Dash Rip Rock	Not Of This World
"Best of the new bands out of the Deep South." Stereo Review	
Sidewinders (RCA)	Auntie Ramos' Pool Hall
"7&7 Is" single out to college. National tour in May.	
The Veldt	Marigolds
Now on tour with The Jesus and Mary Chain. Debut out June 7.	
NC Bands	frequenCy
Up and coming North Carolina bands get heard in May release.	
Chainsaw Kittens	Violent Religion
Ear-burning cute pop violence from Oklahoma to debut August.	
THE FUTURE IS UNCHARTED	
ADVERTISEMENT	

FOR WEEK ENDING APRIL 14, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	2	7	METROPOLIS ARISTA 9944	THE CHURCH 1 week at No. 1
2	5	5	6	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
3	1	3	9	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
4	2	1	10	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
5	4	4	13	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
6	6	6	10	HELLO ATLANTIC 7-87989	THE BELOVED
7	7	8	7	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
8	8	7	10	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
9	9	10	4	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
10	26	—	2	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
11	23	22	4	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
12	11	17	6	THIS AND THAT RCA 2512	MICHAEL PENN
13	20	—	2	PURE MCA 53816	THE LIGHTNING SEEDS
14	16	21	5	SUN COMES UP, IT'S TUESDAY... RCA LP CUT	COWBOY JUNKIES
15	14	18	5	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
16	13	15	6	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
17	18	25	6	ROOM AT THE TOP MCA 53679	ADAM ANT
18	27	—	2	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
19	10	16	6	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
20	15	14	11	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
21	RE-ENTRY	2	2	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
22	17	12	11	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
23	12	11	13	HEAD ON WARNER BROS. 4-19891	THE JESUS AND MARY CHAIN
24	19	24	4	YOU KEEP IT ALL IN ELEKTRA 7-64981	THE BEAUTIFUL SOUTH
25	NEW ▶	1	1	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
26	24	19	7	FURY EYES Geffen 7-21479	THE CREATURES
27	30	30	3	COME BACK DOWN COLUMBIA LP CUT	TOAD THE WET SPROCKET
28	28	26	4	DRIVING ATLANTIC 4-87983	EVERYTHING BUT THE GIRL
29	NEW ▶	1	1	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
30	22	23	10	THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING

Billboard, copyright 1990. Tracks with the greatest airplay gains this week.

The Billboard Entertainment Marketing Group

would like to thank
the following radio stations
for their participation in
the biggest, most successful
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in music today...the

NEW KIDS ON THE BLOCK

Pay-Per-View event
at Nassau Coliseum on March 1



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Pay Per View
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& with special thanks to

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Steve Kingston
Catherine Donovan
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Karen Tobin

WIOQ Philadelphia
Jean Simone

HOT 97
San Jose/San Francisco
Ken Richards

WXKS Medford, MA
Christine Goss

KEGL Dallas
Joel Folger

XHRM San Diego
Don Davis

Power 96 Miami
Kenny Bernstein

WFLZ Tampa
Darcel Schouler

KYRK Las Vegas
Scott Campbell

WPRO Providence
Deb Blake

WLUM Milwaukee
Eric Laffler

WTIC Hartford
Steve Salhany

WPHR Cleveland
Marshall Goudy

KPLZ Seattle
Doug Cooper

KWOD Sacramento
Gerry Kagle
"Willie B"

Y107 Nashville
Scott Baker
Tom Peace

WVEE Atlanta
Jim Clemens

WAPE Jacksonville
Bill Pasha

KC101 North Haven
Nancy Cambino

KDWB Minneapolis
Brian Phillips
Paul Williams

KKBQ Houston
Jim Marchyshyn

WHYT Detroit
Geraldyn George

WXYV Baltimore
Darold Newton

WKYS Wash. D.C.
Barbara Preato

KQKQ Omaha
Drew Bentley

WANS
Greenville/Spartanburg, NC
Bill Ketcher

HOT 97 St. Louis
Dereck Johnson
Joe Sonora

WNVZ Norfolk
Chris Bailey

WJHM Orlando
D. Donahue

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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	12	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE 4 weeks at No. 1
2	5	6	8	EVERYTHING YOU TOUCH MOTOWN 2031	SMOKEY ROBINSON
3	4	5	11	HAVE A HEART CAPITOL 44501	BONNIE RAITT
4	3	3	9	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
5	6	14	9	MAKE IT LIKE IT WAS COLUMBIA 38-73022	REGINA BELLE
6	16	24	4	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART/RONALD ISLEY
7	2	2	13	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
8	8	13	10	LOOK ME IN THE HEART CAPITOL 44510	TINA TURNER
9	12	15	6	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
10	7	11	11	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
11	10	4	18	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
12	15	17	6	CRUISING FOR BRUISING EPIC 34-73239	BASIA
13	9	10	10	BODYGUARD WARNER BROS. 7-1-9997	BEE GEES
14	19	19	7	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
15	20	26	5	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
16	18	16	10	ESCAPADE A&M 1490	JANET JACKSON
17	14	12	18	HERE WE ARE EPIC 34-73084	GLORIA ESTEFAN
18	13	8	13	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
19	21	22	8	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
20	17	9	14	STARTING OVER AGAIN EMI 50235	NATALIE COLE
21	11	7	24	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
22	22	25	5	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
				★★★ POWER PICK ★★★	
23	27	44	3	NOTHING COMPARES 2 U ENHIGN 23488/CHRYSALIS	SINEAD O'CONNOR
24	29	35	4	HOLD ON SBK 07322	WILSON PHILLIPS
25	24	29	5	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
26	26	21	22	SACRIFICE MCA 53750	ELTON JOHN
27	25	20	21	ANY OTHER FOOL ELEKTRA 7-69254	SADAO WATANABE/PATTI AUSTIN
28	30	37	5	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	TEARS FOR FEARS
29	23	18	19	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
30	28	23	17	GOING HOME ARISTA 9913	KENNY G
31	39	48	3	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
32	50	—	2	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
33	33	34	6	NOT EVEN CLOSE CAPITOL 44512	TIM FINN
34	31	28	20	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
35	35	38	5	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
36	32	33	9	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
37	34	27	20	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
38	38	41	4	SIMPLY ELEKTRA 4-64993	SARA HICKMAN
39	46	47	3	HEART OF STONE Geffen 7-19953	CHER
40	43	49	3	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	QUINCY JONES
				★★★ HOT SHOT DEBUT ★★★	
41	NEW	1	1	OYE MI CANTO (HEAR MY VOICE) EPIC 34-73269	GLORIA ESTEFAN
42	37	32	27	EVERYTHING MCA 53714	JODY WATLEY
43	NEW	1	1	PUT IT THERE CAPITOL 44570	PAUL MCCARTNEY
44	36	31	10	DANGEROUS EMI 50233	ROXETTE
45	NEW	1	1	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
46	44	42	25	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
47	40	30	15	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
48	42	39	7	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH
49	NEW	1	1	NEVER TOO FAR EMI 50242	DIANNE REEVES
50	41	40	4	MANHATTAN SKYLINE VIRGIN 4-99146	JULIA FORDHAM

Products with the greatest airplay gains this week. ♦ Videoclip availability.

RADIO

NETWORKS AND SYNDICATION

(Continued from page 11)

stations were uncomfortable with it, especially since [the New Kids currently] have no new product."

AROUND THE INDUSTRY

With Brent Musburger gone from CBS Radio Sports as well as from the TV side, Jim Hunter will host CBS Radio Sports' new weekly talk show, "Inside Pitch," which debuts Sunday (8). Hunter is also anchoring the daily shortform "Sportstime" this week; the network will then use substitutes from its affiliate lineup until a permanent host is named. "Game Of The Week" duties will also rotate. Musburger also hosted CBS' "NFL Preview" and the pregame and halftime shows for its NFL broadcasts.

Also, on April 25, CBS will feed 10 90-second profiles on the Academy of Country Music award nominees. Charlie Daniels will host.

"World Music Series" has landed Stlichnaya as the sponsor of its 1990 season. The 90-minute live series, aimed at AC, adult alternative, and jazz stations, will be offered on six dates corresponding with major holiday weekends. The show is produced and distributed by Sam Kopper/Starfleet Communications... Tom Foty, formerly deputy chief of NBC's New York and Washington, D.C., facilities, has been named news manager for Unistar Radio Networks and will oversee all news and sports assignments for the networks.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials.

April 13-14, Cher, On The Radio, Westwood One Radio Networks, one hour.

April 13-14, Bell Biv Devoe/Alyson Williams/Robin Harris Tribute, RadioScope, Bailey Broadcast Services, one hour.

SANTA FE MARKET

(Continued from page 16)

programming; it's more conservative and safe and they have a relatively small playlist."

Since Arbitron surveys the Santa Fe market only once a year in the spring, there are no hard statistics yet on which station is winning the adult alternative battle in Santa Fe. (In the spring 1989 book, KLSK was up from a 3.1 to a 3.2. KKBZ did not show up in the ratings.)

Representatives from each of the stations claim they have been successful. "Word of mouth on the street is the only thing we can gauge our success on now," Fitch says. "There's a lot of people listening to the Breeze. You walk into any place of business and you'll hear one of the three stations."

But if that audience is not big enough to sustain all three adult alternative outlets, one or two, as many predict, will not survive. "That is one of my [worries]," says Sebastian, an early format proponent. "I'm very concerned about the format and that the people doing it succeed." If one or two of Santa Fe's adult alternative outlets don't make it, he says, "people won't read the fine print. They'll just say, 'Gee, it didn't work there.'"

April 13-15, Jody Watley, The Weekly Special, Unistar Radio Networks, 90 minutes.

April 14, Hank Williams Jr., Country Gold Saturday Night Live, Unistar Radio Programming, five hours.

April 14, Danny & the Juniors/Lulu/Meg Ryan/Judy Collins/Taylor Dayne, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

April 14-16, Babyface, Starbeat, MJI Broad-

casting, one hour.

April 15, Paul Reiser, Comedyline, Olympia Radio Networks, one hour.

April 16-22, Robert Plant, Rock Today, MJI Broadcasting, one hour.

April 16-22, Highway 101, Country Today, MJI Broadcasting, one hour.

April 16-22, Bonham/Enuff Z'Nuff, In Concert, Westwood One Radio Networks, 90 minutes.



Guitar Hero? The ABC Radio Network's newly signed "The Real" Bob James, center with guitar, gives network staffers a sample of what to expect from the song parodies he will be producing for them. Pictured with James, from left, are network programming manager Nancy Abramson, rock network manager Ron Rivlin, youth networks VP/group director Darryl Brown, rock network director Gloria Briggs, and network programming director Frank Raphael.

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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	18	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) 12 weeks at No. 1	BACK ON THE BLOCK
2	2	2	37	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
3	3	3	28	JANET JACKSON ▲ ³ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	4	4	22	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
5	6	7	22	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
6	9	13	31	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
7	5	5	24	LUTHER VANDROSS ▲ EPIC EZT 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
8	10	14	5	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
9	14	19	5	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
10	7	6	15	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
11	8	8	31	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
12	13	12	39	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
13	11	10	19	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
14	16	15	41	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	48	—	2	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
16	12	9	41	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
17	15	11	21	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
18	21	22	7	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
19	18	16	17	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
20	29	55	3	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
21	22	24	17	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
22	26	23	22	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	17	18	22	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
24	19	21	8	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
25	23	20	20	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
26	25	25	55	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
27	34	38	5	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
28	28	30	35	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
29	31	32	31	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
30	27	26	30	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
31	24	27	40	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
32	33	34	24	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
33	32	33	19	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
34	30	28	17	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
35	20	17	19	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
36	NEW ▶	1	1	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
37	35	29	89	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
38	39	41	38	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
39	50	56	4	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
40	38	45	19	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
41	36	35	29	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
42	45	43	23	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
43	42	44	23	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
44	82	—	2	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
45	59	—	2	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
46	41	49	17	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
47	47	48	36	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
48	49	47	13	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
49	51	60	4	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM

50	56	71	15	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
51	55	59	4	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
52	43	39	10	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
53	37	31	29	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
54	44	42	28	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
55	40	37	28	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
56	52	52	20	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
57	46	36	13	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
58	53	46	23	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
59	57	57	9	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
60	62	66	33	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
61	65	73	7	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
62	70	87	3	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
63	54	40	28	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
64	61	63	5	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
65	NEW ▶	1	1	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
66	66	61	13	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
67	67	83	5	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
68	58	53	56	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
69	73	89	4	CURTIS MAYFIELD ICHIBAN 2008 (8.98) (CD)	TAKE IT TO THE STREETS
70	74	67	4	BOBBY JIMMY & THE CRITTERS PRIORITY 57117 (8.98) (CD)	HIP HOP PRANKSTER
71	89	94	3	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
72	81	80	6	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
73	60	51	24	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
74	88	86	3	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
75	83	96	3	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
76	63	50	47	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
77	78	82	9	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
78	71	64	39	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
79	75	76	15	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
80	72	58	18	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
81	69	69	10	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/EPIC (CD)	WORD POWER
82	96	95	3	MARY DAVIS TABU E 40978/EPIC (CD)	SEPARATE WAYS
83	86	—	2	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
84	76	68	17	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
85	84	81	10	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
86	80	75	18	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
87	64	54	37	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
88	79	74	10	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
89	94	85	36	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
90	68	62	19	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
91	95	91	6	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
92	90	78	35	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
93	85	72	38	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
94	92	65	37	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
95	97	100	23	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
96	99	92	22	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
97	NEW ▶	1	1	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
98	91	90	38	ENTOUCH VINTERENTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
99	NEW ▶	1	1	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
100	87	77	18	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE

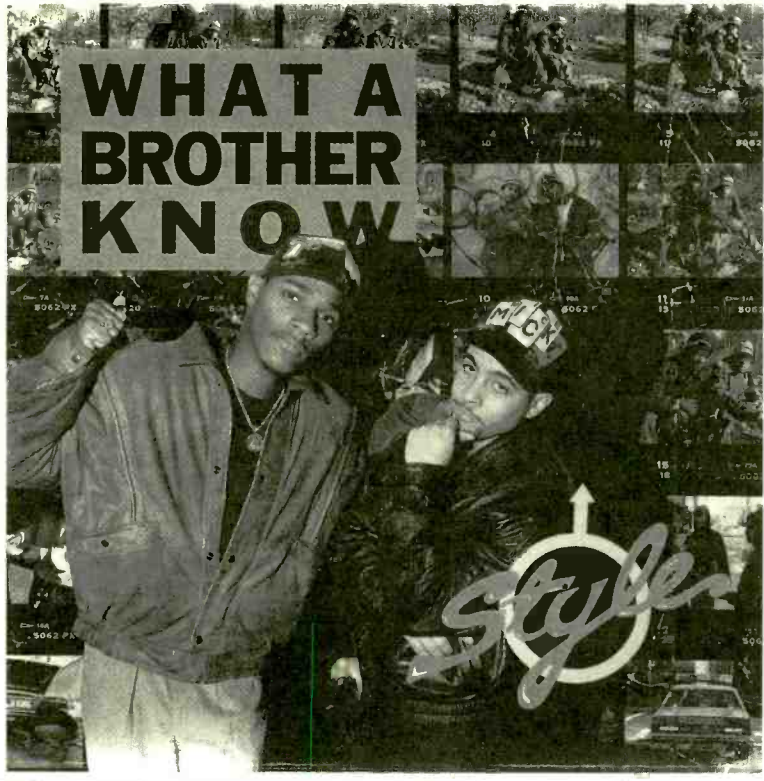
○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1987
- Top Ten Black Singles, 1948-1987
- Top Black Singles Of The Year, 1946-1987
- Number One Black Albums, 1965-1987
- Top Ten Black Albums, 1965-1987
- Top Black Albums Of The Year, 1966-1987

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036



FOR WEEK ENDING APRIL 14, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	THE HUMPTY DANCE ♦ TOMMY BOY 944 (M)	NO. 1 ♦ DIGITAL UNDERGROUND 5 weeks at No. 1
2	2	5	6	MURDER RAP RUTHLESS 49-73155/EPIC (C)	♦ ABOVE THE LAW
3	5	11	5	FUNHOUSE SELECT 62356 (C)	♦ KID 'N PLAY
4	3	2	18	EXPRESSION ♦ NEXT PLATEAU 50101 (C) (M)	♦ SALT-N-PEPA
5	4	4	11	SAY IT LOUD ATLANTIC 0-86243 (C)	♦ RODNEY O - JOE COOLEY
6	7	9	9	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	♦ L.L. COOL J
7	9	17	5	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	♦ PROFESSOR GRIFF
8	8	10	10	PAY YA DUES PRIORITY 07278 (C)	♦ LOW PROFILE
9	11	19	4	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	♦ D.O.C.
10	10	12	6	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	♦ MC LYTE & DJ K ROCK
11	6	3	15	BUDDY TOMMY BOY 943 (C) (M)	♦ DE LA SOUL
12	18	24	4	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	♦ OAKTOWN'S 3-5-7
13	21	22	5	I LEFT MY WALLET IN EL SEGUNDO ♦ JIVE 1300/RCA (C)	TRIBE CALLED QUEST
14	13	15	9	SOMEBODY FARTED PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
15	17	14	8	HELP THE CHILDREN CAPITOL 15540 (C)	♦ M.C. HAMMER
16	12	6	12	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)	♦ HEAVY D. & THE BOYZ
17	14	18	8	LET YOUR BACK BONE SLIDE LMR 1028 (C)	♦ MAESTRO FRESH-WES
18	19	13	11	AIN'T SAYIN' NOTHIN' ♦ RHYME SYNDICATE 49-73123/EPIC (C)	DIVINE STYLER/SCHEME TEAM
19	22	25	6	BACK TO BOOM NASTYMIX 76981 (C)	KID SENSATION
20	15	7	14	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	♦ PUBLIC ENEMY
21	23	—	2	THE FUNK SHOP SKYYWALKER 144 (C)	♦ THE 2 LIVE CREW
22	16	8	12	THE GAS FACE DEF JAM 44-73121/COLUMBIA (C)	♦ 3RD BASS
23	30	30	3	GETTIN' BASS NEVER STOP 1111/PANDISC	MISSY MIST
24	NEW	1	1	DON'T SWEAT ME ON TOP 8007/JOEY BOY	♦ M.C. SHY D
25	NEW	1	1	BASS IN THE BOX PETER'S 107 (C)	♦ KENNY B DEVINE
26	NEW	1	1	"B" GIRLS PANDISC 056 (C)	♦ YOUNG & RESTLESS
27	NEW	1	1	I'M THE MAGNIFICENT PROFILE 7287	♦ SPECIAL ED
28	24	27	6	DANCIN' MACHINE CAPITOL 15542 (C)	♦ M.C. HAMMER
29	20	16	10	C'MON BABE SKYYWALKER 137 (C) (M)	♦ THE 2 LIVE CREW
30	26	28	26	JUST A FRIEND ♦ COLD CHILLIN' 0-21342/WARNER BROS. (C)	♦ BIZ MARKIE

Products with the greatest sales gains this week. ♦ Videoclip availability. • Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

All Aboard At MCA. MCA family members celebrate the evening at a post-Soul Train Awards party at Los Angeles' Columbia Bar & Grill. Shown, back row from left, are Heavy D; Ricky Bell of Bell Biv DeVoe (and New Edition); Al Teller, chairman, MCA Entertainment Group; Michael Bivins, BBD (and NE), and A.D. Washington, senior VP, promotion and marketing, black music. In the front row, from left, are Hiram Hicks, manager of BBD; and Ronnie DeVoe, BBD (NE).



Precious Partners. Orpheus Records vocalists Tamika Patton and Eric Gable pair up during the video shoot for their duet, "Your Precious Love," which appears on Patton's debut album, "No. 1."



M.C. Ninja Hammer. Capitol's M.C. Hammer is presented with a "Teenage Mutant Ninja Turtles" jacket by SBK Records for his contribution to the film's soundtrack. His track is called "This Is What We Do." Here he shows off the garment with Pat Lucas, VP/GM, EMI Music Publishing, soundtrack division, and Louis Burrell, Hammer's manager.



Killer B's. Jazzie B, left, goes face to face with A&M's Barry White at a Virgin Records party for Soul II Soul at L.A.'s China Club.



Family Reunion. Gospel greats were among those celebrating cable channel BET's 10th anniversary at a black-tie affair recently in Washington, D.C. Shown here, from left, are Claude V. McKnight III of Take 6; Ronald Winans of Warner Bros. act the Winans; PolyGram artist Edwin Hawkins; BeBe Winans of Sparrow/Capitol duo BeBe & CeCe; and Warner Bros. vocalist Michael Jeffries.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	1	4	7	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS 2 weeks at No. 1
2	8	12	4	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
3	5	5	8	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
4	7	9	6	HELLO ATLANTIC 0-86235	◆ BELOVED
5	9	14	5	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
6	2	1	8	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
7	6	6	7	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
8	3	3	10	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
9	4	2	11	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
10	12	17	5	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
11	30	—	2	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
12	21	31	4	WILD WOMEN DO (REMIX) EMI V-56161	◆ NATALIE COLE
13	20	28	5	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
14	14	22	6	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB 011	HUBERT KAH
15	13	19	7	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
16	11	11	8	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
17	26	35	3	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	◆ STARPOINT
18	19	25	5	THUMBS UP ENIGMA 75534	◆ BARDEUX
19	23	30	4	MOVE MCA 23998	SLAM SLAM
20	29	33	4	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	◆ JANE CHILD
★★★ POWER PICK ★★★					
21	46	—	2	ALRIGHT (REMIX) A&M SP-18021	◆ JANET JACKSON
22	24	29	5	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
23	22	24	6	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
24	10	8	8	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
25	33	45	3	EVERY LITTLE WORD CAPITOL V-15556	FLESH FOR LULU
26	34	39	4	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
27	42	—	2	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
28	16	16	9	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
29	31	32	7	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
30	18	18	8	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
31	17	10	10	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
★★★ HOT SHOT DEBUT ★★★					
32	NEW	1	1	THE POWER ARISTA ADI-2014	◆ SNAP
33	35	41	4	HIDE AND SEEK ATLANTIC 0-87973	◆ PAJAMA PARTY
34	NEW	1	1	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
35	43	44	3	SWEET AND LOW SIRE 0-21492/REPRISE	◆ DEBORAH HARRY
36	28	27	6	YOU'RE THE ONLY WOMAN VENDETTA VE-7027/A&M	THE BRAT PACK
37	49	—	2	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
38	25	23	7	INSECT ARISTA ADI-9925	BOXCAR
39	NEW	1	1	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYGRAM	D-MOB INTRODUCING CATHY DENNIS
40	NEW	1	1	U CAN'T TOUCH THIS CAPITOL LP CUT	M.C. HAMMER
41	15	7	12	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
42	NEW	1	1	I COME OFF DELICIOUS VINYL 0-96499/ISLAND	◆ YOUNG M.C.
43	47	—	2	THE OMEN COLUMBIA 44 73158	MYSTERIOUS ART
44	40	42	4	ITALO HOUSE MIX NASTY MIX IGU 76985-1	◆ ROCOCO
45	45	48	3	WE'RE ALL IN THIS TOGETHER GEFFEN 0-21420	◆ DAVID PEASTON
46	44	37	8	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
47	RE-ENTRY	3	3	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
48	27	13	9	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
49	39	34	5	ALL ABOUT LOVE SLEEPING BAG SLX-40151	JOYCE SIMS
50	37	36	5	GET INTO IT NEXT PLATEAU NP50114	◆ TONY SCOTT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	1	3	7	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	2 weeks at No. 1 MADONNA
2	2	1	10	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
3	3	2	7	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
4	5	8	10	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
5	4	4	9	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
6	7	6	14	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
7	15	30	3	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
8	8	9	7	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
9	9	11	7	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
10	12	14	8	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
11	21	—	2	POISON MCA 24003	◆ BELL BIV DEVOE
12	17	19	5	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
13	18	22	4	SENDING ALL MY LOVE ATLANTIC 0-86220	◆ LINEAR
14	10	13	8	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
15	14	17	6	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
16	13	15	9	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
17	6	5	11	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
18	16	16	8	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
19	35	—	2	LOVE CHILD ATCO 0-96487/ATLANTIC	SWEET SENSATION
20	11	7	12	LAMBADA EPIC 49 73139	◆ KAOMA
★★★ HOT SHOT DEBUT ★★★					
21	NEW	1	1	GET A LIFE VIRGIN 0-96481	◆ SOUL II SOUL
22	23	28	4	HELLO ATLANTIC 0-86235	◆ BELOVED
23	29	39	3	HIDE AND SEEK ATLANTIC 0-87973	◆ PAJAMA PARTY
24	20	12	9	ROAM REPRISE 0-21441/WARNER BROS.	◆ THE B-52'S
25	19	10	18	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
★★★ POWER PICK ★★★					
26	37	—	2	HEAVEN COLUMBIA 44-73171	◆ THE CHIMES
27	36	—	2	SPIN THAT WHEEL SBK V-19706	HI TEK 3 FEATURING YA KID K
28	26	33	4	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
29	38	36	5	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
30	40	—	2	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
31	30	34	4	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
32	24	25	10	MOTHERLAND POW WOW PW 454	TRIBAL HOUSE
33	NEW	1	1	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
34	NEW	1	1	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
35	NEW	1	1	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
36	34	32	8	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
37	41	38	4	WORK MY BODY OVER (SWEAT) HOT PRODUCTIONS HAL 12150	DSK
38	31	20	12	TAINTED LOVE EPIC 49 73145	IMPEDANCE
39	22	21	19	C'MON AND GET MY LOVE FFRR 886 799-1/POLYDOR	◆ D-MOB
40	25	23	13	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
41	43	42	3	MURDER RAP RUTHLESS 49 73155/EPIC	◆ ABOVE THE LAW
42	33	27	8	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
43	49	—	2	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	◆ GOOD GIRLS
44	27	18	8	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	◆ HEAVY D. & THE BOYZ
45	39	44	3	THUMBS UP ENIGMA 75534	◆ BARDEUX
46	42	35	5	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
47	NEW	1	1	LIGHTNING MAN GEFFEN 0-21465	NITZER EBB
48	NEW	1	1	GIRL UPSTAIRS URO 100	DAIZE
49	NEW	1	1	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
50	48	41	4	BITING MY NAILS MUTE V-75225/ENIGMA	RENEGADE SOUNDWAVE

Titles with the greatest sales or club play increase 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. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.

ROCOCO

The Hottest Medley of 1989 Dance Floor Burners will scorch the dance floors of 1990. Already an International Hit!
"Italo House Mix" b/w "New House" (76985)



'The Power' Single Gains Strength On Both Sides Of The Pond

BOP GUNS: One of the hottest tracks around is the hip-house charmer "The Power." There are two different versions floating about, both of which should be brought to your attention. The European hit is the version by an ensemble called **Snap**, currently being serviced by Arista. The version by **Power Jam Featuring Chill Rob G** is on indie label Wild Pitch (212-594-5050). Snap's "The Power" was originally based on a **DJ Mark The 45 King** production that appeared on Wild Pitch. Snap's phenomenal No. 1 overseas success with "The Power" spurred Wild Pitch to borrow its idea back for the Power Jam release. Nearly identical except for the rap and the mixes themselves, this fierce track boasts an irresistible instrumental hook and inspired vocal-bit complements of **Jocelyn Brown's** classic a cappella to "Love's Gonna Get You." It's the kind of track you can't go wrong with in either case, but in all honesty we prefer Chill Rob G's rap from the Power Jam stable. You decide . . . **Madonna's** long-awaited "Vogue" (Sire) is finally out and creating a buzz. The starlet's

pop/house homage to the underground (soon to be pushed *very* overground) fad pulls off its aims. The track, co-produced and co-written by Madonna and **Shep Pettibone**, maintains the flavor of Pettibone's past "house" treatments with a bit of his classic "Love Break" tossed in for good *deja vu* measure. With the hype surrounding the forthcoming tour, "Dick Tracy" film, and the fabulously shot b/w videoclip, love her or hate her but expect this "Breathless" performer to be striking quite a few more poses (before the night is over) . . . While on the Pettibone tip, **Janet Jackson's** "Alright" (A&M), which he remixed, stands a great chance of snatching that No. 1 spot once again for Ms. J. One of the hottest tracks from the "Rhythm Nation 1814" project serves a generous hip-hop rhythm accented by a great vocal arrangement. House and hip-house mixes (featuring **Heavy D**) are provided, but the album and R&B version (which sticks closer to the original) suit fine. Incidentally, the stylish new clip features cameos by **Cyd Charisse** and **Cab Calloway**.



by Bill Coleman

Jamie Principle's back in fine form with the personal fave "Date With The Rain" (Atlantic). The jazzy **Steve "Silk" Hurley** production of the **Eddie Kendricks** nugget works well with Principle's falsetto and manages to excite with each listen. Hurley is also back in action with his new treatments of **Liza Minnelli's** "Love Pains" (Epic). The **Yvonne Elliman** disco staple receives a memorable reworking by Minnelli and could easily spark some stateside radio attention as well as renewed interest in the "Results" project. The black-and-white 12-inch cover photo is jammin'. How about some posters? . . . **D-Mob's** tasty pop/club offering, "That's The Way Of The World" (FFRR/PolyGram), receives the

deep-house reworking courtesy of **David Morales** in addition to mixes by **Dancin' Danny D**.

1516 N. Sedgwick, Chicago, Ill. 60610-1223; or phone 312-944-5850. Quite fab.

BOOTS BEATS & Parlet Pieces: PolyGram is *finally* getting the funk out of its face and is planning to issue the entire **Casablanca Parliament** catalog on CD during 1990. The first batch unleashed in March includes "Mothership Connection" and "Funkentelechy Vs. The Placebo Syndrome." "Chocolate City" and "Up For The Down Stroke" are set for May, followed by "Motor Booty Affair" and "The Clones Of Dr. Funkenstein" in June and "Gloryhalla-toopid—Or Pin The Tale On The Funky" and "Trombulation" in July. "Parliament Live—The P-Funk Earth Tour" should appear this fall. Incidentally, **James Brown's** "Live At The Apollo (1962)" will be a featured release in June on CD and cassette. For further info, contact **Oscar Tong**, manager, PolyGram catalog development, at 212-333-8000.

Concert promoter **Ron Delsener** is having a star-studded B-day celebration in New York's Central Park on April 22. Scheduled to perform are **Willie Colon**, **Hall & Oates**, **Living Colour**, the **B-52's**, and a bunch more. Incidentally, you can catch the B's on "Saturday Night Live" the night before. **Sinead O'Connor** is scheduled to appear on SNL May 12.

Big thanks to reader **Gary Reynolds** for suggesting that the editors of the funky fresh new dance fanzine **Thing** send this columnist a complimentary issue. You can have your very own **Thing** and read it, too, by simply contacting them at: **Thing**,

GET WELL SOON!! Anyone wishing to send get-well cards or letters to **Gloria Estefan** can do so c/o Miami Sound Machine, 6205 Bird Road, Miami, Fla. 33155.



Two To Make It Right. Warner Bros. recording act **Unity 2** performed an impressive set at New York's S.O.B.'s recently. The reggae/hip-hop fusion outfit has just completed its forthcoming debut, scheduled for a June release. The project will boast productions by **Sidney Mills (BDP)**, **Shelley Thunder** and **Keen Carse** (of **Urban Blight**) in addition to the current single, "Shirlee." Shown, from left, are **Ne'Ne** and **Cavo**. (Photo: Chuck Pulin)

ARTIST DEVELOPMENTS

LENE LOVICH RETURNS

Last fall, the dance music circuit witnessed the return of one of the new-wave era's undisputed divas: **Lene Lovich**.

Released on **Pathfinder Records**, the sizzling, house-ified "Wonderland" peaked in the top half of **Billboard's** Hot Dance Music and Modern Rock Tracks charts, and took its place alongside other Lovich classics "New Toy" and "Lucky Number." It also paved the way for "March," her first full-length album in nearly six years.

"I've never stopped making music," she says. "It's simply that life takes you down different paths, and mine took me away from recording for a while."

Actually, that is not completely true. Lovich has lent her talents to several nonsolo projects, the most noteworthy being her collaboration with fellow postpunk siren **Nina Hagen** on "Don't Kill The Animals" for the **People For The Ethical Treatment of Animals 1988**

compilation album.

"Creating art does not necessarily coincide with competing for chart positions," she says. "There are important causes to share your God-given talents with, and other artists with whom your creativity merges and blossoms. These are some of the things I have spent my time on over the past few years."

Aesthetics aside, Lovich is back in full swing, toiling away on the promotion trail. Interest in her current single, "Make Believe," is igniting modern rock radio and video programmers, as well as alternative club jocks. The singer's plans include a tour, slated to begin this month, and a possible opening slot on the second leg of **Erasure's** world tour this summer. In fact, look for a Lovich/Erasure duet on the upcoming **PETA** album this August, titled "Animal Rage."

"I'm quite pleased with the reception I've gotten of late," she says. "It warms the soul to know that there are people who appreciate the music and art you have to share. It's like no other feeling in the world." **LARRY FLICK**

LYTE HAS 'EYES ON THIS'

M.C. Lyte's 1988 debut single, "I Cram To Understand U (Sam)," was a pumped-up metaphor for omnipotence. A narrative about a failed romance with a drugged-out bum—he was fooling around with a "girl" whose name "starts with a 'c' and ends with a 'k'"—it displayed potential that has since been fulfilled.

"Sam" was critically acclaimed, but "Lyte As A Rock," her debut album on **First Priority**, was mainly confrontational. It did not blow up, but Lyte gained heavyweight respect. She toured successfully. She was recruited for the **Stop The Violence Movement's** "Self Destruction" 12-inch—and Irish rocker **Sinead O'Connor**

invited her to guest on her dance remix of "I Want Your (Hands on Me)."

"Eyes On This," Lyte's second album, is a bigger commercial success than "Lyte As A Rock," having just been certified gold. Still, it makes very few concessions to modernist stylisms. Bolstered by producers **Marley Marl**, **Parrish Smith** (the P in **EPMD**), **Grand Puba Maxwell**, **Audio Two**, and **King Of Chill**, it's hardcore. And Lyte's still ego-boosting: Tracks like "Cha Cha Cha" (the first single and video), "Slave 2 The Rhythm," and "Shut The Eff Up (Hoe)" are clever putdowns, brilliant disses.

Lyte also readily tackles social issues. "Please Understand" is about relationships: "I'm just telling other females not to let males take advantage of them," she says. "But I want children to take heart, too: Don't let adults touch you in certain places. If they do, go tell someone. Don't be a pushover!" Tracks like "Cappuchino" and "Not Wit a Dealer" are imaginative anti-drug statements.

Lyte, whose real name is **Lana Moorer**, recently became "The Arsenio Hall Show" 's first female guest from the hip-hop nation. "That felt real good," she says. "I'm not letting it go to my head or nothin', though. I'm still the same ol' Lyte."

She says she will "stick with the rap stuff a little while longer." But she's already planning for a post-hip-hop career. "I want to eventually get into the management side of things," she says, adding, "When it's time for **M.C. Lyte** to quit, I'm quitting. I'm not gonna try and make comebacks—and a fool out of myself. When I leave I want to leave with some dignity."

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Talent

IN THIS SECTION

Words & Music: Goodman Has The Goods

Ryuichi Sakamoto Globe-Hopping "Beauty"

Janata's Blues Debuts On Mercury

Rickie Lee Jones Charms Ritz Crowd

SXSW Affirms Value Of Regional A&R Acts Can Break Thru Outside N.Y., L.A.

BY THOM DUFFY

This is the second half of a report on A&R issues discussed at the recent South By Southwest Music & Media Conference in Austin, Texas.

AUSTIN, Texas—Among some musicians the perception remains that they must move to the music business centers of New York or Los Angeles to pursue a major-label record deal.

But try telling that to Nuclear Valdez, signed by Epic Records after building its fan base in South Florida; or Human Radio, which honed its act in Memphis before cutting its debut for Columbia; or the Gunbunnies, who emerged from Little Rock, Ark., to sign with Virgin Records. The list goes on.

"It's not all happening in Los Angeles and New York, and it hasn't been for a long time," MCA A&R VP Teresa Ensenat remarked at a South By Southwest A&R panel here, expressing a view shared by all of her colleagues.

The music business, which grew up in such regional centers as Memphis,

New Orleans, Chicago, and Philadelphia, may be headquartered these days predominantly in New York, Los Angeles, and Nashville. But increasingly, A&R execs find themselves heading back to regional capitals to scout and sign new acts.

At their SXSW panel, and in subsequent interviews here, A&R execs shared their views on the resurgence of regional talent scouting.

Commenting on the impact new major-label startups would have on A&R competition (Billboard, April 7), Geffen A&R exec Tom Zutaut said: "We're going to have to get out in the heartland and the hinterland and find music."

A sign of what lies ahead comes from two labels that have recently strengthened their regional A&R presence. Tom Simonson, former director of college promotion at Columbia Records in New York, is now based in Atlanta in a position that includes talent-scouting duties.

More extensive is a new program at Capitol Records in which regional A&R interns are being recruited at colleges and universities in cities including Boston, Philadelphia, Detroit,

Chicago, Nashville, Atlanta, Miami, Austin, and San Francisco. Established by senior VP of A&R Simon Potts, together with A&R directors Alison Donald in L.A. and Josh Deutsch in New York, the program is intended to give Capitol a head start on talent scouting while allowing the interns, many of whom attend music schools such as Berklee College of Music in Boston or the Univ. of Miami, to earn course credit with their experience.

"It makes it almost academic whether there are more A&R people in New York going to [hear] the same buzz bands at CBGB," noted
(Continued on page 30)



Simply Sarah. Texas songwriter Sarah Hickman has broken away from the folk-rooted pack with her Elektra Entertainment debut album, "Equal Scary People," and its first single, "Simply," which is breaking on the Hot Adult Contemporary chart and gaining play on VH-1. Elektra executives greet Hickman during her recent tour stop at McCabe's in Los Angeles. Pictured, from left, in the front row, are Linde Thurman, manager of adult-contemporary promotions; Rob Sides, director of sales and marketing; in the middle row, Linda Ingrisano, national director of video promotion; Suzanne Berg, national director of AC promotion; Hickman; Betsey Caffrey, national director of video sales and marketing; Suki Sir, national sales and marketing coordinator; Leah Simon, regional retail relations; and, in the back row, VP of A&R Howard Thompson and Del Williams, regional director of CHR promotion.

Bolton, De La Soul, Kravitz Take Spotlight At SKC Awards

BY MELINDA NEWMAN

NEW YORK—It continues to be a great year for Michael Bolton, as the 1990 Grammy Award-winning vocalist snared four prizes at the fifth annual SKC New York Music Awards here March 31.

Bolton—who won for artist of the year, best pop album with "Soul Provider," best male R&B vocalist, and best male pop vocalist—was the only artist to capture a quartet of awards, although De La Soul, Lenny Kravitz, and Debbie Gibson each won three.

The three-and-a-half-hour show, which salutes regional performers and songwriters in 52 categories, was hosted by VH-1's Bobby Rivers and WPLJ New York's Linda Energy.

The evening kicked off with a high-spirited performance by M.C. Lyte. Other performances included a rare appearance by Laura Nyro, 24-7 Spyz, Shawn Colvin, Seduction, the Cover Girls, Sweet Sensation, Freddie Jackson, Melba Moore, and Kravitz, whose rousing rendition of "Let Love Rule" elicited one of the night's few standing ovations. Both Nyro and Jackson performed after being inducted into the New York Music Awards Hall Of Fame.

Single-of-the-year honors went to "Self Destruction" by the Stop The Violence Movement. The effort, spearheaded by former Billboard black music editor Nelson George, also won for best rap single.
(Continued on page 30)

Are Illegal Clubs Alone Playing With Fire? Chapman To Tour; Prairie Oyster Gleams

THE WORLD OF a Bronx, N.Y., social club where 87 people perished by fire late last month seems remote from the realm of the music business. This, after all, was an unlicensed establishment in a struggling city neighborhood, operating without the safeguards found in legal clubs nationwide.

Showcase club owners, presenting national talent, know they can hardly afford to ignore the rigorous requirements of fire codes. They point to sprinkler systems, emergency lighting, fire exits, inspection records, and more to assure patrons they are safe.

Or are they?

All other aspects of fire protection, of course, hinge on controlling crowd capacity. And is there any veteran clubgoer who can say they've never seen a venue packed beyond an apparently safe limit?

In New York, clubs are inspected annually but additional nighttime checks for overcrowding depend on a venue's past record of violations, officials say. Most, they say, comply with rules.

Still, in the wake of the Happy Land Social Club tragedy March 25, three recent episodes came to mind. At a club show by a major act, I took note of the figure on the capacity sign—and a crowd size that was easily twice as great. In another basement-level showcase room, I joined another fan attempting to exit through a hopelessly overpacked bar—only to find doormen sending more ticket buyers down. And in a conversation with a venue representative, a colleague recently was told one show was sold out and another was "even more sold out." The unintentional message seemed clear: There was no absolute limit on occupancy.

In New York and Los Angeles, industry clubgoers can be partly to blame; few privileged to be "on the list" will accept being turned away from a hot show, no matter how overcrowded the venue. Moreover, I've known club owners to say privately that posted occupancy limits are like posted speed limits: Exceeding them, within reason, does not always pose significant danger. And there certainly is an economic incentive to do so.

Yet the memory of those 87 bodies, found dressed for dancing and a night out, should not fade quickly. Already, officials in New York have ordered more than 200 other illegal nightspots shut down. Similar actions in

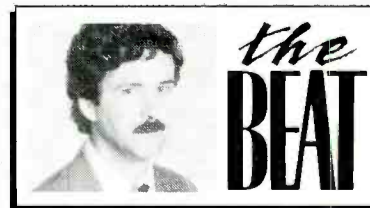
other cities are likely.

But will the illegal clubs, most serving poor neighborhoods, serve as scapegoats for previous official neglect? Or will all venue owners and fire officials recognize the need to recommit themselves to safe club conditions?

ON THE ROAD: Johnny Clegg & Savuka will open dates on the upcoming Tracy Chapman tour beginning May 18 in Dallas... The Milli Vanilli tour will feature Seduction as an opener... Poi Dog Pondering, showcasing its succinctly titled Columbia album "Wishing Like A Mountain, Thinking Like The Sea," will open dates for Michelle Shocked through early next month... Ofra Haza's showcase tour (Billboard, March 24) has been canceled... The music of Narada multi-instrumentalist David Arkenstone, including cuts from his new disk, "Citizen Of Time," is featured in a laser light show that debuted in L.A. April 2 and continues with planetarium stops in Denver, Boston, San Diego, and San Francisco in the weeks ahead.

ERRATUM: The performer of the track "Burn + Rob" was reported incorrectly in the Beat last week. It is "anti-folk" artist Paleface on vocals and guitar, with backing from producer Tom Goodkind on bass, Billy Ficca on drums, and Banjo Jimmy on, of course, banjo.

ON THE BEAT: Prairie Oyster recently brought its rocking country sound to New York's Lone Star Roadhouse, spicing a set of originals with vintage Bob Wills and Hank Snow covers. The band's RCA debut, "Different Kind Of Fire," is produced by Steve Berlin of Los Lobos... Famous Music staged a showcase in New York for the Latin-rock-jazz fusion of Rico, a noteworthy septet formed by ex-Spyro Gyra members Gerardo Velez and Julio Fernandez with saxophonist Richie Cannata, a veteran of work with Billy Joel and others... CBS Records has released a 16-track sampler of Columbia and Epic alternative acts, including some previously unavailable live and nonalbum tracks by such artists as Living Colour and Kate Bush. Available at the retail price of \$7.98, the disk is titled "Theodore." The Beat presumes subsequent compilations may be called "Simon" or "Alvin."



by Thom Duffy

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The Judds

The Mission U.K. Seeks To Spread Musical Message

BY GENE SANTORO

NEW YORK—"I see what I'm writing about as humanitarian issues," says singer/songwriter Wayne Hussey of the Mission U.K. "They should stir up controversy."

Hussey is talking, for instance, about fathers sexually abusing daughters, a taboo topic he tackles in "Amelia," the leadoff track of the Mission's new Mercury/PolyGram release, "Carved In Sand."

This third Mission album airs Hussey's broadening concerns, such as substance abuse ("Hungry Is The Hunter") and capitalism's abuses ("The Grapes Of Wrath").

'We aim to prove that '90s rock does have a social conscience'

The group's aim, says Hussey, is "to prove that '90s rock does have a social conscience."

Of course, there is always love, pop's major theme, and Hussey hardly neglects it in gentler tunes like "Butterfly On A Wheel," the single worldwide. The U.S. single, however, is the metal-edged "Deliverance," which is a hit on the Modern Rock Tracks chart.

"PolyGram feels our profile here needs to be built, where in the rest of the world we already have a fairly large following," says Hussey. The band has earned critical raves in the U.K., where it has sold out Wembley Arena and other venues. It opens a U.S. tour April 14 in Portchester, N.Y.

"Ultimately [PolyGram] thinks 'Butterfly' will be a pop hit here," Hussey continues, "but it would be wrong for a group like us to start out with a pop hit. The thing about pop hits is that they come and go; we want to build our audience."

Recorded basically live in the studio, "Carved In Sand" reflects the group's dissatisfaction with its production-heavy second album, "Children." Says Hussey, "It's a stage you have to go through, but making 'Children' was very laborious for us." The live approach also reflects the confidence instilled by four years of nearly non-stop touring. According to Hussey, "We know we can make a good noise live, but it's never really translated onto vinyl. We had 18 songs we wanted to record very fast, made decisions quickly, and live with them, as opposed to analyzing every single note."

As its studio accomplice, the group called on producer Tim Palmer, who had worked on the Mission U.K.'s debut. "Instead of recording to a click track all the time, the songs got to develop their own kind of swing," says Hussey. "If you listen closely, you can hear how we get excited and speed up for the chorus, say. It's a natural kind of rhythm, not a machine, like records used to be."

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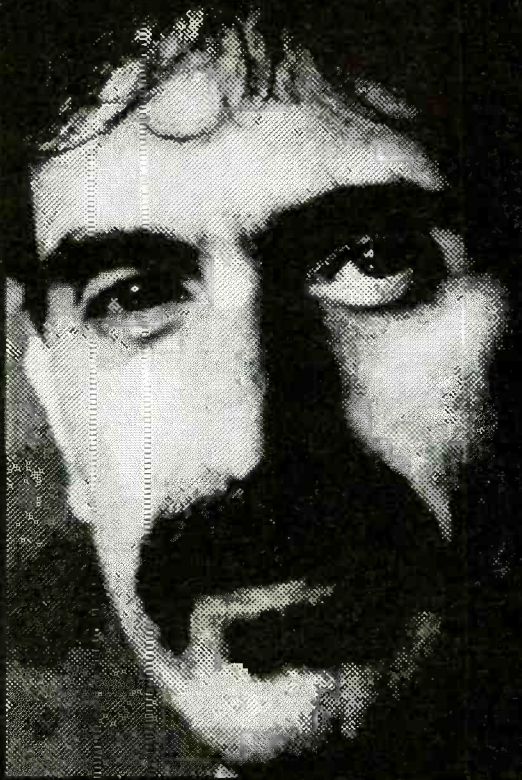
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SXSW A&R PANEL

(Continued from page 28)

Deutsch.

"The record industry is a regional business to begin with," observed Bob Pfeifer, director of A&R at Epic. "You always had bands with regional followings that break out.

"Regional [talent development] has been happening for a long time," noted Ensenat. "But it's become more organized now."

In the wake of the success of Austin's South By Southwest conference, annual talent showcases have drawn major-label A&R reps to such cities as Atlanta, Miami, Memphis, Denver, Dallas, Chicago, Philadelphia, Nashville, and Cleveland.

"What's happened in the last few years is that the musical communities in each of these areas are becoming aware" of the benefits of organizing, said Ensenat.

Patrick Clifford, director of A&R at A&M Records, urged the publishers of regional weeklies that cover the music scene to put A&R directors on their mailing lists.

In most cases, regional talent scouting requires more resourcefulness by A&R staff. "You establish a network," said Larry Hamby, VP West Coast talent acquisition for Columbia. "You learn who to trust. But you have to be there. I just think there's a reality that comes across in the performances [in a band's hometown] that cuts through the hype."

John Guarnieri, senior VP of A&R at Enigma, agrees. "I would like to think that most A&R people have a contact in any town, whether it's an attorney or a concert promoter or some cool college station. And I think it's important [to have regional showcases]. It's a good way to test what kind of reaction you're going to get on a band without having the industry pressures of New York and L.A.," he said. "It's good to see what Middle America is responding to."

SKC AWARDS

(Continued from page 28)

Other double winners included Living Colour, which won group of the year and repeated as best rock band; Lou Reed, who won songwriter of the year and tied with Billy Joel for album of the year; Safire, who snagged the unlikely combination of best Latin music artist and best R&B single, "Thinking Of You"; and "Entertainment Tonight" host John Tesh for best jazz album and best jazz instrumentalist for his album "Garden City."

Female trio Seduction grabbed best-dance-record honors for "Two To Make It Right," as well as group debut album of the year. Its record company, Vendetta, took advantage of the evening to present the group with a gold record for its album, "Nothing Matters Without Love."

This year, organizers of the awards announced the formation of The New York Music Foundation. The not-for-profit group was set up to provide services to the New York music community ranging from low-cost health insurance to establishing a physical setting for the New York Music Awards Hall Of Fame Museum. According to New York Music Awards co-director Robbie Woliver, no proceeds from the show go to the foundation; instead, funds will be raised from separate projects, including benefit concerts and talent searches.



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Memorial Stadium Univ. of California-Berkeley Berkeley, Calif.	March 31-April 1	\$3,550,560 \$30	118,352 sellout	Bill Graham Presents
GRATEFUL DEAD	Knickerbocker Arena Albany, N.Y.	March 24-26	\$921,262 \$19.50	48,993 sellout	Northeast Concerts Cross Country Concerts Metropolitan Entertainment
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA PERFECT GENTLEMEN	Meadowlands Arena East Rutherford, N.J.	March 25-26	\$794,694 \$21/\$19.50	40,000 sellout	Metropolitan Entertainment
JANET JACKSON CHUCKII BOOKER	Capital Centre Landover, Md.	March 22 & 29	\$765,112 \$22.50	34,581 sellout	Dimensions Unlimited Cellar Door Prods.
GRATEFUL DEAD	Copps Coliseum Hamilton, Ontario	March 21-22	\$743,913 (\$872,610 Canadian) \$25.50	34,220 sellout	Concert Prods. International Donald K. Donald Prods. Metropolitan Entertainment
BENEFIT FOR MERCY HOSPITAL: FRANK SINATRA LIZA MINNELLI	Charlotte Coliseum Charlotte, N.C.	March 24	\$692,961 \$100/\$45/\$30	12,601 23,869	WBT Radio
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMAN (16TH)	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 15-16	\$689,913 \$21/\$19.50	36,000 sellout	Metropolitan Entertainment
JANET JACKSON CHUCKII BOOKER	Centrum in Worcester Worcester, Mass.	March 26-27	\$600,458 \$22.50	27,600 sellout	A.H. Enterprises
RUSH MR. BIG	Oakland-Alameda County Coliseum Oakland, Calif.	March 30-31	\$509,438 \$22/\$21/\$19.50	26,125 sellout	Bill Graham Presents
ERIC CLAPTON	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 31	\$446,805 \$22.50	19,858 sellout	C&C Entertainment
ERIC CLAPTON	Charlotte Coliseum Charlotte, N.C.	March 30	\$441,225 \$22.50	19,969 sellout	Cellar Door Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMEN	Copps Coliseum Hamilton, Ontario	March 23	\$361,914 (\$423,439 Canadian) \$23.50	17,829 sellout	Concert Prods. International Donald K. Donald Prods.
ALICE COOPER DANGER DANGER	Fox Theatre Detroit	March 18-21	\$361,050 \$21.50	17,525 18,900	Brass Ring Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Meadowlands Arena East Rutherford, N.J.	March 4	\$318,740 \$22.50/\$20	15,541 17,764	Metropolitan Entertainment
ERIC CLAPTON	The Omni Atlanta	March 28	\$313,658 \$22.50	16,757 sellout	Brusco Barr Presents
DIANA ROSS	Copps Coliseum Hamilton, Ontario	March 31	\$262,010 (\$305,242 Canadian) \$28.50	10,929 12,000	Concert Prods. International Donald K. Donald Prods.
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 14	\$256,038 \$22.50/\$20	11,728 14,879	Metropolitan Entertainment
CHER	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	March 31	\$252,778 \$27.50/\$25/\$20	11,511 20,000	MCA Concerts/PACE Concerts
JERRY LEWIS PATTY WEAVER	Fox Theatre Detroit	March 8-10	\$233,130 \$37.50/\$32.50/ \$25/\$20	13,423 14,490	Brass Ring Prods.
RUSH MR. BIG	ARCO Arena Sacramento, Calif.	March 28	\$232,602 \$22/\$21/\$19.50	12,236 sellout	Bill Graham Presents
RUSH MR. BIG	Coliseum, Seattle Center Seattle	March 26	\$219,410 \$18.50	12,299 sellout	Media One
RANDY TRAVIS RICKY VAN SHELTON	Knickerbocker Arena Albany, N.Y.	March 30	\$209,254 \$18.50	11,551 12,500	Special Moments Promotions
ALABAMA CLINT BLACK PATTY LOVELESS	Richmond Coliseum Richmond, Va.	March 24	\$183,750 \$17.50	10,500 sellout	Keith Fowler Promotions
ALABAMA CLINT BLACK PATTY LOVELESS	Buffalo Memorial Auditorium Buffalo, N.Y.	March 23	\$183,600 \$18	10,200 12,755	Keith Fowler Promotions Pate & Assoc.
WHITESNAKE BAD ENGLISH	Reunion Arena Dallas	March 17	\$178,285 \$18.50	10,091 12,000	PACE Concerts

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Promos, Acquisitions Mean Good Times For Goodman

BY IRV LICHMAN

INDIE—And Planning To Stay That Way: **The Goodman Group of Music Publishers**, an indie company for almost 50 years, tries to stay ahead of the game with, as they might say in supermarketland, a variation on "daily specials." According to GM **Helene Blue**, the New York-based company's current promotional special on catalog classics is tagged "Attention Group Shoppers."

"By featuring chart hits of the upcoming month, record producers are given an opportunity to license songs at reduced [mechanical] fees," Blue says. Also, early this summer, the fifth in a series of LP, cassette, and CD promotions will be available. A three-CD package, "60 Great Songs Of The 60s," will be sent to producers and DJs worldwide in May to stimulate synchronization, mechanical and performance income.

"With each promotional effort," says Blue, "diverse areas of the catalog are highlighted, bringing a wide variety of songs to the user."

That diversity—including rock'n'roll, R&B, blues, gospel, jazz, and big-band standards—grew recently with the purchase of **Singular Music**, which controls such rock standbys as "At The Hop" and "Rock And Roll Is Here To Stay." Catalogs of note falling under the Goodman Group umbrella are **Arc**, **Conrad**, **Regent**, **Jewel**, **Sunflower**, and **Cases**. **Harry and Gene Goodman**, brothers of swing-era giant **Benny Goodman**, formed the **Regent** and **Jewel** firms in 1941, later adding, in a partnership, the **Leonard & Phil Chess Arc** catalog. Gene operates the company in New York, while Harry is retired in the south of France. **Phil Chess** and **Leonard's** son, **Marshall Chess**, share in the **Arc** and **Conrad** catalogs.

DEALS: **Peermusic** has just made a worldwide publishing deal with **House Of Usher**, which, though negotiated out of New York, is co-chaired with **Peer/UK** as part of a strategy for potential European penetration first. **George Usher** is the co-writer of "River To River," the first single on **Richard Barone's MCA/Paradox** album "Primal Dream"... **Peermusic's** East Coast professional manager **Frank E. Carrado** also reports that the company has entered into a subpublishing agreement with **Gladys Music** for the Scandinavian territories. **Gladys'** catalog includes such **Elvis Presley** classics as "Love Me Tender" and "Jailhouse Rock."

WAXING LYRICAL: **Marilyn & Alan Bergman**, surely the most renowned husband-and-wife songwriting team ever, get an evening all their own April 16 at a seminar

sponsored by the **National Academy Of Songwriters, Musicians Institute**, and **ASCAP**. The site is At My Place in Los Angeles and the starting time is 7 p.m. The **Bergmans** were nominated for an Oscar this year for their lyrics to "The Girl Who Used To Be Me" from "Shirley Valentine." Call **NAS' Steve Schalchlin** at 213-463-7178.

HOW IT WORKS: **Doc Pomus**, with a number of rock'n'roll hits to his credit (i.e. "Save The Last Dance For Me"), remains active as he conducts songwriting workshops. For instance, he has a number of new songs placed in films and on albums. With **Barry Marshall** and **Andy Paley**, he has "Slow Rollin' Mama" in the upcoming "Dick Tracy" movie, and, in the **John Waters**-directed "Cry Baby," he is the co-author, with **Dave Alvin**, of "King Cry Baby." On newcomer **Loey Nelson's** debut for **Warner Bros.**,

Words & Music



there's "Only The Shadows Know," penned with **Dr. John**, who also collaborated with **Pomus** on "Love Deluxe" on

the **Kate Webster** album on **Alligator**. The songs are published via **Pomus' Stazybo Music**, administered since last year by **Warner/Chappell**, which now has associations with all of **Pomus'** top songs.

Pomus' workshop starts its new series April 19. Interested writers should send tapes with three copyrighted songs to **June Rachelson-Ospa**, 307 East 44th St., Apt. 1507N, New York, N.Y. 10017.

MARX MAKES MARK: Releasing the single "Children Of The Night" from his multiplatinum **EMI** disk "Repeat Offender," **Richard Marx** will donate publishing royalties from the single and album cut to the track's inspiration, the **Children Of The Night** organization, which aids children forced into prostitution or pornography. **Marx** wrote the song after meeting some young people aided by the group and invited them to sing background vocals on the track.

JUST KAHL ME: **Words & Music** left out the phone number of **Phil Kahl**, who represents L.A.-based **Windswept Pacific**, the **Chuck Kaye**-operated music publisher, out of Boca Raton, Fla., in an item in the March 31 issue. The numbers are 407-241-8381; fax: 407-241-8178.

PRINT ON PRINT: The following are the current best-selling matching folios from **Hal Leonard Publishing Corp.**:

1. **New Kids On The Block**, Hangin' Tough
2. **The Little Mermaid**, soundtrack
3. **Jimi Hendrix**, Smash Hits
4. **Milli Vanilli**, Girl You Know It's True
5. **Jimi Hendrix**, Are You Experienced

TALENT IN ACTION

RICKIE LEE JONES
The Ritz, New York

FROM THE OUTSET, **Rickie Lee Jones'** March 28 **Ritz** show, the second of two sellout dates here, was fittingly mercurial. The soft, slowish "Radio Girl," on which she played guitar, gave way to the livelier "Satellites," as it does on her acclaimed current **Geffen** album, "Flying Cowboys." For the older selection of "We Belong Together," she switched to piano, donning the hat she doffed after the opener.

And so it went—constant shifts in tempo, instrumentation, band arrangement, mood, and headgear—the one constant of the evening being artistic and performing excellence. The obviously rejuvenated **Jones**, on her first tour since 1982, consistently delighted the house with her unique, jazzed singing style, especially its frequent high soaring and free-falling.

A fan of Scottish band the **Blue Nile**, **Jones** brought out its vocalist **Paul Buchanan** to energize "Flying Cowboys," and **Buchanan** and fellow **Nile Paul Moore** joined her for an encore of the **Niles**-penned "Easter Parade."

The latter part of the set was also marked by a relatively cool reading of her establishing hit "Chuck E.'s In Love," but, even at her coolest, **Jones'** personal warmth was palpable.

JIM BESSMAN

ALICE COOPER

The Riviera Theatre, Chicago

ALICE COOPER HAS coined the phrase "less red, more bed" to describe his current tour, a less bloody stage display drawing instead on the sexual themes of the singer's current **Epic** album, "Trash." Although **Cooper** sang about trash at this March 23 show, he delivered first-class entertainment.

Cooper emerged from a giant garbage can to dump the opening "Trash" in the audience's receptive ears. The evening's set featured seven other songs from the new album, including the hits "Poison" and "House Of Fire."

The first portion of the show revealed a subdued **Alice**—stripped of makeup and snakes. During "Billion Dollar Babies," **Cooper** refrained from spearing infant dolls, as on the last tour, and used his sword to shishkebab greenbacks instead.

Midway into the set the theatrics heated up, fueled by early **Cooper** anthems. During "Steven," **Cooper** was dragged off-stage and reappeared wearing a straitjacket and trademark makeup. Next came a dramatic re-creation of the "West Side Story" street fight, ending with a slit throat. **Cooper** mourned the female gang member's death with "Only Women Bleed," and then braved a signature guillotine during "I Love The Dead."

The commercial contents of "Trash" have swept **Cooper** back up the charts—although it remains to be seen if the songs will weather as well as earlier hits. Still, **Cooper's** fans are treated to a more intimate performance on this theater tour. The spellbound audience seemed to feed off the closeness of artist **Vincent Furnier's** stage persona of **Alice**, who stole the show with thrilling shock-rock entertainment.

KAREN O'CONNOR

D.J. JAZZY JEFF & THE FRESH PRINCE
BIZ MARKIE
TECHNOTRONIC

Front Row Theatre
Highland Heights, Ohio

THE OLD-FASHIONED theatrics that mixmaster **D.J. Jazzy Jeff** and rapper **Fresh Prince** gave their 50-minute set justified headlining status for the **Jive Records** act at this March 8 show, three days into a monthlong tour.

They unfurled "Parents Just Don't Understand," a wacky "Nightmare On My Street," and a slinky "Jazzy's Groove," incorporating jazz, hip-hop, and harsh, metallic beats in a smart set as long as the others' combined.

Long Island, N.Y., rapper **Biz Markie**, outsized and user-friendly, scored with "Pickin' Boogers," his warm, self-deprecating "Just A Friend," and the humorous boast

of "Nobody Beats The Biz."

Even **Technotronic** did OK, despite a set short in material and time. Four aerobic dancers, two mixers, and tacky staging didn't hurt **Manuella Kamosi's** catchy (if tape-aided) vocals on the **SBK** top 40 hits "Pump Up The Jam" and "Get Up (Before The Night Is Over)."

The show's culture was based on malls, movies, and **MTV**. The theater-in-the-round was half full, with 1,500 tickets sold at \$18.75. Despite the poor turnout, the young, racially integrated crowd was on its feet for most of this suburban, low-overhead presentation.

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ARTIST DEVELOPMENTS

SAKAMOTO'S 'BEAUTY'

On his new Virgin Records album, "Beauty," Japanese composer/key-boardist Ryuichi Sakamoto has fashioned perhaps the most "global" album by a major-label artist to date.

One of its tunes, "Calling From Tokyo," features vocals by Brian Wilson, Senegalese singer Youssou N'Dour, and three female singers from Okinawa, as well as drum work by Sly Dunbar and synthe-

sized evocations of Japanese folk instruments.

If that's not enough, "Beauty" also guests Robbie Robertson, Arto Lindsay, Ravi Shankar, Eddie Martinez, and Farafina. It contains vocals in eight languages: English, Japanese, Portuguese, Chinese, Okinawan, Arabic, and dialects from Senegal and Burkina Faso.

Musically, "Beauty" ranges from technofunk to Okinawan folk, with admixtures of rock guitar, Brazilian and African rhythms, and Arabic and North African-style singing.

"On my last album ["Neo Geo"], I

used Asian influences, and on this one I wanted to expand my map of the world. I wanted to use Indian, Middle Eastern influences, and finally I got to Africa, too," says Sakamoto, who shared an Oscar in 1988 for his work on "The Last Emperor" soundtrack. Previously, he was known to many American fans as a member of the Yellow Magic Orchestra (from 1978 to 1983) and for collaborations with the likes of Thomas Dolby, Iggy Pop, and Bill Laswell.

What is perhaps most appealing about "Beauty" is the fluidity of Sakamoto's musical fusions. And the timing of this worldwide release could not be better, with the current popularity of dance-oriented world beat music. The dance tune "You Do Me," with Jill Jones on lead vocals, is the album's first single and video, promoted to dance clubs, crossover radio, and college stations. Sakamoto is performing selected U.S. dates, some of which will include N'Dour and Jones as guests.

CHRIS MCGOWAN

JANATA'S BLUESY EDGE

At first listen, "Janata" would seem the likely output of a veteran Memphis blues band, complete with heart-wrenching guitar riffs and gravelly vocals. Instead, it is the debut of four New Jersey natives, all in their early 20s: Chris Janata, drummer Dan Leahy, bassist Pat Walsh, and lead guitarist extraordinaire Mike Lustig.

Janata and Leahy had recorded an independent EP, "On the Edge," with help and encouragement from Peter Himmelman. Among those who heard it was BMI's Mark Freed.

"He called a month later to say he loved it," says Janata. "He got the ball rolling, found our manager, introduced us to [A&R director] Bob Kranes at PolyGram, set up a showcase at the Cat Club. He did so much and never took a dime. He's been a great friend."

In February 1988, Kranes "saw emotion" in the band's live performance. "They're true to their form," he says. And despite Janata's blues overtones, Kranes insists "they are first of all a rock'n'roll band. If you want to call their signing 'taking a chance,' it looks like one, but an A&R person goes with gut, instinct, and belief in what a band does. You can't make records for radio or say, 'Oh, people like this now.' Nothing fits in a category at first. R.E.M., B-52's, Talking Heads—these are all great bands making great music. Janata is the same way."

Janata believes his group's sound is broad enough to step beyond any boundaries. "Our audience won't be the New Kids On The Block crowd," he says, "but probably people in their 20s, 30s, and so on. We'll get people who are into rock'n'roll, maybe even the hard rock/Guns N' Roses type fans."

With a tour due to begin in the spring, the band is already looking ahead. "I'm always writing," says Janata. "We're thinking about the second album. It sounds funny to say, but we're ready to go! Touring will be great, but we're ready to move on and get better."

ELIANNE HALBERSBERG

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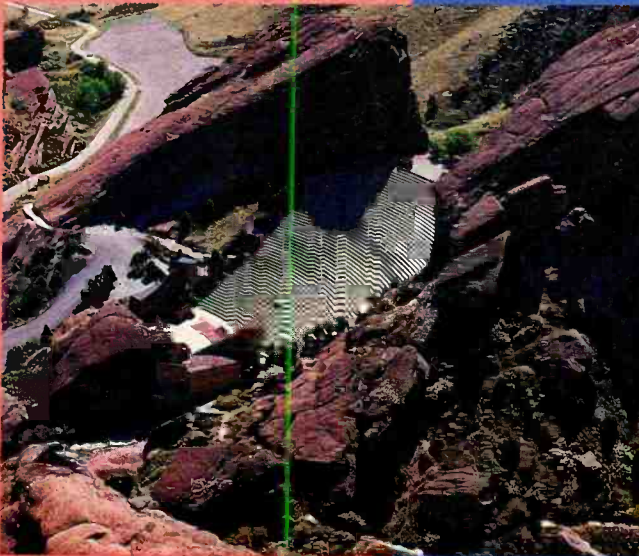
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Spotlight

TOP CONCERTS & VENUES

**It's All in the Stars—the Superstars—
Who Will Be Hitting the Road This Summer
in Greater Quantity and Quality Than They
Did in '89, a Year of Transition in the
Rapidly Evolving Concert Business.**

By THOM DUFFY

In the ever-cyclical concert business, the wheel is turning toward boom times again with a host of top acts bound for the road in 1990. And while new ways of doing business promise to reshape touring practices in the new decade, some constants remain—like the drawing power of top pop stars.

In the wake of a lukewarm concert season in 1989, dominated by stadium tours by the Who and the Rolling Stones, this year is expected to bring a string of platinum-edged outings. Phil Collins, Paula Abdul, Eric Clapton, Janet Jackson, Madonna, Tina Turner, Whitney Houston, INXS and Steve Winwood are among those on tap for the '90 touring roster.

Several artists who kicked off tours in '89 will likely roll on through much of this year, including Billy Joel, Aerosmith, Whitesnake and New Kids On The Block.

While the Stones may keep rolling in Japan and Europe, Paul McCartney, who staged his first U.S. dates in 13 years in December will return in February for another run of arena dates and, possibly, a stadium swing this summer.

"I don't know if it was in the stars or something," McCartney said, during his tour stop in New York. "I don't think any of us rang each other and said, 'Are you coming out? So am I!' It wasn't like that. But a lot of people have come out."

While metal acts like Aerosmith and Motley Crue are seen by many as the closest thing to a sure bet in the year ahead, urban-dance acts also show promise with the present promotional power of the crossover-urban radio format. Still others stress that the variety of concert attractions on the boards signals the strength of the business.

"There seems to be room for a potpourri—comedy, jazz, and more," says Marty Klein, president of the Agency for the Performing Arts. "It's quite simple. One night you'll have Poison in the venue, the next you'll have Stephen Wright and the next night you'll have Wynton Marsalis."

Aside from the availability of top talent, there is a range of issues affecting the concert business on a day-to-day basis, including concerns with insurance, ticket prices, merchandising and more. But promoters, agents and venue operators also foresee more fundamental changes in the tour business in the '90s. As venue operators increasingly buy talent directly, as mega-acts such as the Stones consider national promoter deals, as sponsorship deals spread, traditional business relationships among acts, booking agents, promoters and venues are shifting.

"The lines that used to be very distinct are becoming
(Continued on page C-10)



Great Western Forum, Los Angeles



Louisiana Superdome, New Orleans



Ocean Center, Daytona Beach, Fla.

Concert Industry Tightens Act to Meet Economic Challenges of '90s That Threaten Limits on Prosperity

By THOM DUFFY

Despite the promise of a strong talent lineup on the road in 1990, the concert and venue business is grappling with an imposing list of concerns and questions in the year ahead.

Will insurance coverage be available and affordable, particularly for rap and metal shows? Are stronger security steps needed at some shows? In an era of tight radio play lists, are new methods needed to advertise and market shows? Are ticket prices rising beyond a level acceptable to most fans?

Will the aging baby-boom generation continue to make concert-going a prime leisure-time activity? What effect will growing corporate sponsorship have on the concert business? Will a growing number of venues, particularly amphitheaters, saturate some markets?

Promoters, agents and venue operators interviewed say these are among the challenges they are dealing with as their business enters the '90s.

Many of these issues are on the agenda of the North American Concert Promoters Assn., representing more than a dozen of the nation's top regional promoters. Insurance is

prime among them, says Ben Liss, executive director of the association, because "metal and rap definitely are major concerns with the insurance carriers. Promoters have traditionally assumed a tremendous amount of liability."

But coverage has become more important for several reasons: the proliferation of personal injury suits in the concert field, as in other areas; the perception that shows by rap or metal artists are more trouble-prone; and the increased involvement of corporate sponsors with considerable financial resources.

In the wake of a stabbing at a rap show at the Nassau Coliseum in Uniondale, N.Y. in September 1988, the promoter of the date, G Street Express, had its blanket insurance coverage cancelled by Trans America. G Street obtained replacement coverage but its troubles typify concerns in the rap field since, which have encouraged promoters to package rappers with non-rap headliners. But experienced venue operators say security problems are not unique to any particular concert crowd.

"The blame for the problems should not be placed on the [musical] idiom," says Doug Logan, VP of Ogden Allied Facility Services. "It should be placed on those who don't take it seriously enough to implement proper security."

A wrinkle in the insurance issue has been added by the increased involvement of corporate sponsors with both individual acts and venues. Those sponsors are mostly likely to be targeted by judges and juries as the "deep pockets" to pay damages in liability suits, according to A. LeConte Moore, senior VP of Marsh & McLennan Worldwide, which developed insurance policies for the Rolling Stones tour and Miller Beer's Texas Party concerts with the Who.

Obtaining insurance for concerts, however, may be easier than assuring radio airplay for acts before they hit town, promoters and agents say.

"One of the frustrations of this year is that radio is feeling really cocky," says Tom Ross at Creative Artists Agency. "They're making big money and they're streamlining their formats. Radio has been playing hit songs as opposed to [developing] artists."

Ross and others complain that stations often may agree to co-promote shows simply to keep that role away from a competitor without following through with more than minimal support for dates. "You really need more of a grassroots promotion," he says.

Jack Boyle of Cellar Door Concerts agrees. "When you're

(Continued on page C-9)

Mainstream Clubs Turn into Goldmines for Rising Rockers in Search of Fresh Audiences

By ELIANNE HALBERSBERG

While arenas are preparing for the oncoming crush of mushrooming shed, stadium and amphitheater tours that have come to define the summer season, mainstream clubs continue to boast a veritable goldmine of new and established touring acts. Last year was a banner year for club owners who for the most part experienced their strongest annual revenues. Based on these statistics, surveyed management personnel agree that 1990 is thriving on a bountiful supply of talent.

Bud Becker, entertainment consultant of Hammerjack's (Baltimore, Md.—capacity 1,850), notes that his venue averages 10-to-15 concerts per month. "For us, good rock'n'roll has come back. The excitement level is so high for these bands. They're in the same mold, a similarity of genre, but distinct in styles. A lot of them have come out of bars and into concert halls like ours. They're adaptable to a wide variety of rooms. These new bands are so visually appealing—they have an aura about them and are larger than life to the nightclub audience."

"1989 was the first major year we launched concerts," says Steve Gold, executive director of New York's Palladium (cap: 3,500). "We averaged about 36 major shows of all types and it was a very strong year. Renovation increased our sight lines and gave more flexibility for events and moods. We're also the only U.S. venue with an in-house Vari-lite system, which makes it impressive. Our 1990 calendar is looking even better than 1989, and 1989 was one of the

best since we opened."

Mark Ruplinger, entertainment director of The Post Office (Augusta, Ga.—cap: 500) notes, "Compared to previous years, this one is a strong year and prospects look good. For us, this has nothing to do with the national marketplace. We're having successful concerts from Kris Kristofferson, the Smithereens, Blackfoot, Steve Morse, Dreams So Real, the Indigo Girls. Overall, the market isn't that much stronger. It's just that our local bands are better. There is also a trend in Grateful Dead-type bands, bands playing that type of music. We got a lot of them through here."

Art Boerke, director of promotion for Rockafellas' (Columbia, S.C.—cap: 250), says everyone from Bang Tango to Skid Row, Junkyard, Bullet Lavolta and Raging Slab make business notably strong. "My problem is I book too many good shows and get cheated by my love of music. I schedule too many shows because the opportunity is there and it pulls on the purse-strings, especially in markets like Columbia, where you can't exploit too much money. People run out of it, so you have to strike a balance."

Despite the good fortune of surveyed halls, the club crunch is not going unnoticed, thanks in part to finances and—of course—touring packages, a trend discussed in this special last year (April 22, 1989).

Promoter Charlie Brusco of Atlanta's Brusco/Barr Presents explains, "There's not much left for clubs as a result of everyone trying to put their acts out during amphitheater season. What you might see happen for clubs is good busi-

(Continued on page C-7)



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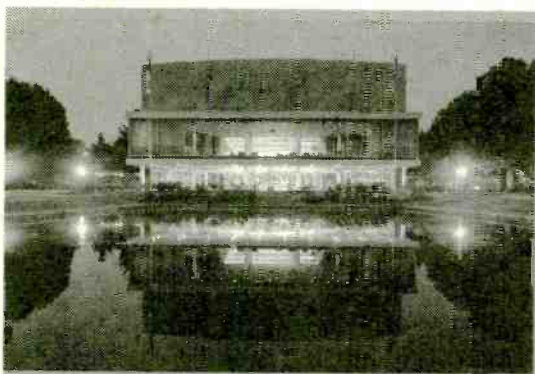
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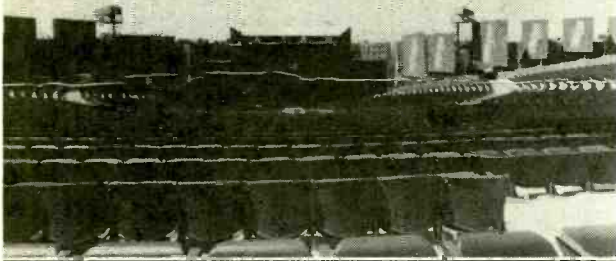


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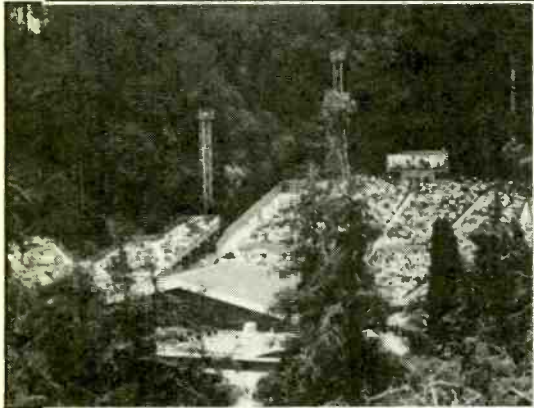
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Arenas Face Changing Industry of Fewer Big Paydays With Stronger Business Plan and Grass-Roots Promotion

By MELINDA NEWMAN

I think if you took a snapshot of 1980 and another one at the end of 1989, you'd see a maturity that has come into the arena industry," says Mike McGee, executive director of The Summit, Houston. "It's treated more in a business fashion based on economic margins from facility to promoter."

And certainly economics were evident last year as the Rolling Stones tour was a textbook case of Profitmaking 101. The act left no potential revenue stone, from rent deals to merchandising to pay-per-view rights to sponsorship, unturned.

And expect more of that sound business sense in the '90s, say managers of several large (12,000 seats and up) arenas from across the country.

"Each year we have to be more astute in our business sense. Not just feeling what might be there, but knowing which direction to go in. Knowing answers to questions before they're asked," says Rosemont (Ill.) Horizon's executive director Rick Bjorklund. "We all look much closer at growing and becoming better at what we do. It's not a revolution; it's an evolution."

Nowhere is that savvy more required than in the concert industry. As more and more factors come into play—the consolidation of the industry, the uprise of amphitheatres, the changing role of promoters—arena managers have become much more than just landlords.

"The days of the building manager who sits back and says here's my rent and please call me when you want to rent it are over. We have to be day-to-day involved on the promoter, agent and manager level," says Thomas Trzos, director of facility administration/booking for The Palace of Auburn Hills outside of Detroit.

The concert schedule has always been the most unreliable

variable in an arena's calendar. And while 1990 looks slightly more promising, many building managers worry that the diminished touring slate experienced during the late '80s is now the norm.

"I'm concerned about the concert industry in the long run," says Peter Patton, assistant manager of the Richfield (Ohio) Coliseum. "This semi-drought has been lasting quite awhile and I don't know if we'll ever get back to the days of having the number of concerts that we were used to enjoying."

"The shows just aren't out there," agrees Steve Camp, executive managing director of the Charlotte (N.C.) Coliseum. "I've been around awhile and it goes through periods like this when there just doesn't seem to be a lot out. I think it will come back to an extent, but if it doesn't, then we're in trouble."

"I think concerts are still the big moneymakers," says Camp. "We're not doing as many as last year, but the ones we do are biggies and we do well in concessions and parking. We need to put people in the building and get parking revenue and concession revenue. And if we get good rent and merchandise deals, it's like gravy."

Though concerts are still a vital part of the mix for an arena, as their numbers dwindle and the competition for them increases, many large arena managers have placed an increased importance on more stable bookings.

"You have your anchor tenants that give you your base stability in scheduling and cash flow. The next level is the family show, the rodeo, the Globetrotters... the good solid every-year bookings. The third level is the one-time shot, like concerts. The pay day can be higher on a per day basis, but it's a risk reward situation," says Bjorklund.

"Our percentage of our total revenue from the family-type shows have increased over the past four years," Bjorklund

(Continued on page C-9)

Rock, Metal, Rap Keep Larger Venues in Thick of Tour Action

By ELIANNE HALBERSBERG

Despite big business for stadiums and amphitheatres, large venues are managing, on the whole, to hold their own and continue drawing both big names and big crowds. Legendary acts and contemporary touring packages may opt for larger settings, particularly with the oncoming summer months, but the flow of talent is enough to keep arenas operating on a profit. If the first quarter of the new year is any indication of things to come, 1990 should easily surpass the very strong 12 months that laid its foundation.

John Bolin, director of the Carolina Coliseum (Columbia, S.C.—cap: 12,500) observes, "1989 was a real big year, bigger than usual. A lot of groups were out, and more than usual played the 10,000 to 15,000 seaters and toured the Southeast. A lot of them were coming from Florida to North Carolina and vice-versa [i.e. a March 6 performance by Janet Jackson] and they run through here."

"If a 10,000 seat hall is not in the flyway, they won't do business," he continues. "If you're in high traffic, they'll stop over. You could drive from New York to Miami and every natural stop has a 10,000-seat hall! It's not worth a band going out of their way to hit a hall. There are a lot of good buildings in this part of the country. Proximity is everything."

Promoter Charile Brusco of Atlanta-based Brusco/Barr Presents notes that in the region he covers (Pennsylvania to Texas), "A lot of talent floods in. With the opening of the Lakewood Amphitheater, we did 28 shows from July to September 1989. Still, the mid-size venues are having a very, very good season. This is also the most I've seen of baby acts that everyone is trying to break. Business on every level is been very good. The only problem is that the losers are big losers and it takes four winners to make up for one major loss."

Julie Parise, public relations manager for Olympia Arenas Inc., observes a healthy future for Cobo Arena (Detroit, Mich.—cap: 12,191) with the addition of the MAC College

Basketball Tournament, Univ. of Detroit basketball, family shows like "Sesame Street Live" and an upcoming indoor soccer league.

Above all, however, "Detroit is a rock'n'roll town, no doubt, and we have maybe four or five concerts a month. Rap does real well also. Between Cobo, The Fox and Joe Louis, it's been very strong. Cobo is a fun place for concerts. It's acoustically perfect, with no exposed beams. It's very intimately built, the sound is fabulous, and it's pretty to look at. Cobo is 30 years old and it's a nostalgic place for many residents. We sold out Stevie Ray Vaughan/Jeff Beck, Ted Nugent plays every New Year's Eve, Journey, J.Geils and Bob Seger all recorded live albums here; Prince sold out in 40 minutes; Bon Jovi sold out a couple of nights."

Bolin agrees that "rock'n'roll, especially heavy metal, is what these halls are made for. It's the music that fits best, shows well, and is designed for this environment. We get big crowds in and out very quickly. They participate in the shows and it's still the big seller. I'm the biggest proponent of heavy metal. It's the most fun, most profitable and non-destructive."

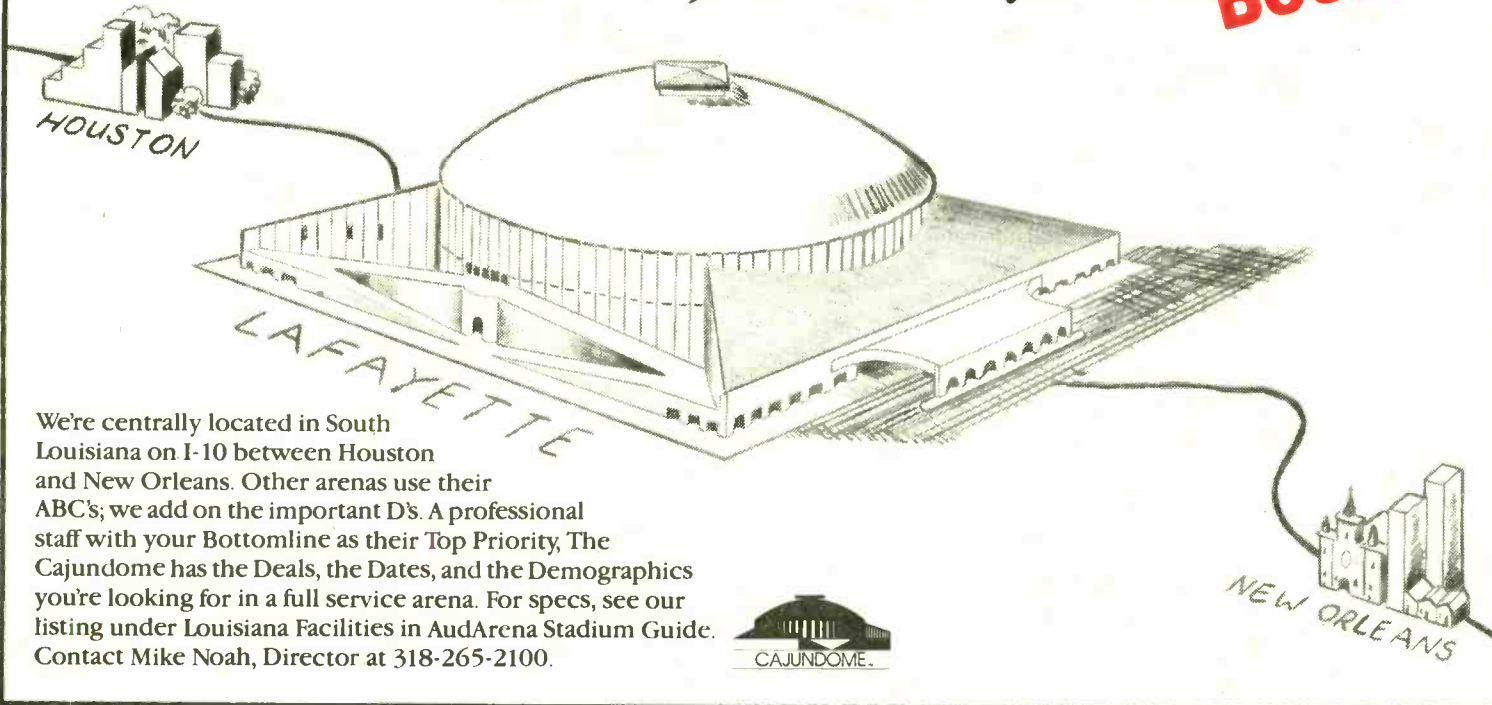
Brusco agrees, "The crowds here are easier to deal with. Even Metallica crowds in the Southeast are nothing like the Northeast."

Security at Cobo is "great," Parise enthuses. "We're city-owned, so the city police is part of our security. It gives people a nice feeling to know the building is monitored. We have a trained staff, but the look of actual police gives a sense of security. Parking is excellent, very well lit and because of our conference center, you can walk indoors almost from your car to the arena. We work very closely with the police department and they add a few cars for concerts."

"Security needs are going down," Solin states. "Crowds are real well-behaved and you don't see the problems of years ago like stage crashing or chair stacking. There are 103 glass doors on our concourse, so we have a lot of door guards. With metal shows, we have more police. It changes with each show."

(Continued on page C-10)

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TOP CONCERT & VENUE

Alternative Club Scene Growing by Leaps and Sounds

By ELIANNE HALBERSBERG

While media and sales trends still point to heavy metal as the primary source of listener appeal and financial profit, the alternative market is growing in leaps and bounds. Alternative radio stations and clubs have become big business, and the trend continues to expand. Venue owners agree that although 1989 was a strong year, based on first quarter profits, the prospects are looking even better for '90.

Debi Mayberry, owner of The Sun Club (Tempe, Ariz.—cap: 250) observes, "Business here is good because we offer live music seven nights a week, local and national acts. We're primarily a showcase club, so people are always guaranteed to see something new. It took a while for the alternative scene to surface here. Last summer, Phoenix got their first alternative radio station, and it's something everybody here wants. We've done well with the bands like Firehose, the Dickies, Flaming Lips, Meat Puppets, and Dinosaur Junior."

The signing of area bands such as the Subdudes and Twice Wilted have increased agency interest in Denver, according to Michael Lustig, entertainment director of The Garage at 23 Parrish (cap: 250).

"We're getting a lot more national acts and focused on developing a local original scene. That's our first goal. We're the only room with a stage, full sound system, and lights. Agents are more open to Denver as a place to build up and coming acts. They usually bypass us and go to the West Coast. Bands have done well here—we did real well with Bob Mould, the Pixies, the Weathermen, and sold out Del Fuegos. As a result, agents are more likely to give me bands. I do 1,500 people through my building per night, including 700-800 upstairs, and the 250 in The Garage, where the live entertainment is."

Xymox, Bad Manners, Book Of Love, A Split Second, and Information Society are among those named by Max Nee, owner of Club Postnuclear (Laguna Beach, Calif.—cap: 400). "The trend for us is a lot more synthesized sounds. Industrial is happening right now. Where metal is predominantly guitar-based with drums as backup, industrial has drums as an electric forefront with heavier, gruff vocals. It's not a huge audience, but it's there and has its converts. It doesn't have a heavy mainstream appeal, but is popular with the alternative crowd. We're finding a softening in the live music audience due to saturation. It's hard to pull audiences out to experience new groups."

"The market is good," says Joe Shanahan, owner of Chicago's Cabaret Metro (cap: 1000), "but it could be better. It's hard to say why. A lot of bands have moved away from my level to the small and mid-size venues. Touring packages have hurt clubs. Two bands

that would have played here will now play together in a 2,500 seat hall."

Interestingly enough, alternative music has nestled into a comfortable Southern home. Promoter Charlie Brusco of Brusco/Barr Presents notes success with concerts by Hoodoo Gurus/the Connells/Uncle Green, PIL/Flesh For Lulu, and Red Hot Chili Peppers/Raging Slab/Fetchin' Bones.

"The Atlanta alternative market does very, very well, he notes. "We do a lot of these shows in small halls and clubs. Pop Will Eat Itself sold out The Cotton Club. The only problem with these shows is that without real airplay, ticket sales stall at a certain point. WRAS and WUOG give good coverage; REM and the B-52's coming from here make this a good area for that kind of music. I hope we get it to a point where these bands can eventually play amphitheaters. To this day, Oingo Boingo does 15,000-22,000 in Los Angeles and that's what we've got to be able to do. It's moving toward that. The younger, club audience is helping the alternative market pick up a lot."

Lustig agrees, "Since all the noise bands have played and the subtype bands like Skinny Puppy realize that they will never be Alice Cooper, more melodic bands like Miracle Legion, Exene and the Swans are on the rise. It's not how loud, but how much fun you can have when you play. It's the rise in independents. A lot of record companies get away from what goes on on the street. Everyone slept on Love And Rockets/Bauhaus for 10 years. REM went from independent

to a big money-making thing. Companies are now getting back in touch. Plus, alternative has a certain hipness that metal doesn't have."

"Alternative is definitely more surefooted than ever," says Shanahan. "The club and dance scene is more influential on live stuff, and signings from the midwest will help. There is a definite division. you won't hear Bob Mould in a dance club, but you would hear Husker Du in one."

Keeping enthusiastic audiences in check is, collectively, no problem. Most venues keep an 18 and up age policy with no alcohol, occasional concerts are all-ages, and alcohol-serving halls simply avoid hard liquor sales. In-house security is minimal, and the college age crowd, for the most part, is beyond fisticuffs and scuffles.

On the not-so-good front, however: ticket prices are stable at best, but don't expect them to drop. Average cost: \$10-\$12, with an occasional low rate for new talent, and a hike on the bigger names. "A lot of our shows are \$5," Lustig observes. "We try not to go over \$10. The Pixies and Bob Mould are \$22. That's ridiculous and not fair. It doesn't offer incentive to go see new bands."

Booking on the alternative scene remains a primarily in-house function, and for Nee, "We promote in conjunction with the opening act. They are responsible for assisting with leaflets and ticket sales." Lustig, meanwhile prefers "to do everything myself, from hanging up fliers to cleaning dressing rooms. I encourage bands to let loose, have a good time. It's really easy. And I take no commission on merchandise," a sentiment shared by most surveyed. Says Shanahan, "It has no big effect on us. It depends on the band. Mainstream and metal



The Palace, Hollywood



M.C. Hammer at Vertigo Club, L.A. (Photo: Greg Farber)

bands sell more merchandise, but a good design with the band's name on the front and venue/date on the back is something people love to buy, as opposed to generic stuff."

Drawing crowds to the alternative clubs is mostly a word-of-mouth campaign, and getting the message to the streets is indeed the key.

"For us, it's radio because they play a lot of alternative bands," says Mayberry. "We also do a lot of fliers and the local record stores help with promotion."

"It's word-of-mouth and the performers," says Nee. "If word is great, people flock in. We had an East Coast artist, Noel, tour the West Coast for the first time and 25 people came. It was our worst concert and did fairly well for his overall tour! He was a dance track artist with something on the charts, but we couldn't get word-of-mouth out, as much as we promoted. Bronski Beat, however, has a strong underground following and it took less than a week to get the word out. They drew 300 people."

"It's word-of-mouth and print," Shanahan asserts. "The Chicago Reader comes out once a week. WXRT is somewhat involved, depending on if they play the record, then they talk about the band. We sold out Soundgarden with no radio advertising. It was just fliers and talk on the street."

"Radio and fliers," Lustig concurs. "There are 40 stations in Denver, so people are apathetic. They hear everything and don't commit to anything. But if radio is on it, it can sell anything. With melodic bands, it's working a lot better. People will come hear them and they don't walk away."

MAINSTREAM

(Continued from page C-2)

ness from January to March, but once the summer packages are out, it will get tough. When we take bands to places like The Cotton Club [500 seats] or Center Stage, we do it to help new talent, not to make money. If we don't play new talent now, at some point we'll all be in the classic rock business! I've seen some real good up-and-coming bands here—Enuff Z'Nuff, the Front, Badlands, Bang Tango, Bonham, who will be a major headliner. Two years from now, these bands will headline The Fox [cap: 4,678] and The Omni."

Becker observes, "We're targeting 25-to-34 year olds and gearing up for acts coming back out, like Debbie Harry, Loverboy, REO Speedwagon, Cyndi Lauper. Artists on their second time out are resurfacing with a strong audience base. Sixteen-year-olds on their last swing are now 21. It appears we will stay with accessible rock music. It has a hard enough edge to be hip, but is not so over the edge that the market can't appreciate it. I see it breaking through the charts and getting airplay."

"We find dance-oriented acts like Milli Vanilli and Paula Abdul are hot," says Gold. "If you look at the charts, most of it is dance-oriented,"

(Continued on page C-8)

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MAINSTREAM

(Continued from page C-7)

although they don't want to be categorized as such. Speaking with other venue owners, they had problems doing metal because damage and the amount of security cut into profit. Dance and pop eliminate the additional expense. Also people are becoming more mellow. We've had sell-outs with Neil Young, Elvis Costello, the Neville Brothers, Bangles, Bananarama, and Gipsy Kings."

"I try not to look too far in advance," Boerke remarks, "because anything can happen, but I expect more of the same. Unfortunately, a lot of people get out of going to clubs, so you have to cultivate the young people. We'll continue our 18 and up policy and they'll be with us at 21. We lean towards rock'n'roll and alternative, a lot of national acts. We're the most successful club Columbia has ever had."

Ticket prices, surprisingly enough, will remain steadfast for the year. Palladium prices will remain constant in the \$17.50 to \$22.50 range for top-name acts. Rockafellas' peaks at \$12, but says Boerke, "Bands want more money all the time. If they do well and I can give them optimum dollar and keep ticket prices stable, I'll do it. Unfortunately, as most national acts sell more records, they want more money. I can either say no or give in. It depends on the bands."

"We do a lot of free showcases," Becker explains, "or 97-cents admissions. We range from \$5 to \$10 for upscale returning acts. We can maintain with our capacity by keeping the prices down and volume of concerts up."

While Palladium's rock shows are booked primarily by Ron Delsener, Hammerjack's and Rockafellas' are completely in-house. Says Boerke, "I do it all and make sure it gets done. That way, if something screws up, it's my fault and I can't point a finger. The grass-roots stuff makes the business fun, feeling a show succeeded because of you. Although I don't scoff when the gift show comes along that I don't have to do anything for!"

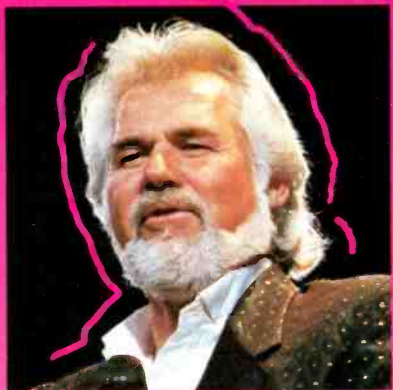
Security needs, says Gold, "basically depend on the act, but it's mostly nothing out of the ordinary. On a sell-out, we have 25 to 30 people, including backstage and dressing rooms. Our concerts are age 16 and over."

"Since the beginning, we've had in-house security," Becker notes, "and we're into our 15th year. We've had to replace some people because we don't do headbanger music seven days a week and you can't treat a drunk Cyndi Lauper patron the same as an L.A. Guns drunk. That's not to say excessive force is needed, but you are dealing with a different type crowd."

"Our audiences are pretty well behaved because we don't do red-neck shows where people get f***ed up, destroy things and fight," Boerke states bluntly. "I don't do a lot of metal cover bands and I don't go courting the ***holes."

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don't do any drink or house specials," says Gold. "We do a lot of radio, print, newspaper, and street posters. People come to see the acts they want to see."

"Hammerjack's spends \$350,000 annually in advertising," says Becker. "That's print, radio—everything. We're in Baltimore's City Paper [multi-page full-size ads] and in Maryland Musician. And, we're in two markets—Baltimore and Washington, D.C., which is the reason for our expansion. Washington is only 45 minutes away, a straight drive on the interstate."

"Once again, it depends on what we're doing," Boerke remarks. "Advertising Blackfoot on a classic rock station works well, but those people don't care about Winter Hours. Fortunately, Columbia is a college town and college radio is supportive. Fliers and newspapers are most important. Nothing works like slogging it out, putting up fliers, and getting records played—that and a reputation for bringing in good bands."

CHALLENGES

(Continued from page C-2)

doing new music, you can forget about going to radio," he says. "It takes more awareness-building to reach the audience. You're back to using alternative newspapers and putting flyers out. The best promotions," says Boyle, "are still done the old way."

Jam Production productions in the Chicago market still include "putting up posters, passing out handbills at other concerts, listing upcoming concerts in record stores," says Jam's Jerry Mickelson. "We're used to radio not doing a thing."

But radio programming shifts have helped other acts. "The trends in radio have changed dramatically," says Jerry Ade of Famous Artists Agency who sees dance and crossover formats fueling the rise of acts on his rosters such as Dino, Seduction, Stevie B, and Sweet Sensation from the dance scene to the pop mainstream.

Even if promoters successfully build awareness of their shows, increasingly they wonder if some fans are discouraged by the rising prices, not only of tickets but related expenses.

"It's the overall cost of the night of entertainment—the hot dogs, the parking, the T-shirts," says Liss. "It's a very serious concern. At some point, there is a level of resistance."

Or is there? "Ticket prices are a concern," agrees Mickelson at Jam Productions. "But on a big act you can forget about the price."

"The \$30 Stones concert ticket has solicited surprisingly little [negative] reaction," notes Logan at Ogden Allied. Yet he and others emphasize that acts will not price themselves out of a market. Acts and managers have greater control over ticket prices than promoters or venue operators. "Ultimately," notes Logan, "it's left up to the people who will get the most benefit out of it."

If an older concert audience is willing to pay more for tickets, they also will demand an improved concert environment, an issue addressed by the designers of new arenas who have provided more amenities than earlier facilities. The aging of the concert audience, as well as security and insurance concerns, also has led to far fewer concerts with general admission seating policies than in the past.

But the number of new venues, particularly amphitheatres, which have opened or are under development around the nation is yet another concern of promoters and agents. "It has changed the way things are done," says Mickelson, "because acts are gearing up more for the summer, rather than touring all year round." Such a situation threatens to glut markets in a year when talent availability is high or, as happened in 1989, create unrealistic guarantees for acts when talent availability is more limited.

"Across the board, guarantees have gone up and percentages have gone down," notes Boyle at Cellar Door. "The one prediction I will make is that economic pressures will continue to increase."

ARENAS

(Continued from page C-4)

says. "And to some degree that's healthy. It doesn't put so much pressure on us to put the pressure on the promoter to deliver at any cost."

Most promoters are already feeling the squeeze from amphitheatres that do their own promoting and from the threat of more national tours like the Rolling Stones outing that offer the regional producer a flat fee rather than a percentage of the take.

Although most arena managers believe that national promoters will continue to be used on only the superstar status outings, the Rolling Stones tour and other similarly run projects have caused them to look beyond their local promoters.

"The building has to be a part of the process and bring into the fold the local and the national promoters so they can all work together as a team," says Trzos.

Arena managers express more concern over other areas of business, such as the consolidation of services. Ogden Allied Entertainment Services, which offers a wide-range of services, is a limited partner in Ticketron (the Centre Group and the Carlyle Group recently became general owners of the latter). The leading arena ticketing agent, Ticketmaster, sold merchandise to Rolling Stones patrons purchasing tickets via the phone.

"My concern is that no company can be all things to all people," says Camp. "To be good at something, you probably need to specialize and my concern is that these companies will get so large, they'll get too far removed from what's actually going on and won't be able to do the buildings justice."

"It's up to the individual facility to keep them as separate entities," Patton says. "If a facility allows one entity to control a lot of its different components, that's their choice."

Another trend that most arena managers see growing stronger in the '90s is private management. Excluding venues that were built by private concerns, more than 50 facilities have opted for private management from one of the several firms such as Ogden, Spectacor Management Group or Centre Management, that specializes in such a service.

"Private management will continue and for buildings that have financial problems that can be an asset, that may be the only recourse," predicts Camp.

"When you look back over the last five years, many arenas have been built by cities as monuments to their communities," says Bjorklund, whose facility signed a management contract with Ogden last year. "Some of those facilities have experienced difficulties and that's what has given impetus to the advent of private management."

Or as Fred Luetzen, manager of Denver's McNichols Sports Arena puts it, "In my opinion, the city-run facilities had better get on the ball. Do it or screw it. The handwriting is on the wall."

Most private management firms offer their clients a menu of services to increase profits in the building. One of the strongest aspects of private management that will continue to develop in the '90s is the ability to offer acts a package deal to play several of the facilities a firm manages on a tour.

This is similar to how many of the amphitheatres run by Nederlander or MCA route tours. And even though amphitheatres suffered the most from the slack touring year, arenas still continue to be hurt by the competition. "At one time we had a corner on the market. Now MCA has an outdoor facility [Fiddlers Green] nearby," says Luetzen, "So we're sharing the market and it's certainly affected us."

East Rutherford, N.J.'s Meadowlands Arena, which already competes with New York City's Madison Square Garden for shows, could face competition from three new New Jersey amphitheatres if all move from the current drawing board stage.

"If they all come to fruition, and if we continue to be competitive, we'll still do 10-12 shows during

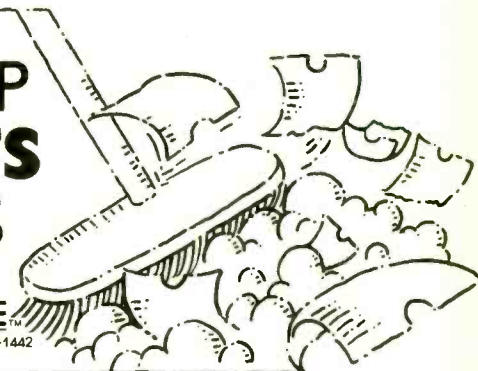
the summer," predicts Meadowlands general manager Michael Rowe. "Last year, we did 15 shows during the summer. We lowered our rates and got more competitive. You make less money, but you need to stay open."

One reason for the rise in amphitheatres is their relatively small cost compared to the construction of full-scale arenas. Although many arenas are still being built—most by or for the incoming anchor tenant—the building boom trend of the mid-'80s is over.

"You don't see that many new buildings being built," says McGee. "You can't build one for much less than \$50-70 million [compared with the \$10-\$25 million for an amphitheater] and that's just too tremendous a debt load."

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BUSINESS

(Continued from page C-1)

more fluid and the distinction between traditional roles is becoming blurred," says Ben Liss, executive director of the North American Concert Promoters Assn.

A notable example of how the concert and venue business is evolving came late last year when a number of top regional concert promoters discussed joining forces to bid collectively on select major tours on a national basis. The move

came in reaction to the Rolling Stones' landmark national tour deal with a single promoter, Michael Cohl of Concert Productions International of Toronto, offering a less lucrative flat fee to promoters for their participation. (Many of the major promoters say they successfully negotiated more acceptable deals before working with CPI).

The larger issue raised by the Stones tour, and industry reaction to it, is whether the touring and venue business will increasingly become dominated by major players such who bypass the traditional

agent-regional promoter system and tackle several roles at once.

"As we see the rest of the industry being taken over by huge conglomerates with deep pockets, it's not unlikely the same thing could happen with the touring business," notes booking agent Tom Ross of Creative Artists Agency.

While no conglomerates are gobbling up the concert business yet, a number of large companies are increasingly involved in multiple segments of the industry. Ogden Allied Entertainment Services, which has moved from building management to event promotion in recent years, plans an ambitious schedule of venue acquisition in 1990, adding an average of one building per month to its current lineup of more than two dozen nationwide, according to Doug Logan, VP of Ogden Allied Facility Services. Spectacor Management Group has a growing roster of 19 venues plus and also is involved in direct talent booking at its buildings.

"Building managers are no longer concerned [just] with the arenas being cleaned and the parking lots being well lit," notes Liss.

Ogden Allied Entertainment Services is also a limited partner in Ticketron, with the Centre Group and Washington-based Carlyle Group recently becoming general partners in the computerized ticketing firm.

At the same time, Ticketmaster, which has surpassed Ticketron in the ticketing field, used its relationship with the Rolling Stones tour to spin off into new areas, selling Stones merchandise and cable reservations for the band's tour-closing pay-per-view performance through its phone-charge lines.

And as venue operators like Ogden Allied and Spectacor have moved more aggressively into direct talent buying and event promotion, promoters in turn are building new alliances with building operators. Pace Concerts of Dallas, for example, under president Louis Messina, has forged business relationships with MCA Concerts, which last year opened the Lakewood Amphitheater in Atlanta, adding to a string of MCA-Pace sheds in Dallas, Denver, Nashville and Los Angeles.

"Those of us who are going to be

able to provide comprehensive networks [of venues] are going to have a large say" in how the touring business develops, predicts Logan at Ogden Allied. "That's very threatening to people who have been successful in using traditional techniques."

But as the new alliances—among acts, promoters, agents, sponsors, merchandisers, and venue operators—create new opportunities as well as tensions within the touring field, many players remain optimistic about business' growth. As Logan wryly notes: "Don't think that, with the amount of money put on the table [from top-name tours], that reasonable people can't reach reasonable agreements."

LARGER

(Continued from page C-4)

Ticket prices, Brusco warns, "are always going up. We've got a lot of big names out in 1990—Motley Crue, Aerosmith, Whitesnake, McCartney, Billy Joel, Janet Jackson, New Kids On The Block, Madonna, Phil Collins, Eric Clapton. In Atlanta, I like to keep new artists under \$10. I think our amphitheater prices were too high. We got away with it, but we'll make a concentrated effort this year to keep them the same or bring them down, especially for lawn seating. Ticket prices are not as much a question. If people want to see the band, they'll pay. If we sell out New Kids On The Block for \$18.50 we could put them at \$20.50 and it wouldn't make a difference. But keeping it down helps people afford other shows."

"It's a variable," says Parise. "Detroit is a very competitive market and the price is held down. Between Cobo, Auburn Hills, Meadowbrook and Pine Knob, there are so many good venues and events that everyone is on their toes to make sure they don't charge more than they should. Cobo's top price is \$18; Motley Crue/Warrant was \$20 at Joe Louis."

Although Brusco defines promoters as "a dying breed," venues still rely heavily on such experts as Brusco/Barr, Brass Ring, CNC, and Cellar Door for major attractions.

"We do our own pop series and

selective promoting if it has a university connection," says Bolin, "but we're pretty much a rental building. Promoters are willing to take more risks. As fickle as audiences are, and as expensive as shows are, promoters roll the dice. I tip my hat to them and am glad they're out there, because they do get financially beat up occasionally."

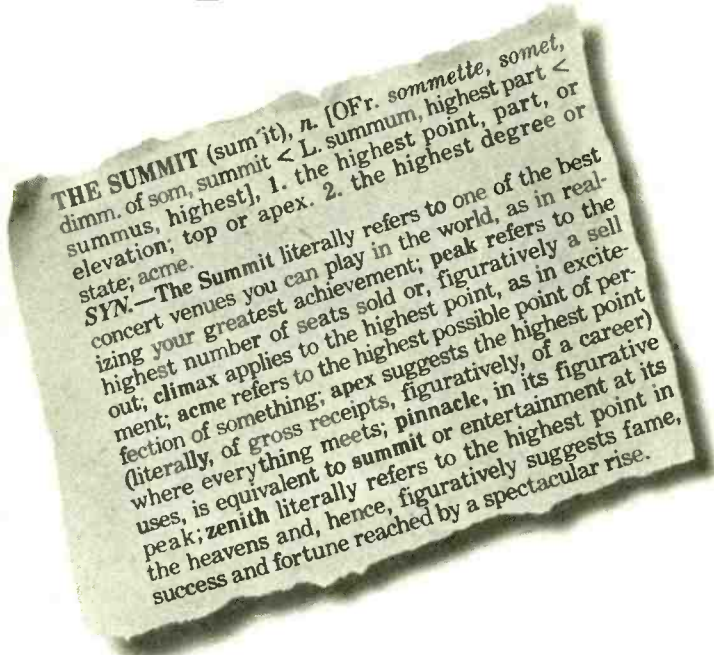
While platinum-selling names generate their own sell-outs without motivational tools, Brusco remarks, "I went back to the streets. Posters, fliers, advertising, and whatever I can get radio to not make me pay extra for! All these things help, and we have great cooperation in Atlanta."

"Tradition is very important here and people don't want that changed," Parise states. "Radio and print are very helpful in developing campaigns. We're very flexible in sponsorships, and a tie-in is a successful way to make things work, make it an event, not just a concert. We're heavily promotion-minded and love branching into the community. The real tool is having quality product, keeping the arena clean and safe, and making the event a nice place to be and a nice thing to do."

"A lot of it is self-promotional," Bolin concludes, "staying in front of people and making your building a safe, clean, fun, entertaining place to go. You can never get off that kind of research—talking to people who come to your building and finding out what's good and bad. If the building is perceived as unsafe or unfriendly, it hurts in the long run."

"People will go if the act is popular, but no act is *that* popular. If your building is not the place to be, they won't come. They'll go somewhere else. The dynamic to selling tickets is a good act and a good building. Problems won't solve themselves. The public will decide you're not worth it, especially with the expensive tickets. Patrons re-think whether it's worth going. Any time anything changes, you've got to get aggressive and make sure your building looks good."

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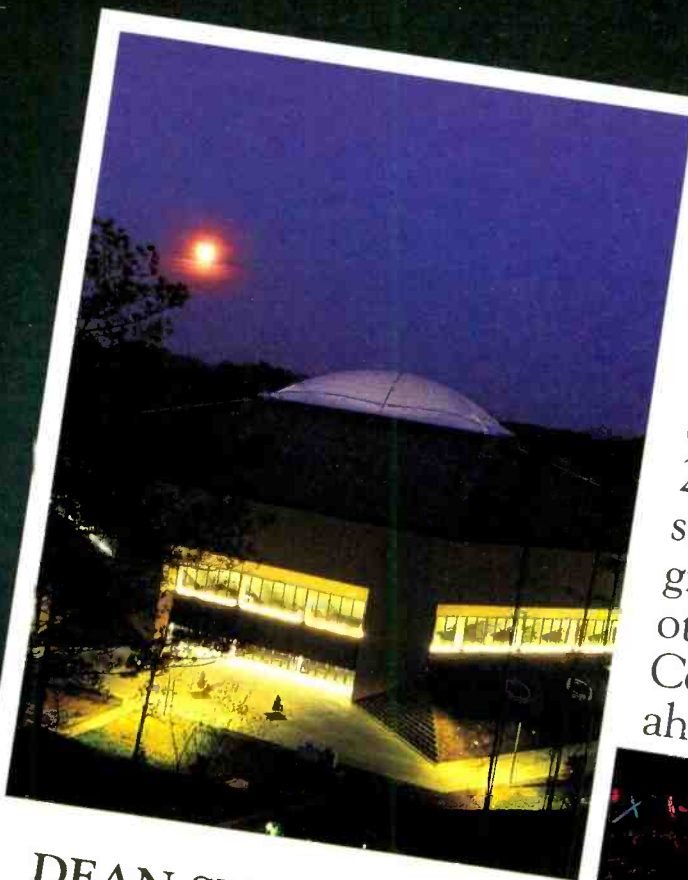
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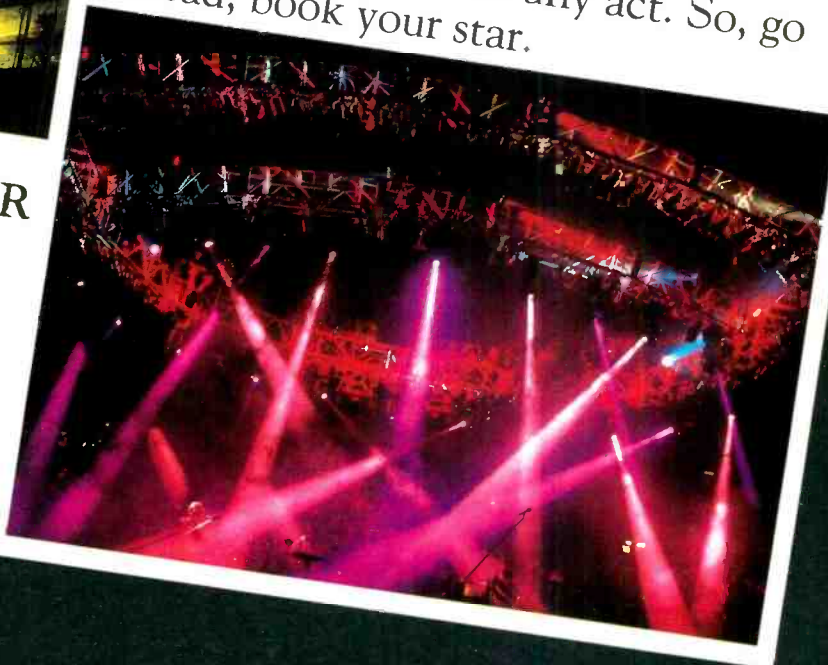
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THEY ALWAYS SHINE AT THE DEAN SMITH CENTER



Roxy Music. It was a night of Epic firsts at the Roxy in Los Angeles as Tammy Wynette made her first Roxy appearance and newcomer Doug Stone (see Nashville Scene, below) played outside his home state of Georgia for the first time. Enjoying the night's euphoria, from left, are Chris Lane, Weedeck Radio Newtork; actress Faith Ford (from "Murphy Brown"); Bob Montgomery, VP of A&R, CBS Records/Nashville; Wynette; Stone; Bob Guerra and Lisa Puzo of KZLA Los Angeles; and Jack Lameier, director of promotion, CBS/Nashville. (Photo: Lester Cohen)

Country Video Growing At A Steady Clip 1st-Quarter Production Half Of '89 Total

■ BY EDWARD MORRIS

NASHVILLE—If production continues at its present pace, 1990 could be the most prolific year yet for country music videos. A Billboard survey of five of the top Nashville-based production houses reveals that these facilities have already produced almost half as many videos in the first quarter of this year as they did during all of 1989.

Last year, ACME Pictures, Studio Productions, Scene Three, Deaton Flanigen, and Dream Ranch produced approximately 108 country videos. To date, these same

companies have completed—or are near completing—about 47 such projects.

The company owners or representatives all agree that there is a

'As videos become more accepted, they get a little bit more creative

growing acceptance by record labels that videos are a basic artist-breaking and album-marketing tool.

By pop standards, country videos are still bargain items. Those polled say the major labels here budget from \$15,000 to \$75,000 for each project. Music video production represents from half to all the income of these companies.

Except for Scene Three, which has elaborate technical facilities, the companies surveyed depend heavily on independent contractors to handle such technical chores as photography, lighting,

audio, and staging.

Joanne Gardner, who co-owns ACME Pictures with artist Rosanne Cash, contends that market dynamics are leading to better-quality country videos. She says, "As [videos] become more accepted and more people get into them, they get a little bit more creative. People tend to go out on the edge a little bit more . . . I think it's finally getting to the point where it's fun to experiment. I'm seeing humor in country music videos. I'm seeing dance. I'm seeing some really beautiful photography."

A side effect of all this video activity, Gardner observes, is that labels are not rushing production as much as they did in the days when video was almost an afterthought. "I've had six weeks to do preproduction on a Kathy Mattea video," she reports.

According to the others surveyed, however, production is still a relatively hurried matter. Greg Crutcher, who owns Dream Ranch Pictures, says, "From the time I turn in a treatment until the time I turn in a finished product, it's gen-
(Continued on page 34)

Newcomer Stone Rolling To A Good Start Epic Artist's Debut Launched By A 'Pine Box'

TALENT WATCH: STONE COUNTRY. Once again when it looked as though radio, video, and consumers had absorbed the last new face on a country music chart that's crammed with brand new talents . . . along comes **Doug Stone**. Most entertainers end their careers with a pine box, but Stone, a brilliant new Epic artist, launches his with one. "I'd Be Better Off (In A Pine Box)" is one of the strongest debut singles to crack the Billboard Hot Country Singles chart since, gosh, those old-timers like **Clint Black**, **Garth Brooks**, **Alan Jackson**, **Mary Chapin Carpenter**, **Travis Tritt**, and the **Kentucky Headhunters** came along over the past year. The song's title belies its power, creativity, and grace. It's a gem that was written by **Johnny "Dog" MacRae** and the Kentucky wild man who makes the Headhunters look like choirboys, **Steve Clark**. A recent trip from Lexington to Nashville by Clark and his co-conspirator in madness, **Jimmy Lambert**, brought to mind the early Nashville roaring days of **Roger Miller**. Someone asked Miller's drummer how long the high-flying king of the road had been awake, and the drummer replied, "I'm not sure—I've just been with Roger a year and I don't know how long he had been up before that."

A recent WKHX radio-sponsored Stone performance at the Buckboard in Atlanta proved that the Newnan, Ga., native is a polished performer. A quirky and quaint country singer, Stone wore dark pants, a black jacket, white shirt, and a super bola. On "Born To Boogie," Stone does **Hank Williams Jr.** almost as well as the real article does, and he shows his rock leanings with a rousing **Doobie Brothers** number, but the Stone Age dawns with such solid country selections as the wonderfully intricate double-entendre "It's A Good Thing I Don't Love You Anymore" and a song dedicated to his mother and father, "These Lips Don't Know How To Say Goodbye." Both proud parents attended the show, and Stone won the hearts of anyone who has ever been a mother, father, son, or daughter by walking down into the audience to sing for them and dance with his mom. Those guys should go on the road with him.

Like most newcomers without an extensive catalog and used to playing clubs where the locals want their cover versions of major hits, Stone tends to throw in more covers than necessary (he also offered **Shenandoah's** "Church On Cumberland Road"). Once his first album, "Doug Stone" (Epic ET/EK-45303), gains the wide airplay and sales it deserves, that problem will be solved. As poignant as "Pine Box" is, the best song of the night was "My Hat's Off To Him," which could

make for a powerful follow-up. Stone's set drew a standing ovation and an encore. "I'd Be Better Off In A Pine Box (On A Slow Train Back To Georgia)" jumps to a bulleted 23 on this week's Billboard Hot Country Singles chart. But Stone's train is highballing out of Georgia like Amtrak's Crescent, and it will soon be stopping at every country station in the U.S.

SO LONG, RAY: **Bob & Ray** were not country comedians, but they sure kept this country laughing, and their sense of humor enlivened the lives of many of those who work in the country music industry, including one of the biggest **Bob & Ray** fans of all—**Tommy West**. Sadly, **Ray Goulding** died at age 68 (Billboard, April 7), but his pairing with **Bob Elliott** will leave many memories with those who enjoyed the

duo on radio, in movies, on TV, and on Broadway. Their characters included ace newsman **Wally Ballou**, who would conduct a live, on-the-street interview with the head of the Cranberry Pickers Assn. while completely oblivious to a bank holdup and shootout just a few feet away; the deliciously redundant **McBeeBee Twins** who both talked at the same time; **Mary McGoon**; sportscaster **Biff Burns**; and the frenetic TV talk show host who was suddenly stuck with a surprise guest, the president of the S.T.O.A.—the Slow . . . Talkers . . . Of . . . America. Their mock sponsors included Einbinder Flypaper, Mushies—the cereal that gets soggy without milk, the **Bob & Ray House of Toast**, and the "makers of chocolate cookies with the white stuff in the middle." These guys were classics.

ACM UPDATE: The performers for the 25th annual Academy of Country Music Awards show have been set. **Randy Travis**, **Hank Williams Jr.**, and **Kathy Mattea** head the list. Hosts are **Alabama**, **George Strait**, the **Judds**, and **Tammy Wynette**. A silver anniversary medley will feature **Dwight Yoakam**, **Ricky Van Shelton**, **Restless Heart**, **T. Graham Brown**, **Janie Fricke**, the **Gatlin Brothers**, **Mickey Gilley**, and **Lorrie Morgan**. Also, all nominees in the newcomer categories will perform: **Daniele Alexander**, **Clint Black**, **Jann Browne**, **Garth Brooks**, **Mary Chapin Carpenter**, the **Kentucky Headhunters**, **Lionel Cartwright**, **Shenandoah**, and **Wild Rose**.

SIGNINGS: Songwriter **Don Sampson** to the Opryland Music Group's Milene Music . . . **Steve Wariner** to Buddy Lee Attractions for bookings . . . **Mike Snider** to Top Billing Int'l for personal appearance representation.



by Gerry Wood



Royal Laughter. Atlantic Records act Billy Joe Royal, right, jokes with interviewer Walt Adams as cameraman Garry Langham prepares for the taping. The segment, for Pan Am's In-Flight Services, will be used on west-bound flights for the next few weeks. (Photo: Alan L. Mayor)

TNN Bows 'Music Shop' Series At Vanderbilt Univ.

NASHVILLE—The Nashville Network has debuted "American Music Shop," a series of weekly half-hour shows that feature a wide spectrum of musical styles. The shows are taped at Vanderbilt Univ. here before live audiences.

Artists who headline the series are asked to select other acts they admire to perform with them.

In the debut show, Nanci Griffith worked with songwriter/singers Guy Clark and James McMurtry.

Upcoming shows will feature the O'Kanes with Jesse Winchester and Ralph Stanley; Marty

Stuart with Earl Scruggs and Pete "Bashful Brother Oswald" Kirby; John Hartford with Tony Rice and Vassar Clements; Foster & Lloyd with Steve Earle and Joe Ely; Jonathan Edwards with David Bromberg and Pam Tillis; Maura O'Connell with Michael Johnson and Strength In Numbers.

Also Larry Carlton with Vince Gill and Lacy J. Dalton; Jesse Winchester with Tracy Nelson and John Cowan; Vince Gill with Sweethearts Of The Rodeo; and Larry Carlton with Michelle Pillar, Marvin Winans, and Connie Smith.

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**COUNTRY
CORNER**



by Marie Ratliff

FULFILLING THE PROMISE she showed with two top 10 records during the past year, **Lorrie Morgan** closes out the extended **Randy Travis** run of four weeks at No. 1 by taking "Five Minutes" (RCA) to the top slot in its 11th chart week. The song is on Morgan's first album, "Leave The Light On," which is currently at No. 6 after 43 weeks on the Top Country Albums chart.

"AWESOME, FANTASTIC." Those are some of the adjectives used by MD **Larry Pareigis** of WSM Nashville to describe **T. Graham Brown's** "If You Could Only See Me Now" (Capitol). "We added it early. It's terrific stuff—so emotionally direct."

Adding the song this week, in addition to WSM, are WKY Oklahoma City, WTK Providence, R.I., and WTQR Winston-Salem, N.C. Stations already giving it significant play include KASE Austin, Texas, WSIX Nashville, WIVK Knoxville, Tenn., WCMS and WKEZ, Norfolk, Va., KCKC and KWDJ San Bernardino, Calif., WFLS Fredericksburg, Va., WYNK Baton Rouge, La., KEBC Oklahoma City, and WESC Greenville, S.C.

Brown's record moves to No. 69 on the Hot Country Singles & Tracks chart.

NEW FACES: MD **H. David Allen**, KRKT Albany, Ore., is getting some good response to "Keep On Keepin' On" by **New Riders Of The Purple Sage** on the MU label. "I never thought I'd play this group—I always considered them too progressive for us—but this song is perfect!"

Allen is also enthusiastic about **Kennard & John's** "Cadillac" (Curb). "It has a very unusual sound—off just enough to be a hit. It's a summer fun song and I think it will do very well."

BREAKING OUT: **Marty Stuart's** "Hillbilly Rock" (MCA) hits the Hot Country Radio Breakouts list this week on the strength of play at such trend-setting stations as WWYZ Hartford, Conn., KEEN San Jose, Calif., WCMS Norfolk, WNOE New Orleans, and WTDR Charlotte, N.C. (where it is a new add).

"The minute we started playing it, the calls started coming in," says MD **Kelli Shannon**, KKAJ Ardmore, Okla. "It's a nice, short, up-tempo record that's a lot of fun to play."

"BLACK COFFEE," from **Lacy J. Dalton's** new "Lacy 'J'" album (Capitol), due to be released later this month, leaps 56-47 in its third week on the Hot Country Singles & Tracks chart with a plethora of adds, including WAMZ Louisville, Ky., WKXH and WYAY Atlanta, WCRJ Jacksonville, Fla., KYGO Denver, WZZK Birmingham, Ala., KEYE Minneapolis-St. Paul, WEZL Charleston, S.C., and WWKA Orlando, Fla. Big gains are posted at KPLX Dallas, WESC Greenville, S.C., WDSY Pittsburgh, and WFMS Indianapolis.

"I've probably had more positive response on this song than on any new record I've played—the fans love it," says MD **Dan O'Brian**, WIRK West Palm Beach, Fla.

"WE JUST ADDED IT," says MD **Steve Gary**, KASE Austin, of **Eddy Raven's** "Island" (Capitol), "and already we're getting good phones on it, so I think it's gonna do very well for him here."

Others getting on the "Island" this week include WGKX Memphis, KRPM Seattle, WXTU Philadelphia, KCKC San Bernardino, WDAF Kansas City, Mo., WCMS Norfolk, and KEBC Oklahoma City.

**Billboard HOT COUNTRY
RADIO BREAKOUTS**

1. **DANCY'S DREAM RESTLESS HEART** RCA
2. **ISLAND EDDY RAVEN** CAPITOL
3. **LONELY TOWN DAVID LYNN JONES** MERCURY
4. **KNOWIN' YOU WERE LEAVIN'** LES TAYLOR EPIC
5. **I DON'T WANT TO LOVE YOU (BUT I DO)** KELLY WILLIS MCA
6. **HELL STAYS OPEN (ALL NIGHT LONG)** GEORGE JONES EPIC
7. **HEART TO HEART TALK** JOHNNY LEE CURB
8. **HILLBILLY ROCK** MARTY STUART MCA
9. **ANY OLE TIME** JOE BARNHILL CAPITOL
10. **HUMMINGBIRD RICKY SKAGGS** EPIC

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. 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.



Riding High. MCA Records act **Riders In The Sky** joins **Gene Weed**, VP of TV at **Dick Clark Productions**, to tape inserts for **Farm Aid IV**. Shown, from left, are **Ranger Doug**, **Too Slim**, **Weed**, and **Woody Paul**.

**Tennis Tourney Set To Swing
Games To Benefit Children**

NASHVILLE—The 17th Annual Music City Tennis Invitational is slated for May 4-6 at Maryland Farms Racquet & Country Club here. The event will benefit the Child Development Center at Children's Hospital of Vanderbilt Univ. Medical Center.

Games are scheduled to begin at 7 a.m. Friday, May 4, with schedules being distributed at a pretournament briefing May 3 at BMI. Participants may play in one category only: "Open"—one player must be in the music business; or "Music/Music"—both players must be in the music business.

A cocktail party and awards dinner is planned at the country club following final matches on Sunday.

Registration is \$150 and includes one party ticket. Additional guest tickets for the awards dinner are \$15 per person. Checks should be made payable to Music City Tennis Invitational and sent with entry form to **Patsy Bradley**, BMI, 10 Music Square E., Nashville, Tenn. 37203.

Deadline for entry is April 20. For additional information, contact **Bradley** at 615-259-3625.

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|--|--|--|
| 15 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL | 26 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP) | 28 SILVER STALLION (Resaca, BMI) |
| 20 BACK WHERE I COME FROM (Beginner, ASCAP) | 23 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Eagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL | 62 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP |
| 47 BLACK COFFEE (ESP, BMI) | 19 IF LOOKS COULD KILL (Coolwell, ASCAP) | 30 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM |
| 29 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL | 69 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI) | 39 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP |
| 70 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP) HL | 18 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI) | 45 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL |
| 21 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL | 44 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) | 49 STATUE OF A FOOL (Sure Fire, BMI) |
| 13 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM | 56 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) | 5 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP |
| 59 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI) HL | 17 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL | 35 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM |
| 36 DID IT FOR LOVE (Zoo Crew, ASCAP) | 7 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL | 31 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL |
| 34 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM | 55 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM | 73 TIME FOR ME TO FLY (Fate, ASCAP) CPP |
| 72 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) | 40 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP | 68 WALK ON (Tom Collins, BMI) |
| 24 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM | 42 LITTLE GIRL (W.B.M., SESAC) | 12 WALKIN' AWAY (Howlin'Hits, ASCAP) |
| 32 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL | 4 LOVE ON ARRIVAL (Pink Pig, BMI) CPP | 61 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl., BMI) |
| 74 FIT TO BE TIED DOWN (Rick Hall, ASCAP) | 53 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL | 8 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL |
| 1 FIVE MINUTES (BMG, ASCAP) CPP | 48 MISTER DJ (Cabin Fever, BMI) WBM | 33 WALKING SHOES (Irving, BMI/Littlemarch, BMI) |
| 63 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM | 43 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM | 38 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP |
| 64 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) | 27 NO MATTER HOW HIGH (ESP, BMI) | 51 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM |
| 41 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP) | 37 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP | |
| 2 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP | 75 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI) | |
| 60 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL | 3 NOT COUNTING YOU (Major Bob, ASCAP) WBM | |
| 10 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL | 22 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM | |
| 6 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP) | 25 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL | |
| 54 THE HIGHWAY (J.D. Sandefer III, BMI) | 57 ONE MAN WOMAN (Irving, BMI) CPP | |
| 67 HOLLYWOOD SQUARES (PolyGram International, ASCAP/Amanda-Lin, ASCAP/Monsari, BMI) HL | 52 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP | |
| 46 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM | 71 PERFECT (MCA, ASCAP) | |
| 65 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, | 11 QUITTIN' TIME (Grog, ASCAP) | |
| | 14 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP | |
| | 58 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) | |
| | 66 THE SCENE OF THE CRIME (Linde Manor, BMI) | |
| | 16 SEE IF I CARE (Colgems-EMI, ASCAP) WBM | |
| | 9 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM | |

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RCA/Columbia Vid Polishes Its Image New Programs, Policies Score Retail Points

BY JIM McCULLAUGH

LOS ANGELES—On March 28, deadline day for "Look Who's Talking," RCA/Columbia Pictures Home Video enjoyed the biggest single order day in its history.

While the company does not disclose sales figures, industry observers say the \$100-million-plus box-office sleeper surpassed the coveted 400,000-unit plateau for a rental title—and probably outdid 1985's original "Ghostbusters," the company's previous high-water mark, which initially shipped near or at the 400,000-unit level.

But the success of the title, according to Paul Culberg, executive VP and former New World Video head who arrived at RCA/CPHV last July, is only one signpost of a company that has undergone a rather dramatic transformation during the past eight months—a change that encompasses more than just sales.

"This is a stimulated, motivated, and quick-moving operation now," he says, adding that he trimmed about 15% of the staff and instituted a reorganization.

"We're listening to our customers and servicing them. I can't take all the credit. We've got a lot of teamwork here among departments and strong individuals in every area who bring a lot to the table," he says.

He candidly concedes that previously "there was a negative perception" of the company in the retail environment. "Some unfortunate things had gone down in the marketplace in the past. There was an issue over constricted distribution which alienated a lot of retailers and certainly some distributors," he says, referring to a controversial wholesaler trimming and exclusive territorial sales approach instituted in 1988 but later abandoned. "Those distributors which were alienated procreated a negative," he says.

"There was also an unfortunate nonpress release on the promotion of TV programs," he adds, referring to commercials RCA/CPHV placed on several cassettes during 1988 hyping fall NBC-TV shows.

"Retailers perceived that as stealing their thunder. There were also some other issues, frankly, without going into detail, which made retailers perceive us negatively. All we did was come in and make those changes to alter that perception."

"We re-expanded distribution," he adds, "which is something I've always believed in. I don't think you constrict your delivery system in a growth market. And it's still a

growth market . . . still double-digit growth. Aren't we still looking at 12% a year?"

Culberg says he is now firmly "partnered" with distribution, currently utilizing 15 independent wholesalers, and forecasts no additional changes on the score. In eight months' time, he adds, he has visited every distributor twice in an effort to forge better ties.

Contributing to RCA/CPHV's optimistic landscape in 1990—which "could well be" its biggest year ever—is a potent slate of titles, says Culberg, only a handful of which include "Look Who's Talking," "Casualties Of War," "sex, lies and videotape," "Triumph Of The Spirit," "Heart Condition," "Old Gringo,"

"The Bear," "Steel Magnolias," "Glorry," "Immediate Family," "Family Business," "Lambada: The Forbidden Dance," "Side Out," "I Love You To Death," "Bad Influence," and "Courage Mountain." In addition to Columbia and Tri-Star product, the company has a number of output deals with independent film makers.

Culberg figures RCA/CPHV will issue about 90 high-priced rental titles this year and another 40-50 in low price, up significantly from last year.

In addition to the more visible, high-priced rental product, a prime 1990 focus for the company will be heightened attention to low-priced goods, he points out.

"We've been very vocal about not
(Continued on page 41)



Who Is That Masked Turtle? Why it's Michelangelo, one of the Teenage Mutant Ninja Turtles, who showed up at a Burger King restaurant to promote the fast-food chain's tie-in with IVE. Shown, from left, are Vicki Greenleaf, VP of public relations, IVE; Lauren Becker, VP of marketing for IVE; Turtle; and John Turchin, director of marketing for Burger King.

Tenn. VSDA Chapter Created To Battle Obscenity Bill

BY EDWARD MORRIS

NASHVILLE—The Video Software Dealers Assn. established a Tennessee chapter here March 29 on the eve of a state legislative push to narrow the "community standards" provision of what constitutes obscenity.

Approximately 60 retailers and distributors attended the meeting and elected a board of directors that includes Grady Parton, Mega Video, Murfreesboro; Dennis Phillips, Blockbuster, Nashville; Kerry Maggart, Video Place, Nashville; Carol Weil, Ingram Video, Nashville; Lacy Beard, Budget Video, Fairview; Cleatus Layman, Video Checkout, Shelbyville; Ron Smithson, Major Video Concepts, Nashville; David Williams, Northside Video, McMinnville; and John Koratzanis, Morristown.

Led by Rick Karpel, VSDA's director of government affairs, the meeting focused on Senate Bill 2347 in the Tennessee General Assembly. If the bill, which is supported by Gov. Ned McWherter, is passed in its present form and signed into law, it will let each of the state's 31 judicial districts establish its own standard of what constitutes obscenity. Currently, the entire state is considered the "community" from which standards of obscenity are derived.

Video dealers contend that if the bill becomes law, a video declared legal in one district could be illegal in another, leaving them open to continual harassment from pressure groups.

To help pay for local VSDA lobbyist Dick Lodge, Ingram Video has already contributed \$5,000, and Major Video Concepts was instrumental in getting the organizing meeting together.

Karpel reported that the VSDA side seems to be winning in Congress in keeping the Computer Software Rental Act (S198) from including video games. The original bill

was intended to prevent the rental of computer software, Karpel explains. However, he adds, the language of the bill is so broad that it can also be construed to cover video games—a prohibition that would end lucrative Nintendo rentals.

Having failed to secure wording that would stop all video-game rental, Nintendo's representatives are now pushing an amendment that

would make such rentals illegal just for the first year of a game.

"We think we're going to win," Karpel says, "but if we win in the Senate, we've got to do it over again in the House."

Given the current political climate, Karpel advised, retailers should do all they can to keep R-rated videos away from children unless there is parental consent.

North American Vid Aims To Stay Afloat Devises Reorganization Plan After Chapter 11 Filing

BY PAUL SWEETING

NEW YORK—Vowing that North American Video "will be around for a long time to come," Gary Messenger, chairman of the 14-store North Carolina chain, is putting together a reorganization plan he hopes will allow the company to continue operating.

North American last month filed for protection from its creditors under Chapter 11 of the federal bankruptcy laws (Billboard, March 24). A reorganization plan must now be accepted by North American's creditors and approved by the court.

According to court documents, North American has total liabilities of \$695,000, against total assets estimated at \$812,000. Slightly more than half the total debt is unsecured.

Much of the debt accumulated by the chain is from its suppliers. Among the major creditors listed in the court documents are Buena Vista Home Video, Capitol Records, CD One Stop, Ingram, Major Video, MCA Distributing, Nelson Entertainment, PolyGram Records, Schwartz Bros., Video Channels, Video Trend, WEA, and ZBS.

Some of those suppliers, including Major Video, MCA, and ZBS, have filed suit against the company in the district courts in North Carolina.

The total debt owed those 13 companies comes to roughly \$297,000.

Messenger attributes the 11-year-old chain's problems in part to changes in the video industry that have put increasing pressure on retailers. "What went

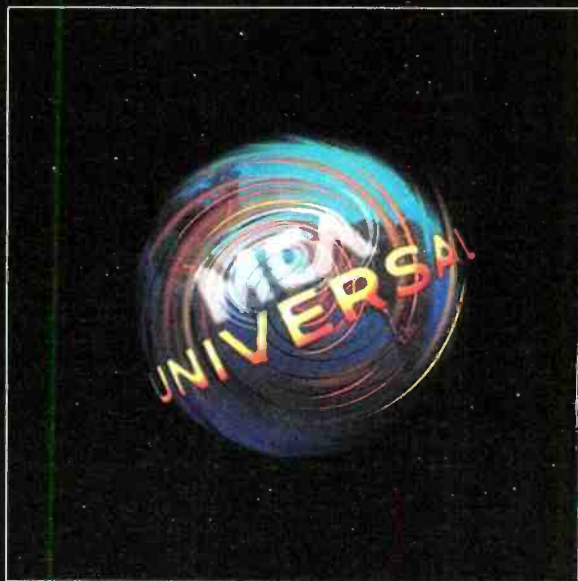
wrong? One problem is debt," Messenger says. "The basic philosophy of the industry—that you need a massive amount of product to reap massive profits from customers—that philosophy just doesn't wash. It's a basic industry philosophy that's not based on a solid foundation."

Messenger says that, under pressure from increased competition, particularly from superstores, "we got in over our heads and out of our own philosophy of being the neighborhood video store."

In addition to the debt, another factor in the Chapter 11 filing was the company's inability to renegotiate the leases to some of its locations. "We needed to remove ourselves from three very cumbersome leases, where we
(Continued on page 42)

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VSDA '90-91 Budget Breakdown: 45% For Membership Services

The Video Software Dealers Assn. allocated 45% of its 1990-1991 budget for membership services, according to information released by the organization. Those services include legislative activities, the regional chapter program, anti-piracy activities, educational programs, elections, industry meetings, research and statistics, regional trade shows, and insurance programs. Another 36% of the budget was allocated for staging the annual convention in Las Vegas, and 19% to general administrative costs.

Wiese, Michaelson Form Joint Venture

Michael Wiese Productions, headed by former Vestron executive Michael Wiese, has formed a new joint video publishing operation with San Francisco-based Steve Michaelson Productions. Michaelson-Wiese Communications, as the new entity is called, will have offices and production facilities in Los Angeles and San Francisco. The new venture will develop targeted video programming for ad agencies, publishers, and corporate sponsors, as well as its own video publishing projects. "The strategy is to be everything to everybody," Wiese says. "We can offer production and postproduction facilities as well as back-end marketing support." Through Michaelson's existing association with duplicator VCA Teletronics, the venture can also offer duplication facilities. By combining production, duplication, and marketing capabilities under one roof, Wiese says, the venture will be able to barter its facilities to help producers get specific projects made. "We can soft-dollar the production side, because we know we can get things marketed and distributed as well as produced," he says.

Wendy's Ties In With Hanna-Barbera . . .

Hanna-Barbera Home Video and Wendy's restaurants have teamed up for a cross-promotion involving H-B's "Yogi's Treasure Hunt" animated children's series. A \$1 rebate coupon will be featured on Wendy's Kids' Meal boxes nationwide, good for the rental or purchase of any "Yogi's Treasure Hunt" title. Hanna-Barbera will cross-merchandise the promotion with area video stores in each city, offering point-of-purchase material, costumed characters, and assistance in arranging local tie-ins. The two 80-minute titles in the series carry a suggested list price of \$29.95 each.

. . . As Ingram Joins Forces With Disney

Ingram Video Inc., Ingram Book Co., and Ingram Audio Co. have developed a cross-promotion merchandising program for Walt Disney's "The Little Mermaid," featuring a storybook with cassette, a CD, a mermaid doll, a spoken audiocassette, plush toys, and figurines. The promotion is designed to stimulate interest in the video and to offer retailers an additional source of revenue.

RM, Public Media In Art Video Pact

RM Associates, a leading distributor and producer of cultural programs, and Public Media Inc., a distributor of fine- and performing-arts home video, have signed a distribution agreement for North America. The deal will provide Home Vision, PMI's fine-arts label, with an exclusive selection of more than 60 new titles in the RM Associates library, including opera, dance, classical music, visual arts, and literature. Among the RM titles to be released by Home Vision are "The Margot Fonteyn Story," "Swan Lake," "Henri Matisse," "Billy Budd," and "C.J. Jung: The Wisdom Of The Dream."

Palmer Offers Incentive To Schoolchildren

New Jersey-based Palmer Video spent March encouraging New Jersey to go to school. Palmer joined with the School Partnership Program to promote its Elementary Attendance Incentive Program. Each week in March, Palmer supplied a free video to the class with the highest attendance in each of the 65 participating schools. The children were allowed to choose any PG rated film from Palmer's selection. The School Partnership Program is a joint project of the Newark Board of Education and the Metro Newark Chamber of Commerce.

Most VCR Taping Done With TV Set Off

According to the most recent findings by Nielsen Media Research, 56% of all VCR recording is done while the television set is off. During November, when the study was done, the VCR households spent an average of three hours and 45 minutes per week with the VCR in "play" mode. Prime time (Monday-Friday, 8-11 p.m., and Sunday, 7-11 p.m.) was the most popular time to play tapes: 25% of videotape playing was done in this time period.

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 Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Let's Learn How To Dance Lambada," Butterfly Video, 60 minutes, \$42.95.

Born in northern Brazil, lambada swept Europe in 1989 and currently is attacking North America. As a dance style, lambada is overtly sexual, full of thigh rubbing and bumps and grinds, but it was never "banned in Brazil," as claimed by those marketing the craze.

Lambada is an outgrowth of earlier Brazilian dance styles, and is full of various spins, dips, fast steps, and complex moves. In this video, veteran dance instructor Kathy Blake systematically breaks down lambada into its component parts. Blake dresses conservatively and doesn't demonstrate as provocative a lambada as you can see in some New York and L.A. nightclubs. But her clear, methodical presentation shows that lambada is a legitimate, challenging dance form, not just a titillating, manufactured fad (603-588-2105). CHRIS MCGOWAN

"Divine Horsemen: The Living Gods Of Haiti," Mystic Fire Video, 52 minutes, \$29.95.

In 1947, experimental film maker Maya Deren went to Haiti, planning to make a movie about Haitian dance. But once there, she became fascinated by the Voudun religion (or "voodoo," as most Americans call it), a transplantation of West African rituals and belief systems into the New World. Deren became a Voudun initiate and made several trips to Haiti over the next few years. As one of the believers, she was allowed to film the real thing, not the phony rituals or dances concocted for tourists and most anthropologists. This authenticity shows through in every frame—the ritualistic music and dance are powerful and evocative, and this often secretive religion is vividly brought to life for the viewer. C.M.

"Bill Moyers: World Of Ideas," Mystic Fire Video, three tapes, 80-92 minutes each, \$29.95 each (\$79.95 for set).

In his 50-part "A World Of Ideas" series on PBS, journalist Bill Moyers looked at America's politics, values, and spirituality, talking with many of the leading thinkers in the land. These three videos are a lucid distillation of that superb series, and are divided into "The National Soul," "Crisis Of Democracy," and "Dissolving Boundaries." E.L. Doctorow, Joseph Heller, Noam Chomsky, Isaac Asimov, Carlos Fuentes, and Barbara Tuchman—to name a few—expound upon our nation's pluralistic nature and its singular—and universal—problems. Their ideas are timely, profound,

VIDEO REVIEWS

and provocative—guaranteed to challenge assumptions and give a wider perspective. C.M.

"A Gathering Of Men," Mystic Fire Video, 90 minutes, \$39.95.

No, this isn't a night at the Elks' Club, or a documentary of an all-night poker game. But this program does have the male camaraderie often enjoyed at such events: It is an interview of poet Robert Bly by Bill Moyers, intercut with highlights of a Bly lecture to an all-male "gathering." The subject is men's feelings, needs, and roles in society. Bly contends that men in Western industrialized societies are often lost, emotionally blocked, confused in their relationships with women, and lacking in the "warrior spirit." Gone are the days of tribal initiations, close extended families, and the sage counseling of village elders to help guide young men through life. Drawing on myth, psychology, and his own life experiences, Bly gives a lucid and convincing talk about what modern men need to do to solve some of these problems. And

he makes a lot of sense; this is a fascinating tape for men and women alike. C.M.

"Let's Dance Samba," Samba Associates, 58 minutes, \$29.95.

Millions of tourists visit Rio de Janeiro for "Carnaval" every year and most are enthralled by the energetic samba dancing they see in parades and clubs there. But though it seems simple, samba is an elusive dance that few gringos can master.

In this program, Brazilian dance instructor Luci Llorens attempts to explain samba to the English-speaking world, with the poly-rhythmic musical accompaniment of the six-man Embrasamba band. Llorens reduces the samba to what she believes is its most basic step, the "samba triangle," and also gives high-velocity demonstrations of samba dancing at full tilt. Most of the tape is about relaxing and getting into the rhythm—which is, perhaps, the secret to samba, after all—rather than about complex moves. Llorens may not turn you into a master "sambista," but it's a good start—and the music is great (213-839-6134). C.M.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

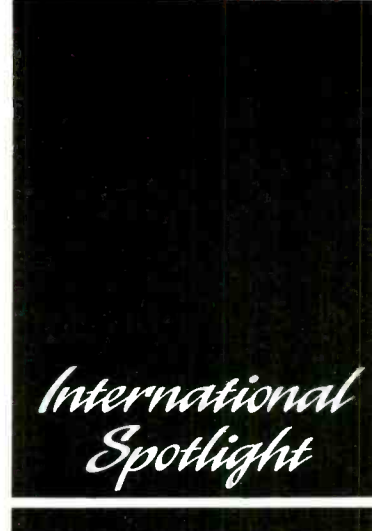
TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
ANIMAL BEHAVIOR (PG) Karen Allen, Armand Assante, Holly Hunter HBO/\$89.99	4/16/90 (5/2/90)	\$0.20 (24)	Poster, Flier
LIMIT UP (PG-13) Nancy Allen, Dean Stockwell, Ray Charles M.C.E.G./Virgin/\$89.95	4/17/90 (5/2/90)	\$0.22 (26)	Poster, Admats, Release Book
SEA OF LOVE (R) Al Pacino, Ellen Barkin, John Goodman MCA/None	None (4/19/90)	\$57.1 (1,246)	Poster, Floor Dis- play, Ban- ner

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

AFTERSHOCK Jay Roberts Jr., Elizabeth Kaitan, Christopher Mitchum, Richard Lynch, John Saxon Prism/None Prebook cutoff: 4/10/90; Street: 5/3/90	MINDFIELD Michael Ironside, Lisa Langlois, Christopher Plummer Magnum/\$89.98 Prebook cutoff: 4/16/90; Street: 5/2/90
BLOWN AWAY Loni Anderson, John Heard Academy/\$79.95 Prebook cutoff: 4/12/90; Street: 5/3/90	REBEL STORM Zach Galligan, Wayne Crawford, June Chadwick, Rod McCary, John Rhys Davies Academy/\$89.95 Prebook cutoff: 4/12/90; Street: 5/3/90
COLD COMFORT Maury Chaykin, Margaret Langrick Republic/\$89.98 Prebook cutoff: 4/13/90; Street: 5/10/90	SPONTANEOUS COMBUSTION Brad Dourif, Melinda Dillon, Cynthia Bain Media/\$89.98 Prebook cutoff: 4/12/90; Street: 5/1/90
COLD FRONT Martin Sheen, Michael Ontkean, Kim Coates, Beverly D'Angelo HBO/\$89.95 Prebook cutoff: 4/19/90; Street: 5/9/90	TAILSPIN Michael Moriarty, Michael Murphy, Chris Sarandon, Harris Yulin Prism/None Prebook cutoff: 4/10/90; Street: 5/3/90
HARVEY James Stewart MCA/\$19.95 Prebook cutoff: 4/12/90; Street: 5/9/90	WEDDING BAND William Katt, Joyce Hyser RCA/Columbia/\$89.95 Prebook cutoff: 4/19/90; Street: 5/8/90

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.



FRENCH VIDEO

A Sell-Through Bonanza Is Giving a Big Boost to Video Business.

By PHILIPPE CROQC

A measure of the way in which the sell-through video market has exploded in the last year can be seen in the decision of French company Prosperpine to allocate 5 million francs (some \$875,000) last Christmas for a television and radio advertising campaign, with a further million francs to print media publicity.

And this exclusively for the animated feature "The Adventures Of Oliver Twist."

Prosperpine bought more than 80 20-second spots on the four national channels (TF1, A2, Tele 5, and M6), additional spots on the cable network and 275 30-second spots on the major FM radio stations.

The combination of the removal of the ban on commercial advertising on TV, the escalation of VCR sales (currently more than 7 million French homes have a video recorder) and the substantial drop in the price of a feature film on cassette (the average tag is well under 200 francs, or \$35) now, has sparked the sell-through explosion.

And Prosperpine's high-budget campaign is a reflection of the company's conviction that, with big box-office movies, a sales target of 10% of the VCR-owning population is attainable.

Films like "Oliver Twist," "Roger Rabbit," "L'Ours" and "Le Grand Bleu" can sell 200,000 units and more; and for genuine blockbusters, sales of 500,000 to 700,000 are thought now to be within reach.

A more scientific measure of the video explosion is provided by the Chambre Syndicale de l'Edition Audiovisuelle. The French video industry is just about a decade old. It was a slow starter, its progress hampered by the French government's fiscal restrictions on imports of Japanese hardware, the high cost of prerecorded cassettes and the interdiction of TV advertising. In 1986, the industry was in crisis when sales slumped by 18%.

At this time, a prerecorded videocassette carried a retail price of 800 to 1,000 francs (some \$140 to \$175, at an exchange rate of 5.70 francs to the U.S. dollar). That same videocassette is available today at less than 200 francs (\$35), and some back catalog items can be had for less than half that.

From being worth 44 million francs (\$7.7 million) in 1987, the sell-through market exploded in 1988, achieving a revenue of 353 million francs (some \$61.9 million), a gain of more than 800%.

Between 1986 and 1988, penetration of VCRs doubled, video traffic—both rental and sell-through—picked up significantly, and a boom was under way.

Although rental made the early running, last year it was overtaken in terms of revenue by sell-through. In fact, since 1984 the percentage of renters among VCR owners has

(Continued on page F-6)



Video Company Reports: Dawn of a New Era

PMV's LACO SEES ROSY FUTURE

PolyGram Music Video was established in France in 1986 and currently boasts a catalog of more than 200 titles. The company releases between 10 and 15 new titles each month, offering repertoire parallel to that marketed by its sister record company in the form of live concert performances and video clips.

Says PMV managing director Philippe Laco: "We market our repertoire in exactly the same way as records. We seek to cover all the segments of the market that are covered by the record company.

"However, as well as distributing product by our own artists like Mylene Farmer, the Cure, Johnny Hallyday and Fine Young Cannibals, we also market repertoire from other labels, such as 'Pink Floyd Live At Pompeii' [EMI] and Michael Jackson's CBS package 'The Legend Continues.'"

The catalog has also been augmented with special interest material such as sports programs—for example, a surfing feature called "La Nuit De La Glisse"—comedy subjects such as "Les Vamps," and instructional items, such as tennis coaching films.

PMV also distributes films from the UGC catalog and the children's catalog of Productions AB.

PolyGram has naturally been heavily involved in marketing videos on disk as well as on tape and is the market leader in the CDV format. The videodisk catalog contains more than 200 titles.

"Our pricing policy for CDV has remained unchanged since we launched the carrier in December, 1988," says Laco. "We wanted to make CDV as accessible as possible to the public. So a 12-inch video of a concert with a playing time of two hours costs only 229 francs [some \$39.90], very close to the price of a videocassettes, which is 189 francs [around \$32.95].

"If the Value Added Tax on video carriers is reduced from 25% to 18.6%, the same level as for audio carriers, then we shall see the price of CDVs drop even lower," says Laco.

There are currently 15,000 CDV players in France and the average retail price is 5,000 francs (about \$850). As penetration increases, the hardware prices should also come down during the year. It is expected that, by the end of the year, there will be 35,000 players in use.

"We are very optimistic about the future of music video and CDV," says Laco. "Sales are really beginning to take off and PMV has already seen six of its music videos go gold, with sales in excess of 10,000: 'Brothers In Arms,' by Dire Straits; 'The Legend Continues,' by Michael Jackson; 'Live At Pompeii,' by Pink Floyd; Serge Gainsbourg's 'Le Zenith de Gainsbourg' and his 'Live At The Casino de Paris'; and Johnny Hallyday's 'Rock And Roll Attitude.'

PMV has achieved platinum status (20,000 sales) with five other music videos: "Les Adieux" by Jacques Brel; "Johnny Hallyday At Bercy;" Mylene Farmer's "Clips, Vols. 1 & 2;" and "Alchemy Live," by Dire Straits.

WEA's COMMUN PREDICTS GREAT LEAP FORWARD FOR MUSIC VIDEOS

Although closely linked in a corporate sense to Warner Home Video, WEA Music is operating entirely autonomously in the music video field and achieving impressive results despite a late entry into the market.

Jean-Paul Commin, international director of WEA, explains WEA's delayed arrival on the music video scene thus: "The end of the 1980s saw the explosion of the compact disk and we wanted to establish ourselves very strongly with this carrier before moving on to other configurations.

"It is clear today that the 1990s will be the decade of the marriage between sound and vision. The music video, in cassette and disk form, is therefore set to make a great leap forward.

"WEA intends to share in this boom and we have a strong release program, embracing international product and national product, which represents 50% of the French market, lined up for this year."

WEA's music video catalog covers all segments of the music spectrum, from Claude Nougano to Tanita Tikaram and Jesus & the Mary Chain. In addition, there will be releases—either on cassette, on CDV or on both carriers—by Phil Collins, Madonna, Prince, Fleetwood Mac, Paul Simon, Simply Red, France Gall, and Michel Jonasz.

"We are in a position, now that the French video market is expanding so rapidly, to benefit from the experience of our

companies in the U.S. and U.K. where the boom happened earlier," says Commin. "And with an exceptionally strong roster of artists, WEA is set to claim a major portion of the French market."

Commin does not see any potential disadvantage to WEA in the fact that its powerful associate, Warner Home Video, is also operating in the music video field.

"Warner Home Video has an excellent music video catalog," says Commin. "We, too, have an excellent catalog, and each will find its own public and achieve satisfactory sales. That's what counts.

"In my view we are just at the beginning of a real upsurge in music video sales."

WARNER HOME VIDEO: PUTTING THE CONSUMER FIRST

One of the first major decisions taken by Warner Home Video's former commercial director Jean-Paul Jaouen, when he succeeded Marc Bonduel as president, was to opt to make Dustin Hoffman's "Rain Man" a sell-through rather than a rental item.

It was a matter of deep conjecture whether the movie, which was a box-office blockbuster in its theatrical incarnation, would fare better in video form as a sale or rental item. But after some brisk market research, Jaouen decided that it was a product that most people would want to buy.

"We have to put the desires of the consumer first," he says, "if we are to get the best results from a product."

This sell-through decision and the fact that Warner Home Video has put a great deal of effort into boosting sales—which now produce 75% of its income—does not mean that WHV is moving away from rental.

"We don't seek to favor sell-through to the disadvantage of rental," says Jaouen. "The two markets are completely separate, but also complementary. Renters and buyers represent two sections of the video consuming public. There is so significant overlap."

Nevertheless Jaouen's policy is to advise videoclubs to move into sell-through as well as rental, "because the video phenomenon is about to take on a new dimension—as a mass means of education and instruction," he says.

"Our children are children of the video age. They are almost born with a remote control in their hands. The potential for sales of education and special interest videos is enormous."

Nevertheless, Jaouen believes that the rental market is still very much alive and well "because there will always be consumers who balk at spending 200 francs on a video."

This year is set to be a banner year for Warner Home Video because it has the strongest range of titles ever, beginning with "Rain Man" and continuing with the latest James Bond movie, "Batman" and "Les Liaisons Dangereuses."

Says Jaouen: "We will commercialize these products either by sell-through or rental, depending on the disposition of the consumer."

PROSPERINE HAS \$35 MILLION SALES TARGET THIS YEAR

An indication of the escalating prosperity of the French video market is the fact that Proserpine, one of the most aggressive and enterprising companies in the business, plans to increase its force of 25 sales representatives to 40 before the year is out.

Founded in 1979, Proserpine is a video production and distribution company which deals almost exclusively in French repertoire. A limited liability company with a capital of 4.2 million francs, Proserpine is headed by Daniel Sannino, with Jean Veidly, director of public affairs, Christophe Kirdler, in charge of promotion, Eric Bayle, director of marketing, and sales director Philippe Corury.

Proserpine also owns GWA, a duplication plant at Tetteghem in the north of France, which employs 70 people and takes care of all Proserpine's duplication needs, as well as offering a custom service to other companies.

Since its inauguration, Proserpine—a 100% French company—has set as one of its principal aims the promotion and preservation of the great pantheon of French movies from the vintage classics of Rene Clair and Jean Renoir through to the highly successful Claude Miller film "La Petite Voleuse."

Its cinema catalog includes "La Passante Du Sans-Souci," "Le Diable Au Corps," "Le Vieux Fusil," and "Camille Claudel," the film which won five Cesars (the equivalent of U.S. Oscars) starring Isabelle Adjani and Gerard Depardieu.

With such material, Proserpine has achieved sales in excess of 200,000 in many cases, a public response which has helped boost the credibility of video as a medium in France.

In 1987, Proserpine made video history when it released two powerful movies, "Jean De Florette" and "Manon Des Sources" by Claude Berri, each of which sold more than

300,000 units.

Proserpine also acquired the exclusive video rights in France to Francis Ford Coppola's "Outsiders," Elia Kazan's "A Streetcar Named Desire" and the TV series "Freddy."

A pioneer of sell-through as early as 1987, Proserpine was also the first French video company to develop a special-interest catalog, having recognized that with the proliferation of TV channels and the consequent augmentation of movies being shown on television, sales of video movies could be adversely affected.

As a result, Proserpine embarked on a major diversification program. It launched a sports series, "Un Homme, Une Licence," featuring films on Bjorn Borg, Arnold Palmer and Joe Frazier; a medical series "Lumiere Sur Votre Sante," directed by homeopathic and allergy specialist Dr. Pierrick Horde; and a comedy series featuring some of the best French humorists, Patrick Sebastien, Fernand Raynard, Guy Bedos, among others.

Proserpine has also moved into music videos with titles by some of the great French artists—Edith Piaf, Jacques Brel, Michel Sardou—plus such international celebrities as Burning Spear and Paul McCartney.

McCartney's "Put It There" was a major success since its release coincided with the French leg of McCartney's world tour.

More special interest videos from Proserpine are in the pipeline and, with a maximum price tag of 119 francs (around \$20.70), the company entertains great sales expectations.

Proserpine's diversification policy means that in addition to the regular 1,800 points of sale, mostly supermarkets, hypermarkets and department stores, its product can also be sold through non-traditional outlets, according to the subject of the video.

For example, the sports collection is available in all the shops in the sports goods chain, Decathlon.

Proserpine has been something of a pioneer, too, in its use of the media. Ex-journalist Jean Veidly, who heads the communications department, and former record man Christophe Rudler, who is chief of the promotion department, both recognize the importance of creating a waiting public for a new release by getting maximum press, radio and television exposure.

For Proserpine, the removal of the ban on television advertising has been a godsend. It enabled the company to double its sales of the Spanish animated film "Oliver Twist" within the space of one month. It had comparable results with its TV campaign for "Les Aventures de Chatson," an animated film by Masanori Hata.

Currently, the Claude Miller film "La Petite Voleuse" is the subject of a massive Proserpine TV and press campaign, involving most of the French television channels and leading newspapers.

Proserpine's sales, from 65 million francs (\$45.1 million) in 1988, doubled in 1989. This year the projected figure is 200 million (\$34.9 million).

JUST'IN MARKETS OWN REPERTOIRE

French distribution company Just'in, which last year posted sales of 25 million francs (some \$4.41 million) will move into marketing its own repertoire this year, according to director Francois Kertekian. Just'in will be signing French acts and will also be looking to acquire independent French labels.

Established in 1986, Just'in is a 100% French-owned company with 40% of its shares held by the Generale Mutuelle de France—majority shareholder in the retail chain FNAC.

Says Kertekian: "GMF invested in the company in the spring of 1989 and thanks to its injection of capital, Just'in will be building its catalog substantially this year."

Already signed to the company's Eurobond label are Paul Personne, Hubert Felix Thieffaine, Gilbert Montagne and Cerrone. Just'in also produces world music acts such as Fela, Juluka and Jad Wio.

On the distribution side, Just'in handles the Tommy Boy, Tomata and Digital Underground labels and is in negotiations to acquire other catalogs for France. The company is also involved in the production of music videos and television films.

GCR TOPS VIDEO RENTALS

GCR, the company formed by an alliance of Gaumont, Columbia Home Video and RCA Home Video, is the number one video rental company in France, with a market share—according to the Chambre Syndicale de l'Edition Audiovisuelle—of 20.5%.

Says Theirry Register, GCR president: "If you add the revenue from other catalogs we distribute, then our market

(Continued on page F-6)

Pro...

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VIDEO COMPANY REPORTS

(Continued from page F-2)

share reaches 25.2%. And if you compare the performance of just the major companies, then GCR has more than 30% of the business."

Where sell-through is concerned, GCR has a 7% market share, and Rogister expects to see a substantial increase in this area in 1990.

GCR will continue to operate its lease scheme for video clubs by which the clubs pay for their cassettes only when they start to generate profits. "This contract helps to protect the rental window and gives the video clubs the opportunity to provide their customers with a very wide selection of titles, paying for 12 films over a period of six months."

GCR's sell-through business this year will be boosted by the recent acquisition of the RCV catalog which includes a considerable number of major French and foreign feature films.

Chris Deering, executive VP, international division of RCA/Columbia Home Video, regards the RCV deal as a major coup for the French affiliate "in view of the excellent quality of its catalog and the tremendous potential of the French sell-through market."

INDIE FILM OFFICE PROSPERS

Since 1987, Film Office, one of the oldest-established video companies in France, has increased its sales revenue every year by 40%. "And since 1984," says marketing director Andre Touaty, "we have multiplied our gross income by five."

After a relatively short-lived joint venture with Warner Home Video, Film Office set up on its own after acquiring the Walt Disney Home Video catalog for France.

It subsequently launched the Vestron Video catalog and when Vestron decided to handle its own distribution in France, Film Office filled the gap by acquiring the distribution of MGM Home Video.

An independent French company, Film Office had to make substantial investments in order to acquire representation of major video catalogs. "As soon as sell-through became a practical proposition in France," says Touaty, "we launched the MGM catalog. This was in 1986 and initially the results didn't justify the investment. There was a great deal of groundwork to do in terms of promoting video to the public and to the retail trade."

But with the launch of the Walt Disney catalog in 1986-87, business began to pick up substantially and in 1988 Film Office, together with its competitors, benefitted from a major surge of video sales in France. This expansion continued in 1989 and was enhanced, as far as Film Office was concerned, by the release of blockbusters like "Sleeping Beauty" and "Who Framed Roger Rabbit?"

Says Touaty: "We sold more than 100,000 cassettes of 'Sleeping Beauty.' Our target for 'Roger Rabbit' was 200,000 units. In fact, by the end of January, we had sold more than 250,000, and the title is still selling. Remember that everything we ship is a firm sale. We don't accept returns."

In terms of sales, Film Office last year retained the number two position in the French market which it achieved in 1988. "And we did this," says Touaty, "with a relatively small catalog, because we release on average no more than five titles a month."

For this year, Film Office expects to see the market continue its upward swing. Sales for January were substantially up on those for the same month of 1989 and another potential blockbuster, the Walt Disney classic "Alice in Wonderland," is on release this month.

As far as rental is concerned, predictions are rather more difficult, says Touaty, "because our rental program is governed by the release of Walt Disney and MGM films on the French cinema circuit. Two movies that we had hoped to put out at the beginning of this year—'The Dead Poets' Society' and 'Honey, I Shrunk The Kids'—will now have to wait until the beginning of 1991."

"Dead Poets' Society" was supposed to be playing in French cinemas in September 1989 but release was delayed until January. Because it is a highly successful movie, the video cannot be released, under French law, until the beginning of next year. "Honey, I Shrunk The Kids" was originally scheduled for cinema showing last October but it, too, was delayed, until February this year.

Film Office plans to pursue its rental and sales operations with equal vigor this year, "because we consider rental and sales as absolutely complementary," says Touaty.

The company will also extend its sales operations to include special-interest videos.

CBS/FOX VIDEO: RENTAL BUSINESS IS ESSENTIAL

"France," says Olivier Philippon, new president of CBS/Fox Video France, "is the only country in the world where income from video sales is three times that from rental. But it is our policy to preserve an equilibrium between sale and rental."

Philippon and his deputy directors, Jean-Marie Bocquene and Michel Lieberman, point out that if there were no video rental there would be a severely reduced range of films in the hypermarkets.

As well as being a source of income, rental is also a means of promoting sales. "The important thing is to begin with rental and then, after a certain period, move into sell-through. The rental business is essential in order to give the public the widest possible choice, and the existence of video clubs would seem to us a most important element for the future prosperity of our business," says Philippon.

Established in 1984, CBS/Fox Video France derives half of its income from rental. In November last year it moved into CD video, releasing 10 feature films on optical disk. By the end of December the company had shipped 21,000 units exclusively to specialist shops and video clubs—a most satisfactory beginning in a country where player penetration at the time was scarcely 10,000.

France was thus the only country, apart from Japan, which had CBS/Fox videodisks on the market last year.

"We're very happy with the result," says Philippon, "and this year we will release 25 more titles."

It is Philippon's aim to establish CBS/Fox as the number two company in France this year in terms of sales and he is looking for an increase in gross revenue of around 20%.

CBS FRANCE VIDEO:

GEARING UP FOR THE AUDIO-VISUAL ERA

CBS France Video started operations in 1988 with the declared intention of becoming one of the leaders in the field. In little more than two years this aim has been transformed into reality, with CBS posting video sales of 90 million francs (\$15.7 million) and music video sales of 15 million francs (\$2.63 million) last year. This represents 8% of the gross sales of CBS France.

Says Jean-Claude Gastineau, director general of CBS France: "The video market really took off in 1988 when it was clear that the future lay in the sell-through market. Today, the French video industry has an economic solidity, but is still relatively modest compared with the future potential."

"Watching videos has moved from being an occasional phenomenon to a daily activity. Prices have dropped to less than 200 francs [\$35] for a film and to less than 150 francs [just over \$26] for a music video."

"The consumer no longer buys a video film as a present but as a routine purchase. This year we are entering a period of big unit sales, not only because of feature films but because of other categories, like music videos."

"A video of Jean-Jacques Goldman now has a guaranteed sale in excess of 100,000 units. We are still some way behind the U.K. market but we are moving fast in the same direction. The video is no longer a seasonal product."

The CBS France chief adds: "Our sales for January were on the same level as those for December which, of course, is the great gift month of the year. What will also help to boost sales this year is the advent of two new carriers, CD-V and Video 8. The 1980s were the era of the compact disk. The 1990s will be the era of audiovisual entertainment."

CBS France currently has a catalog of 200 titles, including not only its contract artists like Francis Cabrel and Jean-Jacques Goldman (who recently achieved platinum status with his music video "Carnet De Route") but also repertoire from the Echo video collection which is dominated by EMI artists like Queen, Kate Bush and Johnny Clegg.

The latest releases from CBS France Video look certain to consolidate its market position, since they include a Lambda video, the Who rock opera "Tommy," the 1989-90 tour of the Rolling Stones, the Beatles' "Magical Mystery Tour," the latest French tour of Francis Cabrel and an animated film series "Il Etait Une Fois L'Homme," which tells the story of the human race through the ages.

SELL-THROUGH BONANZA

(Continued from page F-1)

gone steadily down.

In 1987, the French video market was worth 444 million francs (\$77.8 million), and 95% of the income came from rental.

In the first quarter of 1988, the video industry was obtaining 62.9% of its revenue from rental and 31.7% from sales. By the second quarter, rental revenue had dipped to

57.8% and, in the first quarter of 1989, it was down to 35.4%. In the second quarter of 1989 it made a small recovery to 36.6%, but the underlying trend is for rental to continue to lose ground to sell-through.

According to the CSEA, income from rental dropped 29.4% from 179.7 million francs (around \$31.5 million) in the first six months of 1988 to 138.8 million francs (\$24.35 million) in the same period of 1989.

In the same periods, sell-through, on the other hand, soared by 112% from 116.5 million francs (\$20.4 million) to 247.7 million (\$43.4 million). The combined rental and sell-through markets registered a gain of 30.5% with a gross revenue of 386.5 million francs (\$67.8 million).

The French appetite for video entertainment is not unconnected with the country's traditional affinity to the cinema and the dramatic move from rental to sell-through can partly be explained by the disposition of French people to assemble a videotheque and by the fact that currently there is an abundance of highly collectable videos on the market.

One highly collectable series being marketed currently by Hollywood Boulevard-Michel Fabre is Rene Chateau's "Memoire Du Cinema Francais," a catalog of French movie classics whose 24 titles released to date include such gems as "La Bas-Fonds" (Jean Gabin, Louis Jouvet), "La Beaute du Diable" (Michel Simon, Gerard Philippe), "Orphee" and "La Belle Et La Bete" by Jean Cocteau, "Madame Sans-Gene" (Arletty) and Jacques Becker's "Goupi Mains Rouges."

Fil a Film is strongly promoting a collection of eight films by Louis Malle, including "Les Amants," "Zaie Dans Le Metro" and "Ascenseur Pour L'Echafaud," and CBS/Fox is marketing some great Hollywood classics, such as "The Grapes Of Wrath," "The Robe," "The Snows Of Kilimanjaro," "Flight Of The Phoenix" and "The Girl Can't Help It."

The sell-through boom has happened despite the fact that a survey carried out in 1988 by Sofres-Prosperine showed that 53% of VCR owners did not make use of prerecorded cassettes, either because they were content with the film programming of the TV channels, making their own copies when so disposed, or because they just didn't have the time to watch videos. This indicates that the other 47% of VCR owners are avid consumers of prerecorded videocassettes.

Another factor which has boosted the sell-through market has been the enthusiasm for the product demonstrated by hypermarkets and supermarkets in France which have caught on fast do to the fact that videos are potent impulse-purchase products.

There has been an explosion, too, in the music video market. From sales of 15.5 million francs (\$2.71 million) in 1988, the market more than quadrupled last year to 63 million francs (\$11.05 million). Initially limited to the dedicated video companies, the market is now expanding with the entry of record companies along with the FFM station NRJ and the pay-TV channel Canals Plus.

In response to this development, the French record industry association SNEP has created gold and platinum awards for sales, respectively, of 10,000 and 20,000 music videos. "The awards," says Patrice Fichet, general secretary of SNEP, "are to mark the advent of a product which clearly has a big future—particularly if the government responds to our representations to bring down the Value Added Tax on videocassettes from 25% to 18% in common with the disk."

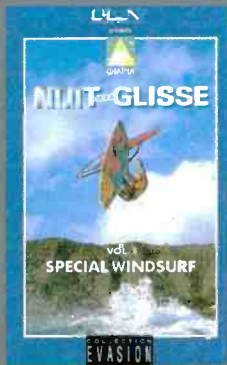
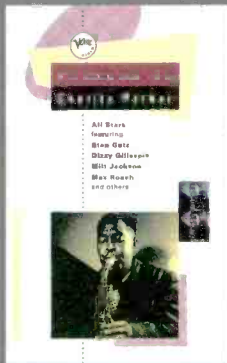
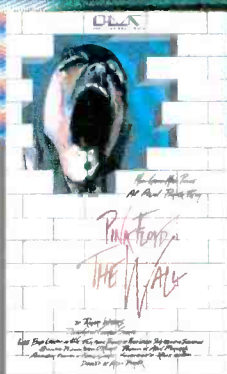
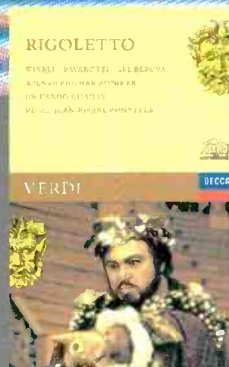
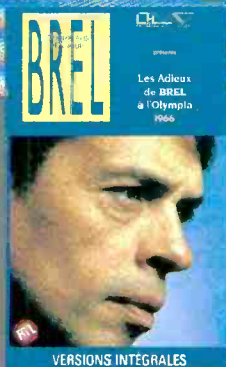
The first platinum awards have gone to "Alchemy Live," by Dire Straits, "The Wall," by Pink Floyd and "Brel, Quinze An d'Amour," by Jacques Brel, among others. Gold awards have been achieved by U2's "Live At Red Rocks," Dire Straits' "Brothers In Arms," Pink Floyd's "Live At Pompeii" and "In Concert," Michael Jackson's "The Legend Continues," Bruce Springsteen's "Anthology," Prince's "Sign 'O' The Times" and the Cure's "Staring At The Sea" and "The Cure In Orange."

According to SNEP, its member companies sold 710,000 music videos last year, along with 103,000 CD videos, even though penetration of videodisk players in France is a little more than 10,000.

The market shares of the various categories of music on music videos are 59.41% French popular music, 40.12% international pop music and 0.47% classical. For the CDV, the shares are 45.95% for international pop, 40.51% for classical and 13.4% for French popular music.

(Assistance with this story provided by Philippe Souplet and Alain-Guy Aknan).

A WORLD UNTO ITSELF



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Film OFFICE
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HOME VIDEO

LES TRESORS DE
WALT DISNEY
HOME VIDEO

RCA/COLUMBIA PICTURES

(Continued from page 37)

taking product direct to sell-through," he says. "And 'Look Who's Talking' is an example of taking a picture out at a high price and being successful. But when I came here last July, there were only 22 titles under \$20. By the end of this year, there will be over 100 and it will be a major piece of our business. We've been consistent in repricing and bringing out previously unreleased product at low prices. I don't want the industry to get the impression, however, that even though I am not a big proponent of direct to sell-through on big movies that I am not a proponent of the viability of the American consumer wanting to collect."

But the video "rentailer" is still a major player in this business, he says, and "it's not wise to abandon him. The other side of it is that if this business did go direct to sell-through, the numbers would come way down. You might get five or six titles selling a few million copies each. But if everything came out at low prices, what would the numbers be? How many LPs sell a million copies a year?"

Culberg admits he did "agonize" somewhat over the decision to make "Look Who's Talking" a rental title since research indicated that it was "viable and probably more profitable to put it out at a low price."

But "if the upside was bigger at low price, the downside was much bigger also," he says. "I felt my fiscal responsibility to the company was more important in terms of consistency than it was to go for the short-term brass ring. I was also in the process of trying to improve the image of this company in the retail community. What better way than to give a \$130 million film to the rentailer so he knows that the consumer has to come to his store to get it... not Wal-Mart or Price Club. That builds confidence. It's also a level of payback for their commitment to our business."

Among some other recent RCA/CPHV developments, says Culberg, that underscore the company's aggressive movement on a number of fronts are a commercial promotion with Premiere magazine on "sex, lies and videotape," as well as a special "Flix Special Edition" co-produced with VH-1 to promote that tape; a commercial at the head of "Look Who's Talking" promoting T-shirts and sweatshirts with the theatrical art and title treatment that retail can tie into; and "splitting" the sales force into two groups for more efficiency (Billboard, March 17).

In addition, the company turned around a \$10 how-to lambada tape based on footage from the Columbia movie RCA/CPHV will later distribute (Billboard, March 24).

RCA/CPHV also has a "reverse distribution" arrangement with GoodTimes Home Video.

"When I came here," he says, "I inherited a licensing agreement with GoodTimes, which was selling our product to rackjobbers. But when I discovered that GoodTimes had no penetration with video distributors, I thought it was an opportunity to sell the very titles we licensed into our marketplace, as well as most of their other titles except those they license from others. This gives me a huge number of titles in the low-priced field to sell and earn a distribution fee on. That seemed to be a natural."

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"'Crimes and Misdemeanors' mixes good and evil... the result is a tension that makes this a most affecting movie. Allen whipsaws you between dismay and laughter."

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HOME VIDEO

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NORTH AMERICAN VID PLANS REORGANIZATION

(Continued from page 37)

couldn't negotiate with the landlords," Messenger says.

As part of its reorganization, North American will likely close one of its locations in Raleigh, N.C., and consolidate two others, Messenger says.

The chain currently has five Raleigh locations. The others are in Durham, where the chain is headquartered, Carrboro, Chapel Hill, and Garner.

Messenger says none of the chain's 130 employees have been laid off and he has no plans for staff

cutbacks in the wake of the filing.

North American Video was founded in 1979. Messenger, a member of the board of directors of the Video Software Dealers Assn., has maintained a high profile within the industry for many years, and has been mentioned as a possible candidate for president of the organization.

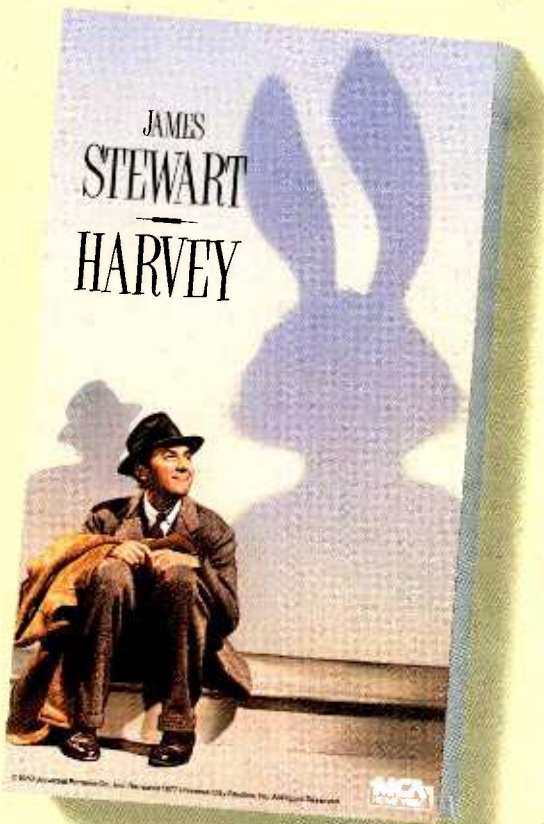
Assistance in providing this story was provided by Melinda Newman in New York and Earl Paige in Los Angeles.

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FOR WEEK ENDING APRIL 14, 1990

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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	3	3	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	1	7	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
3	2	9	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
4	4	151	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	5	20	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	7	26	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
7	6	7	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
8	8	20	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
9	9	35	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
10	14	24	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
11	11	28	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
12	10	90	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
13	17	24	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
14	19	15	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
15	12	11	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
16	15	23	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
17	13	8	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
18	20	21	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
19	25	2	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
20	16	11	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
21	NEW ▶		TEENAGE MUTANT NINJA TURTLES: COWABUNGA SHREDHEAD	IVE 27319	Animated	1990	NR	14.95
22	18	171	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
23	21	6	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
24	39	18	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
25	29	23	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
26	27	155	CALLANETICS ▲◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
27	32	11	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
28	23	3	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
29	24	78	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
30	30	3	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95
31	35	125	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
32	22	2	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	19.95
33	26	63	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
34	31	9	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
35	37	23	MILLI VANILLI IN MOTION ▲	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
36	NEW ▶		MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
37	NEW ▶		AN AFFAIR TO REMEMBER	CBS-Fox Video 1240	Cary Grant Deborah Kerr	1957	NR	39.98
38	NEW ▶		BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R	19.98
39	38	8	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
40	RE-ENTRY		PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95

◆ 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.

MPAA's Int'l Piracy Battle Yields Results

NEW YORK—Stepped-up international operations by the Motion Picture Assn. of America led to a record number of raids against alleged film, cable, and video pirates around the world in 1989, according to recently released MPAA figures.

The MPAA, and its overseas arm, the Motion Picture Export Assn. of America, helped initiate 5,726 raids last year, leading to the seizure of 659,615 videocassettes in 37 different countries. Of those, 227 raids, involving 86,375 cassettes, were conducted in the U.S. (Billboard, Feb. 10). The rest were conducted overseas.

The 5,726 raids conducted in 1989

'We've expanded our operations into areas where we had no presence before'

represented a 51% increase over 1988's total of 3,799. For the first time, raids against alleged pirates were conducted in such countries as South Korea, Malaysia, Thailand, and Ecuador.

Despite the stepped-up activity, the MPAA continues to estimate annual worldwide loses from piracy at \$1 billion, the same figure it has been using for more than two years.

"We've made a dent [in piracy] in some markets," MPAA spokesman Mark Harrad says. "But our success in some [international] markets has allowed us to expand our operations into territories where we've had no presence before, so we did not include them in our estimates. We've uncovered significant piracy in some of those territories, such as South Korea, and are now including those in our estimates. Two years ago, we weren't in South Korea."

Harrad calls the \$1 billion figure "a rough estimate."

The largest amount of enforcement activity took place in Europe, where 3,755 raids were conducted, resulting in the seizure of 374,675 cassettes. The leading centers of activity were Spain (1,265 raids), the U.K. (572 raids), and West Germany (355 raids).

The MPEAA also doubled the number of raids conducted in the Far East, where many U.S. studios have no official presence, in part because the markets are saturated with pirate cassettes. Says MPEAA senior VP William Nix, "Unlike North America or Europe, where piracy eats away at potential revenues, piracy in the Far East often means the difference between being able to establish or preserve a legitimate distribution system or not."

The MPEAA helped initiate 1,040 raids in Far East countries last year.

Brazil and Mexico were the leading centers of activity in Latin America last year. Police raided 134 locations in Brazil, seizing 15,356 cassettes. In Mexico, 35 operations were raided, leading to the seizure of 28,424 cassettes.

Mark Harmon Stars With Three Beautiful Women In A Romantic Comedy That Will Really Prove Its Worth!

A Sassy Battle Of The Sexes About Winning, Losing, And Falling In Love.

Worth Winning

Mark Harmon stars as a TV weatherman who bets a friend he can get engaged to three different women (Lesley Ann Warren, Madeleine Stowe and Maria Holvöe) at the same time. A top cast and clever script make WORTH WINNING a title that's worth plenty!

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PG-13
DIRECTED BY WILL MACKENZIE
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Kagan: Video Sell-Thru Biz To Keep Growing

LOS ANGELES—Revenue to program suppliers from sell-through videos should hit close to \$4 billion for 1990, according to new data released by Carmel, Calif.-based media analyst Paul Kagan Associates during its annual "Videocassette Future" seminar, held here March 22 at the Beverly Hills Hotel.

That figure is expected to rise to almost \$6 billion by 1993, underscoring the continued growth on the sell-through side of the business.

In terms of sell-through units, according to the data, more than 200 million cassettes will be sold in 1990—but will grow to nearly 400 million units by 1993.

By contrast, rental revenues are expected to remain flat, as 1990 is expected to generate short of \$2 billion for suppliers. By 1993, revenue from the rental market is expected to just hit the \$2.1 billion plateau.

In terms of rental unit shipments, Kagan's data indicate that the 1990-93 period promises to remain steady at approximately 50 million units.

In other data pertinent to the home video industry, Kagan says that VCR sales will decline for the third straight year and will continue on a downward trend.

In 1989, approximately 9.8 million VCRs were shipped to dealers, but the actual VCR universe grew by only about 5.8 million households. The entire U.S. VCR universe is estimated at 65 million-70 million.

The trends in VCR hardware, according to Kagan's data, point to increases in replacement sets and multiset households.

By 1991, according to Kagan's research, the majority of VCRs will go into households already equipped with the machines, either to replace broken or aging models or to supplement existing sets.

The steep decline in the creation of new VCR homes, according to Kagan, corresponds to the slow growth in the cassette rental business. New VCR homes had been the "fuel feeding the growth in the cassette rental business, and studies continue to show rental activity falling off as VCR households age."

Yet there is an "upside" to the trend, according to Kagan, in that multiset households "may prove to be more active buyers of cassettes, even as their rental habit settles down from initially high levels.

"And there's also the potential that multiset homes may actually reverse the decline in average rentals per household that we've been seeing in the predominantly single-set universe of today. We're projecting that, if current trends continue, more than one-third of TV households will have more than one VCR by the end of the '90s. The increased usage that trend is bound to bring is a bullish indicator for the programming side of the business."

JIM McCULLAUGH

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—Joe Bob Briggs THE MOVIE CHANNEL DRIVE IN THEATER

"'BasketCase 2' stacks up as fun fear fare for 'BasketCase' cultists, fright-film fans and adventurous viewers of every stripe"

—N.Y. DAILY NEWS

"Imaginative... demonstrates what an underground filmmaker can do with an ample budget..."

—DAILY VARIETY

- Hot off the 1990 theatrical release
- The sick sequel to 'Basketcase'—a cult horror classic with proven video success
- Kevin Van Hentenryck (Duane from "Basketcase")
- Annie Ross (acclaimed jazz singer from Lambert, Hendricks, and Ross, "Superman III," "The Homecoming," "Throw Momma From The Train")
- Heather Rattray ("Wilderness Family," "Mountain Family Robinson")
- Kathryn Meisle ("One Life To Live," "Loving")
- Jason Evers ("The Era That Wouldn't Die," "Escape to the Planet of the Apes")
- Ted Sorel ("From Beyond," "Lenny," "Network")

- From the same production team that brought you "Basketcase":
- Writer-Director: Frank Henenlotter ("Brain Damage," "Frankenhooker")
- Producer: Edgar Lewis
- Executive Producer: James Glickenhaus ("Shakedown," "The Exterminator")
- Special Effects Make-Up: Gabe Bartacs ("Gorillas in the Mist," "Friday the 13th, Part VI," "Texas Chainsaw Massacre 2," "Fright Night, Part 2")
- Music: Joe Renzetti (Academy Award® winning composer for "The Buddy Holly Story," "Poltergeist III," "Child's Play")

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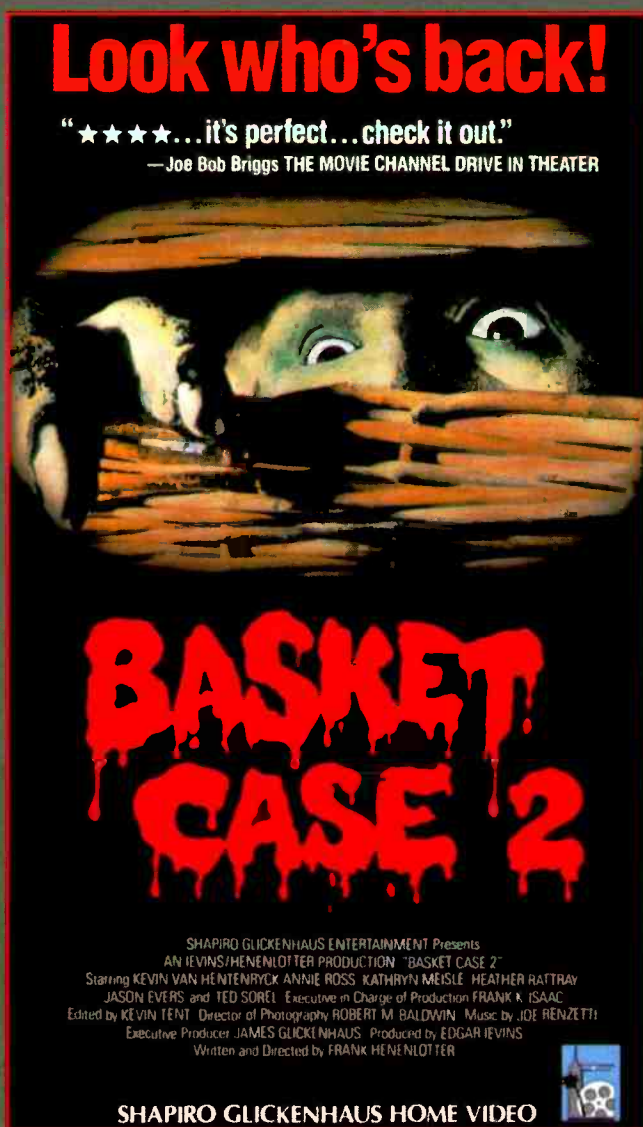
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Actual Box Art

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Street Date: May 24, 1990

Color, 1990, 90 min., Dolby Stereo Hi-Fi

Closed captioned

DOLBY STEREO

MPAA Rating: R

Available on laserdisc from Image Entertainment
For sale or rental in the U.S. and Canada

SHAPIRO GLICKENHAUS HOME VIDEO

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TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	2	3	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
2	8	3	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
3	3	7	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
4	1	7	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
5	4	8	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
6	5	9	TURNER & HOOC	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
7	6	9	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
8	7	5	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
9	9	14	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
10	NEW ▶		CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
11	NEW ▶		AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
12	11	11	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
13	13	4	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
14	10	13	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
15	12	6	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
16	14	8	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
17	17	8	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
18	22	2	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
19	26	2	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
20	18	19	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
21	20	12	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
22	21	15	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
23	15	9	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
24	NEW ▶		SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
25	19	5	BREAKING IN	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
26	16	9	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
27	23	3	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
28	NEW ▶		DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
29	24	14	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
30	NEW ▶		ROMERO	Vidmark Entertainment VM5228	Raul Julia	1989	R
31	27	6	WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
32	29	4	HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS	CBS-Fox Video 9206	Donald Pleasance Danielle Harris	1989	R
33	31	4	THE BIG PICTURE	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	1989	PG-13
34	25	15	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
35	28	5	FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN	Paramount Pictures Paramount Home Video 32298	Jensen Daggett Scott Reeves	1989	R
36	38	2	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
37	33	14	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
38	30	6	SEE YOU IN THE MORNING	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
39	32	7	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
40	NEW ▶		STEPFATHER 2: MAKE ROOM FOR DADDY	Millimeter Films HBO Video 0371	Terry O'Quinn Meg Foster	1989	R

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HOME VIDEO

Erol's To Start Franchising
Plan Would Affect Non-D.C. Stores

BY BILL HOLLAND

WASHINGTON, D.C.—Erol's Inc., the 200-store-plus Springfield, Va.-based chain, has announced it plans to begin franchising some of its stores outside its Baltimore-Washington, D.C., area core base, starting this spring.

Troy Cooper, VP of video store operation, says the family-owned Erol's will roll out details of its first-ever plans to franchise within a few weeks.

"We're thinking of doing it in areas where we are not as well established," says Cooper, mentioning Cleveland, Chicago, and the Norfolk-Tidewater area of Virginia as likely markets.

The move, according to Cooper, will free up capital needed for other areas of growth in the highly competitive hometown market. Erol's recently put in place an innovative return-to-any-store policy chainwide, a feature that its main competitor, Blockbuster Entertainment, would find difficult to implement.

Franchising Erol's stores will require a massive (and expensive) rebuilding of the chain's well-known centralized computer system.

Says Cooper: "Like anything 8 years old, it has its problems, and it will be easier for us to have a

new system designed with franchising in mind and then integrate elements of the old system into the new one."

Erol's has also cut headquarters staff twice in a trim-fat effort. The most recent layoff in March cut nearly 20% (or 75 employees) from its front-office staff, mostly from the store planning and development division. Earlier this year, the chain also relinquished its hardware sales stores.



The Devil Made Her Do It.
Roseanne Barr is out for revenge in "She-Devil," due June 28 on Orion Home Video.

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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
RECREATIONAL SPORTS™					
1	1	55	★★ NO. 1 ★★ MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	4	49	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
3	5	9	NBA SUPERSTARS	CBS-Fox Video 2288	14.98
4	3	9	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
5	2	3	SAN FRANCISCO 49ERS: TEAM OF THE DECADE	Fox Hills Video M102258	19.95
6	9	103	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
7	17	11	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
8	RE-ENTRY		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
9	NEW ▶		FINAL FOUR: THE MOVIE	JCI Video 8206	19.95
10	6	149	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
11	8	17	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
12	7	21	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
13	RE-ENTRY		SUPERBOWL XXII NFC CHAMPIONS/REDSKINS	Fox Hills Video	19.95
14	10	105	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
15	RE-ENTRY		T'AI CHI CH'AUN	King Of Video	42.95
16	14	79	NFL CRUNCH COURSE	Fox Hills Video	19.95
17	18	163	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
18	12	93	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
19	11	27	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
20	15	17	NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95

SELF IMPROVEMENT™					
1	3	43	★★ NO. 1 ★★ RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
2	5	5	WORDPERFECT	Morris Video 3154	14.95
3	2	11	TOP GUN JETS II	Simitar Ent. Inc.	14.95
4	1	43	SWAYZE DANCING	Celebrity Associates FRV-130	NL
5	NEW ▶		BLUE ANGELS: RAZOR SHARP	Krokus Entertainment	39.95
6	7	31	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
7	10	3	EMERGENCY ACTION-FIRST AID	Activideo	19.95
8	4	15	WORDPERFECT LEVEL II	The Video Professor	19.95
9	RE-ENTRY		HOT COUNTRY DANCIN'	Bookshelf Video	29.95
10	8	41	FODOR'S HAWAII	Random House Home Video	19.95
11	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON D.C.	Best Film & Video Corp.	19.95
12	9	15	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
13	NEW ▶		USING M.S.D.O.S.	Video Logic	29.95
14	NEW ▶		TRAVEL TIPS: FLORIDA	Republic Pictures Corp.	24.95
15	NEW ▶		ACE THE SAT	Intermedia	39.95

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HOME VIDEO

DADC Ships Its First Laserdiscs As Part Of Production Deal With Image Entertainment

BY SUSAN NUNZIATA

NEW YORK—Digital Audio Disc Corp. shipped its first order of laserdiscs in March as part of its production partnership with Image Entertainment of Chatsworth, Calif.

This month, the Terre Haute, Ind.-based CD plant, owned by Sony, expects to ship 25,000-30,000 laserdiscs for Image. The facility should be running at a 100,000-unit monthly capacity by summer, according to president Jim Frische.

DADC and Image discussed the laserdisc market and their partnership at a press conference held

This year will be the first year Image will be profitable

at the Marriott Marquis Hotel here in late March. The production partnership between the two companies does not affect Image's agreements with other plants, according to Martin Greenwald, president of Image.

Greenwald and Frische were optimistic about the future of the laserdisc industry. By the end of 1990, Image is predicting household penetration of 600,000 laserdisc players, and by the end of 1991 an installed base of 1 million players. Greenwald anticipates a demand for 7.5 million-10 million disks this year. Without DADC, he says, total manufacturing capacity in the U.S. is 5 million disks per year.

At DADC, turnaround time for disk production, now between 60-90 days, is expected to improve this fall, once the plant installs its own mastering equipment. Projects are now premastered at DADC, shipped to Sony's facility in Japan for mastering, and returned to DADC for replication.

The average laserdisc costs \$8-\$10 to manufacture, with mastering costing approximately \$1,000 per side.

There are a handful of plants in the U.S. manufacturing laserdiscs, the largest of which is Pioneer's LDCA plant. Others include 3M, St. Paul, Minn., and Technidisc, Troy, Mich.

According to Greenwald, Image has close to 1 million units on back order and 200 titles waiting to be

produced. There are about 5,000 titles available on laserdisc.

"This year will be the first year we'll be profitable," said Greenwald. "Next year we're projecting revenues of \$60 million." For the 1989 fiscal year, the company reports revenues of \$18 million. The 1990 fiscal year, which ended March 31, brought approximately \$29 million in revenue.

There are about 1,500 dealers carrying laserdisc software in the U.S., and part of Image's efforts

this year will be toward broadening that base. The company is negotiating deals with Blockbuster and other superstores for software sales, and Sony is working on promotional efforts with hardware retailers like Circuit City.

"The real growth will be through the superstores," said Lee Kasper, senior VP sales and marketing with Image. "We're looking to have 200-300 more laserdisc outlets by the end of the year."

FOR WEEK ENDING APRIL 14, 1990

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	26	BAMBI Walt Disney Home Video 942		1942	26.99
2	2	28	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864		1988	24.95
3	3	25	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314		1989	14.95
4	4	78	CINDERELLA Walt Disney Home Video 410		1950	26.99
5	7	15	THE LITTLE MERMAID Starmaker Ent. Inc. 2001		1978	9.95
6	8	76	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978		1988	14.95
7	5	46	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981		1987	14.95
8	NEW ▶		TEEN MUTANT NINJA TURTLES/COWABUNGA ... IVE 27319		1990	14.95
9	6	237	DUMBO ▲ ◆ Walt Disney Home Video 24		1941	29.95
10	9	84	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099		1973	14.95
11	16	4	HERE COMES PETER COTTONTAIL Family Home Entertainment 27321		1971	14.95
12	10	61	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980		1989	14.95
13	12	24	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902		1989	12.99
14	17	24	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903		1989	12.99
15	15	130	LADY AND THE TRAMP Walt Disney Home Video 582		1955	29.95
16	11	182	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36		1951	29.95
17	18	5	MCTREASURE ISLAND Hi-Tops Video M022170		1989	9.95
18	13	132	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536		1986	29.95
19	RE-ENTRY		RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC61719		1988	19.98
20	19	11	BEEETLEJUICE VOLUME 1 Warner Home Video 11940		1989	14.95
21	14	24	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920		1989	12.99
22	RE-ENTRY		DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531		1987	14.95
23	23	20	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923		1989	12.99
24	RE-ENTRY		WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63		1968	14.95
25	RE-ENTRY		THE SWORD IN THE STONE ◆ Walt Disney Home Video 229		1963	29.95

◆ 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.

'Turtles' Rakes In The Green At Box Office; Summer Sizzles With Sequels; 'Souls' Reborn

COWABUNGA BOX OFFICE! New Line Cinema's live-action "Teenage Mutant Ninja Turtles," which opened theatrically March 30, took in a staggering \$25 million during its first three days in theaters—a new record for a nonholiday weekend. Its "blockbuster" status over the next several months seems assured, considering other converging elements, such as multiple-level cross-promotions and a potentially hot original soundtrack, which arrived in stores April 3. SBK Records claims more than 500,000 albums were initially shipped, while the first single, Hi Tek 3's "Spin That Wheel," is already being worked at radio.

The "Turtles" have become a cottage industry, with a hit comic book, cartoon TV series, toys, breakfast cereal—and home videos distributed by International Video Entertainment's Family Home Entertainment

label, which have sold a combined several million. IVE, which also has rights to the current film, just inked a deal with Burger King whereby four different "Turtles" episodes are being offered as premi-



by Jim McCullaugh

um items with a food purchase (Billboard, April 7).

Meanwhile, reflecting more video activity yet to come are FHE's "Teenage Mutant Ninja Turtles: Cowabunga Shredhead," which jumps on Billboard's Top Videocas-

ettes Sales chart at No. 21 this week, while "Case Of The Killer Pizzas" moves from 17 to 13. Five "Turtles" titles are now on Billboard's Top Kid Video Sales chart, while IVE will continue to introduce new "Turtles" animated titles as the year progresses.

SUMMER LANDSCAPE 2: "Teenage Mutant Ninja Turtles" and "The Hunt For Red October" appear to be the hottest first-quarter films. But what "big" films are on tap for this summer? Like last year, there will be sequels and three-quels galore with "Die Hard 2," "RoboCop 2," "The Exorcist III," "Another 48 HRS," "Back To The Future, Part III," "Gremlins 2: The New Batch," and "Young Guns 2." But also look for high-expectation originals, such as "Dick Tracy" with Warren Beat-

(Continued on next page)

FOR WEEK ENDING APRIL 14, 1990

Billboard

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TOP MUSIC VIDEOCASSETTES™

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	Type	Suggested List Price
			★★ NO. 1 ★★					
1	1	7	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98
2	2	19	HANGIN' TOUGH LIVE ▲ ¹⁹	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
3	4	23	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
4	5	21	STRAIGHT UP ▲ ³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
5	3	35	HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
6	6	23	MILLI VANILLI IN MOTION ▲ ²	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
7	NEW ▶		THE B-52'S: 1979-89	Warner Reprise Video 3-38160	The B-52's	1990	D	19.95
8	9	5	EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98
9	8	13	KENNY G LIVE ●	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
10	NEW ▶		WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	SF	9.98
11	NEW ▶		HARD N' HEAVY VOLUME 6	MPI Home Entertainment MP1681	Various Artists	1990	D	19.98
12	7	17	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
13	13	5	THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98
14	11	9	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
15	14	3	ROLLING STONE PRESENTS TWENTY YEARS OF ROCK & ROLL	MGM/UA Home Video M201454	Various Artists	1990	D	19.95
16	NEW ▶		POP SCREEN	Warner Reprise Video 38156	R.E.M.	1990	SF	19.98
17	20	25	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
18	10	5	DANZIG	Def American Home Video 38159	Danzig	1990	LF	19.98
19	RE-ENTRY		LIVE AT WEMBLEY ▲	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	C	19.98
20	19	7	THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	LF	24.95

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

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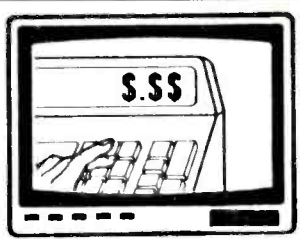
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THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Tenage Mutant Ninja Turtles (New Line)	25,238,367	2,006 12,581	—	25,398,367
2	Pretty Woman (Buena Vista)	12,471,670	1,538 8,109	1	28,337,395
3	Hunt for Red October (Paramount)	6,533,017	1,817 3,595	4	76,586,236
4	Driving Miss Daisy (Warner Bros.)	5,175,409	1,668 3,103	15	82,063,381
5	Opportunity Knocks (Universal)	3,512,625	1,275 2,755	—	3,512,625
6	Joe Versus the Volcano (Warner Bros.)	3,276,303	1,691 1,937	3	30,750,727
7	Nuns on the Run (Fox)	2,148,055	641 3,351	2	4,208,726
8	House Party (New Line Cinema)	2,139,541	700 3,056	3	16,395,736
9	My Left Foot (Miramax)	1,522,011	510 2,984	20	10,662,362
10	Lord of the Flies (Columbia)	1,490,048	916 1,627	2	10,580,930
11	Born on the Fourth of July (Universal)	1,010,740	1,042 970	14	66,937,454
12	Bad Influence (Triumph)	856,441	685 1,250	3	11,313,778
13	Blue Steel (MGM/UA)	807,344	823 981	2	6,968,590
14	Glory (Tri-Star)	733,120	632 632	15	24,277,015
15	Hard To Kill (Warner Bros.)	711,677	689 1,033	7	42,903,010
16	Little Mermaid (Buena Vista)	702,211	890 890	19	80,141,778
17	Shock to the System (Corsair)	696,020	314 2,217	1	2,011,868
18	Look Who's Talking (Tri-Star)	655,215	627 1,045	23	135,709,900
19	Steel Magnolias (Tri-Star)	533,900	562 950	19	78,391,983
20	Henry V (Goldwyn)	419,671	134 3,132	19	7,061,405
21	Madhouse (Orion)	416,031	630 660	6	19,399,221
22	Handmaid's Tale (Cinecom)	375,661	117 3,210	3	3,372,723
23	Love at Large (Orion)	357,313	318 1,124	2	708,592
24	Cinema Paradiso (Miramax)	284,640	47 6,056	6	1,609,982
25	Lambada (Warner Bros.)	281,777	224 1,258	2	4,018,730
26	Blind Fury (Tri-Star)	262,800	219 1,200	2	2,143,231
27	War of the Roses (Fox)	262,107	334 784	16	84,130,763
28	Side Out (Tri-Star)	250,322	115 2,177	—	250,322
29	Last of the Finest (Orion)	186,186	371 502	3	1,305,361
30	Body Chemistry (Concorde)	169,360	80 2,117	3	463,910
31	The Fourth War (Cannon)	151,862	461 329	1	1,232,285
32	Mountains of the Moon (Tri-Star)	146,640	60 2,444	5	1,598,618
33	Streets (Concorde)	145,680	60 2,428	10	954,410
34	Harlem Nights (Paramount)	143,451	149 963	19	60,372,226
35	Haunting of Morella (Concorde)	141,489	79 1,791	4	741,440
36	Brain Dead (Concorde)	138,968	58 2,396	10	851,889
37	Forbidden Dance (Columbia)	126,019	105 1,200	2	1,634,921
38	Camille, Claudel (Orion Classics)	114,153	28 4,077	14	2,113,163
39	Enemies, A Love Story (Fox)	108,617	86 1,263	15	7,815,403
40	Welcome to Oblivion (Concorde)	87,100	52 1,675	3	313,788

HOME VIDEO

STORE MONITOR



by Earl Paige

WHAT LOU SAID: For a whole week it was not an issue. No one mentioned it. And then, it erupted. What did **Lou Berg** really say during a March 16 panel in Palm Springs, Calif., under the topic heading, "Defective Or Field Damaged Videocassettes: Defining The Differences And Assessing The Problem."

The occasion that led to problems for the popular Houston retailer and **Video Software Dealers Assn.** president was the annual seminar of the **International Tape/Disc Assn.** (Billboard, March 31). Not only was there no discussion of Berg's remarks during the three days in Palm Springs, many of the participants there were present the next week at the annual **Paul Kagan** "Videocassette Future" seminar up in Beverly Hills. There again, nothing but nothing was said, either formally or informally. So how did Berg's comments seem so innocent to so many and then wind up inspiring angry letters flying cross country and endless telephone conversations? Even more incredibly, how did so many people not even at the seminar get so involved? Before it was all over, a seminar transcription service firm in Phoenix was doing such a business that callers did not even have to explain. "We know, you're calling about 'Tape No. 9,'" was the routine response. What Berg said is on the transcription but within the context of the whole panel it is far from clear why some would insist Berg "condones" the type of private piracy that goes on when retailers make duplicates of defective tapes. Even listening to the tape may not solve the riddle since some observe that the word "condemn" at one point may have sounded to some like "condone." Veteran trade reporters at the seminar did not pick up on anything out of the ordinary. What seems to have occurred is that one trade report stirred discussion and things built from there. Subsequent to the trade report, according to a few sources, some video suppliers began stirring the pot by obtaining the tape and playing part of it to others on the phone. Printed transcriptions—sans inflection—were also said to be making the rounds. That led to speculation that some studios—with possi-

ble hidden agendas—may be looking for any angle to undermine VSDA, particularly in the wake of the politically sensitive situation whereby vendors are defecting from sponsoring meal functions. One studio executive, who admits to getting the "facts" on a hearsay basis but making an angry call to VSDA himself, offered the following perspective: "Even if this is a mountain out of a molehill, the problem is that a report like that can reach someone like a **Jack Valenti**, who can create a lot of heat for the home video industry. It's not wise to even hint that it might be OK to look the other way if someone runs off dub." VSDA and Berg both agreed, finally, to produce no official statement and lend dignity to the whole situation that more than one observer calls "bizarre."

MUSIC, MUSIC, MUSIC: The movement into music by video specialty retailers is part of an overall pattern not just involving stores but distributors as well says **Arnie Orleans**, VP of the music division at **ETD** (the Houston-based video distribution giant formerly under the name **East Texas Distributors**). Orleans agrees with much of the thinking and strategy as concerns video stores adding music, which was reported on in detail recently (Billboard, April 7). "I'm hardly surprised that video stores are adding music. I see our own video rack people who are in supermarkets also adding music product there," says Orleans of a pattern he identifies as the total homogenization of all prerecorded software in all types of retail channels. It is not a contradiction that an ETD division will service a supermarket with audio product and not be Orleans' division. A veteran of the music industry, Orleans was hired 16 months ago by ETD president **Ron Eisenberg** to broaden ETD beyond video and go after new music accounts. The mission was not to convert existing ETD video accounts to music. So far, it has worked out. ETD has been patient. Orleans is headquartered in suburban Los Angeles and has just hired his first staff assistant, **Peter Gole**, as manager of special accounts. "We're into our second major promotion," he says, describing a 50-piece rack effort built around budget cassettes of "The Little Mermaid." ETD has always been a diversified-minded wholesaler, handling periodicals long before there was a video business. The firm has six branches in magazines and eight in video, with some crossover markets, as in Houston and Phoenix, where there are both types of units. ETD just opened its newest branch, this one in Cincinnati.

BACKLOT BEAT

(Continued from preceding page)

ty, "Days Of Thunder" with Tom Cruise, "Air America" with Mel Gibson, Steven Spielberg's "Arachnophobia," "Total Recall" with Arnold Schwarzenegger, and Tom Selleck's "Quigley Down Under."

A MOVIE WITH SOUL: The improbable success recently enjoyed by Panorama Entertainment's "Carnival Of Souls" has been extensively documented in the consumer press. But little noted in all the publicity surrounding the film's belated theatrical rerelease is the providence of a video company not generally associated with high-visibility product. **VidAmerica**, once a subsidiary of duplicator VCA but now an independent company, which is releasing the title on cassette this month, is hoping that the critical and commercial attention recently garnered by the 1962 cult classic will be an important step toward its repositioning as what president **Al Markim** calls "a strong supplier of B movies" to the rental market.

The film, made in 1962 by the industrial film maker **Herk Harvey** for about \$20,000, was shot in black-and-white and was Harvey's only feature

film. After a brief theatrical run, the film all but disappeared, turning up occasionally on the bottom half of a drive-in double bill or on late-night TV. Over time, however, the horror film developed a substantial cult following, which included such other film makers as George Romero, who credited "Carnival" with providing part of his inspiration for "Night Of The Living Dead," his own cult masterpiece.

In 1989, 27 years after it was made, "Carnival" was picked up by Westchester, N.Y.-based Panorama Entertainment and given a selected theatrical release. It quickly caught the attention of critics and went on to gross more than \$1 million in a few months—an astonishing sum for an 27-year-old, 84-minute, black-and-white horror movie with virtually no special effects, no stars, and not a single drop of blood.

To help underwrite the cost of refurbishing and rereleasing the film, Panorama also called on VidAmerica, which had handled the video release of an earlier Panorama film. "I had never heard of the film before," Markim says. "But the film has gotten so much attention because of its rere-

lease [that] many more people have now heard of it." VidAmerica is inviting retailers to call for screener copies.

"Carnival Of Souls" will become an integral part of VidAmerica's new positioning strategy, Markim says. "Last year we only brought four or five pictures to the rental market, and at least one of those, 'I Spit On Your Grave,' was a reissue," he says. "This year we have 12 new titles scheduled," including a special edition of "Carnival Of Souls" with a three-minute introduction from producer/director Harvey.

CHART BEAT: As anticipated, the three first-quarter sell-through titles dominate Billboard's Top Videocassettes Sales chart. "Honey, I Shrank The Kids" is No. 1 this week, followed by "Lethal Weapon 2" and "Indiana Jones And The Last Crusade." Each film has enjoyed at least one week in the No. 1 slot. All three are also in the top five on the rentals chart.

Assistance in preparing this column was provided by Paul Sweeting.



Take The High Road. Half of the Highwaymen, Waylon Jennings, left, and Kris Kristofferson, right, flank director Jon Small, who worked with the country quartet on a video for its latest single, "Silver Stallion." The supergroup also includes Willie Nelson and Johnny Cash. (Photo: Beth Gwinn)

FYI Memo: Stay On Video Vanguard

Clip Team Stresses Creativity Over Clichés

■ BY MELINDA NEWMAN

NEW YORK—"If it's a really big song by a really big artist, it doesn't matter what the video is."

Those may sound like strange words coming from Jim Yukich, director of videos of really big songs from really big artists such as Phil Collins and Michael Jackson, especially because he and his partner, producer Paul Flattery, have created some of the most innovative clips to appear in recent years.

The pair, who run FYI, a Los Angeles-based production company, are known for making videos that stretch the medium beyond the "video babe" cliché, as Flattery puts it. In the past several months FYI has done videos for Gloria Estefan; Richard Marx;

Donny Osmond; Anderson, Bruford, Wakeman, Howe; the Beach Boys; the Doobie Brothers; and Debbie Gibson. Among the team's memorable conceptual efforts are Genesis'

'If it's a really big song by a really big artist, it doesn't matter what the video is'

"Land Of Confusion," Mike + the Mechanics' "All I Need Is A Miracle," Jeff Beck's "Ambitious," and scores of Collins clips, including "Don't Lose My Number" and "Take Me Home."

In fact, Collins is such a fan of the duo that he asks them to save all their best ideas for him. Alone or with Genesis, the veteran singer/songwriter/drummer has worked with FYI on close to 20 videos.

"When Phil first called us about doing clips for his new album we sent him a list of 18 ideas and we hadn't even heard the songs," says Yukich. "Seventeen of them were humorous ideas, and Phil called and said, 'These are some great ideas, but the name of the album is '... But Seriously...'"

Despite that, there were nine he really liked."

In addition to "Another Day In Paradise" (which did not take its video theme from the originally submitted ideas) and the highly praised "I Wish It Would Rain Down," FYI has finished two more videos for the album, including a performance clip seen through the eyes of a dog.

"A lot of our ideas tend to view the industry as wacky and funny. It's neat to do that," says Yukich. "The clips come across as a bunch of people having fun."

Flattery and Yukich first crossed paths while lensing the Collins/Philip Bailey "Easy Lover" clip in 1984. They formed FYI two years ago from the ashes of Split Screen, a production house with several directors and producers that ran into financial trouble.

Although Yukich and Flattery have a division of duties, every effort is a joint venture. "An idea may originally be more Paul's or mine," says Yukich, "but then they're worked on by the two of us. Paul is generally the writer in that he puts it all down on paper."

Once the deal is done, "Paul's got his whole team of production people who set everything in motion and I stay at home until they call me," Yukich says. (Continued on next page)

THE EYE



by Melinda Newman

concert this summer.

CH-CH-CHANGES: VH-1 VJ Bobby Rivers has not been re-signed to the channel, although there is a possibility that the "Sunday Brunch" host will continue with the music outlet on a free-lance basis. Was Rivers surprised his contract wasn't renewed? "No," he says with a laugh. "I feel like the Jane Pauley of music television. I hadn't been promoted in a year and a half."

"The bottom line is we're negotiating with him; we want him to stay and are trying to work things out," says a VH-1 spokesperson.

Rivers' last appearance on VH-1 under his current contract will be April 29's "Sunday Brunch."

SHOW SPOTLIGHT: Long Island, N.Y.-based "Rock Rap" is getting ready to celebrate its fourth anniversary in May and producer Dante Moratto has cast his eye toward larger things. "We're looking for a sponsor to underwrite our going regional," he says. Ideally, the expansion would include not only cable stations, but low-power and broadcast channels as well.

Currently, the 30-minute weekly show is beamed into 850,000 homes through cable systems in Long Island, Manhattan, Brooklyn, and Queens.

One of the show's strengths, according to Moratto, is its versatility. Up to 75% of the shows, which are usually hosted by Moratto, spotlight an artist through remote performance footage or interviews. For nonguest shows, a wide range of clips, from metal to rap to pop, are shown. For shows featuring a specific artist, the clips often cater to that performer's genre of music. "For example, last week's show featured *Exposé* and [it] was a dance show." Among the many acts that have been interviewed for the show are INXS, the Church, Ian Lowery, Saraya, and L.A. Guns.

"When I don't have an artist on the show, the playlist is totally eclectic," Moratto says. "I try to get what I consider to be cutting-edge videos that aren't getting [overplayed] elsewhere."

"Rock Rap," directed by Shari Schultz, is taped at a Cablevision studio in Long Island that gives the show the option of filming live performances. "We recently had 24-7 Spyz on the show, so we showed a couple of their videos and had them perform on the show."

Such capabilities have proven to be a bonus for some acts appearing on the show. "Occasionally I'll ask an unsigned band to come on and perform and they'll get a three-camera video out of the deal that they can take with them."

One chance the show really gets to shine is after the New York Music Awards, the regional awards ceremony that draws many artists from the New York scene who have made it nationally. Since its inception, "Rock Rap" has taped interviews at the show. In addition to devoting an entire program to the awards show and interviews collected there, "Rock Rap" gets interview footage that it can use throughout the year, including segments that feature artists introducing their newest clips. Moratto can be reached at 516-484-2241.

JOE SHULTS has been named head of PolyGram Music Video U.S., the American arm of London-based PolyGram Music Video Worldwide. The newly formed division was announced several months ago, as PolyGram, like most other labels, formed its own distribution arm for its music video product. Shults leaves his post as VP of business development for the Movietime Channel for his new position effective May 1. He will report directly to Gary Rockhold, who was named president of PolyGram Distribution Group last week (Billboard, April 7). If the name sounds familiar, many of you may know him from his previous post as director of special projects for MTV. Shults' duties will include marketing music programs of all repertoire sources in the U.S. and ensuring marketing of those programs worldwide.

ALSO AT POLYGRAM, congratulations to Randy Roberts, who has been promoted to VP of video promotion/singles sales/charts. He was formerly director of alternative and video promotion.

SPEAKING OF PROMOTIONS: Jeff Anderson of National Video Subscription has been upped to VP of promotion from director of promotion/programming. According to Anderson, this means the company will be gearing up its promotional efforts. In addition to music product, it will also be examining tie-ins with theatrical releases. The company's Randy Frey has assumed Anderson's programming chores. He formerly served as editor of "Inside," the company's music magazine that was distributed through record pools and a mailing list, which is on hiatus.

NVS is currently working on a complex, multitiered Janet Jackson promotion with A&M that lasts through April. Anderson has tied in with San Diego video show "Music In Motion" and San Francisco's "California Music Channel." Journeys Shoes retail chain, and radio stations KPWR Los Angeles and KMEL San Francisco to give away tickets and/or trips to see Jackson in concert in both cities. He is also enlisting the aid of a major record retailer to help push the Grammy-winning music longform "Janet Jackson's Rhythm Nation 1814."

"People won't be able to enter the contest to win the trip at the record store, but they'll tie in with the radio advertising and it will get retail excited about the video," Anderson says.

Should this promotion go well, it bodes favorably for a second contest, run nationally by Anaheim, Calif.-based NVS, that would send winners to Europe for a Jackson

VIDEO TRACK

LOS ANGELES

BOB DYLAN AND EPOCH Films director Pete Rose teamed to lens "Most Of The Time," the latest clip from Dylan's Columbia album "Oh Mercy." Karen Livingston produced the shoot with executive producer Debbie Samuelson.

The crew at Planet Pictures recently reeled a series of clips in L.A. Gerry Wenner directed Stephanie Mills' "Comfort Of A Man," and Frankie Beverly & Maze's "Love On The Run," with producer John Hopgood. Hopgood also produced Michael Bolton's "How Can We Be Lovers," directed by Jim Shea and DP'ed by Wenner. In addition, Shea directed the new Martika video, "Water," produced by Victoria Golden.

Nitrate Films director Gore Verbinski makes his music video debut with "Don't Wait For Me," a Daliesque heavy metal clip for Vicious Rumors. The Atlantic video, produced by Kent Gates, features surreal, bizarre imagery, complete with melting clocks.

NEW YORK

3RD BASS AND THE CLASSIC Concept team recently wrapped a pair of new videos, plus a couple of 90-second commercials that may be used to promote the band's upcoming longform. Lionel C. Martin directed "Words Of Wisdom" and "Triple Stage Of Darkness" for the Def Jam rappers, in addition to lensing the mini commercial/videos. Ralph McDaniels and Sabrina Gray produced the clips. The crew

shot on location in Brooklyn and Queens.

Picture Vision's Jon Small directed and produced "Turtle Power," a Partners In Kryme SBK release that piggybacks on the "Teenage Mutant Ninja Turtles" feature film. Small shot on location at night under the Manhattan Bridge. He combined film clips with footage of a marching band, some cheerleaders, and of course, the Turtles. Tony Mitchell directed photography and Steven Saporta executive-produced.

Atlantic's Audio Two throw a party on wheels in the video "On The Road Again," directed by Chica Bruce. Joseph Uliano produced, and Rupert Wainwright and Terance Power executive-produced for Fragile Films.

Darnell Martin directed Gwen Jones in "Stay," a New Generation Pictures video for Jive Records. The clip, shot at 3G Studios and on location in New York, is a takeoff on the classic thriller "Vertigo." Joseph Nardelli produced.





OTHER CITIES

MARTY STUART'S NEW MCA video "Hillbilly Rock" mixes performance footage with clips of folks learning the dance for which the song is named. Joanne Gardner directed the Acme Pictures video, lensed at the WZTV studio in Nashville. Robin Beresford produced.

Arista Records' Michelle Wright shot the video "New Kind Of Love" in Toronto recently, with director Dean Lent. Phran Schwartz and Kimberly Lansing produced the Limelight video.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS The Cure, Pictures Of You Fleetwood Mac, Save Me The Four Of Us, Drag My Bad Name Down L.A. Guns, The Ballad Of Jayne Michael Penn, This And That XYZ, What Keeps Me Loving You	ADDS Elton John, Club At The End Of The Street Grayson Hugh, How 'Bout Us Michael Penn, This And That Babyface, Whip Appeal Jay Pattern, Black Hat And Saxophone Jane Siberry, Life Is A Red Wagon	ADDS Tony Toni Tone, The Blues Freddie Jackson, All Over You Today, Why You Get Funky On Me Full Force, Kiss Those Lips Howard Hewitt, Show Me
BUZZ BIN The Church, Metropolis Depeche Mode, Enjoy The Silence	FIVE STAR VIDEO Bee Gees, Bodyguard Kate Bush, This Woman's Work Johnny Clegg, Cruel, Crazy, Beautiful World Bob Dylan, Most Of The Time Inner City, Whatcha Gonna Do With My Lovin' Notting Hillbillies, Your Own Sweet Way Soul II Soul, Get A Life Rod Stewart & Ron Isley, This Old Heart Of Mine	HEAVY Lisa Stansfield, All Around The World Troop, Spread My Wings After 7, Ready Or Not Earth Wind & Fire, Heritage Maze Featuring F. Beverly, Love On The Run Babyface, Whip Appeal Janet Jackson, Escapade
STRESS Black Crowes, Jealous Again Damn Yankees, Coming Of Age Soul II Soul, Get A Life	ARTIST DEVELOPMENT Basia, Cruisin' For Bruisin' Luka Bloom, Rescue Mission Cowboy Junkies, Sun Comes Up, It's Tuesday Morning Richard Elliott, When A Man Loves A Woman Everything But The Girl, Driving Tim Finn, Not Even Close Gypsy Kings, Volare Sara Hickman, Simply Diane Reeves, Never Too Far	MEDIUM Queen Latifah, Ladies En Vogue, Hold On Diane Reeves, Never Too Far Digital Underground, The Humpty Dance Bell, Biv & DeVoe, Poison Young M.C., I Come Off Johnny Gill, Rub You The Right Way Soul II Soul, Get A Life Quincy Jones, Secret Garden Stephanie Mills, The Comfort Of A Man David Peaston, We're All In This Together Tyler Collins, Girls Nite Out Alyson Williams, I Need Your Lovin' The Winans, It's Time The Good Girls, Love Is Like An Itchin' In Your Heart The Gap Band, Addicted To Your Love Smokey Robinson, Everything You Touch The Chimes, Heaven NRBQ, If I Don't Have You Queen Latifah, Come Into My House
POWER Aerosmith, What It Takes (Concept Version) B-52's, Deadbeat Club Heart, All I Wanna Do Is Make Love To You Robert Plant, The Hurting Kind		RECORD THE ALL NEW GUIDE
HEAVY Adam Ant, Room At The Top Michael Bolton, How Can We Be Lovers Jane Child, Don't Wanna Fall In Love Phil Collins, I Wish It Would Rain Down Oon Henley, Heart Of The Matter Janet Jackson, Alright Kiss, Forever Madonna, Vogue Motley Crue, Without You Sinead O'Connor, Nothing Compares 2 U Technotronix, Get Up! (Before The Night Is Over)		RECORD THE ALL NEW GUIDE
ACTIVE Bad English, Heaven Is A 4 Letter Word Cher, Heart Of Stone Jude Cole, Baby It's Tonight Alice Cooper, Only My Heart Talkin' Faster Pussycat, House Of Pain Corey Hart, A Little Love Joan Jett, Love Hurts Midnight Oil, Blue Sky Mine Tommy Page, I'll Be Your Everything Slaughter, Up All Night Lisa Stansfield, All Around The World Rod Stewart & Ron Isley, This Old Heart Of Mine Tesla, The Way It Is Wilson Phillips, Hold On	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE
MEDIUM Giant, I'll See You In My Dreams Gun, Better Days Lenny Kravitz, Mr. Cab Driver The London Quireboys, 7 O'Clock The Mission U.K., Deliverance Michael Monroe, Man With No Eyes Peter Murphy, Cuts You Up The Rave-Ups, Respectfully King Of Rain The Smithereens, Blues Before And After Peter Wolf, 99 Worlds	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE
BREAKOUTS Baton Rouge, Walks Like A Woman Danger Danger, Bang Bang Oave Edmunds, Closer To The Flame Faith No More, Epic The Raindogs, I'm Not Scared Stone Roses, Fool's Gold	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE
BTNN The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE
ADDS Eddy Raven, Island Charlie Daniels, Little Folks Exile, Nobody's Talking Vince Gill, When I Call Your Name	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE
CURRENT Alan Jackson, Here In The Real World Prairie Oyster, Goodbye, So Long, Hello Kentucky Headhunters, Dumas Walker Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Rodney Crowell, If Looks Could Kill Desert Rose Band, In Another Lifetime Mac McAnally, Back Where I Came From Robin Lee, Black Velvet Tanya Tucker, Walking Shoes Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Clint Black, Walkin' Away The Highwaymen, Silver Stallion Travis Tritt, Help Me Hold On Highway 101, Walkin' Talkin' Cryin' Barely...	RECORD THE ALL NEW GUIDE	RECORD THE ALL NEW GUIDE

MUSIC VIDEO

FYI STAYS ON VIDEO VANGUARD

(Continued from preceding page)

Yukich says jokingly.

Despite interest from other directors and producers in expanding the company, both Flattery and Yukich are adamant about staying small.

"We have a couple of people that do clips through us when they're in town, but my feeling is I like that we're small," Yukich says. "People can call us directly."

Indeed, unlike many other production houses, FYI does not use a representative; Flattery deals directly with the record companies. "There aren't too many businesses like us that don't have other directors or reps," Flattery says. "We just felt that we would better serve the industry by being accessible. It works in some ways and then there are some labels that we never get a call from."

Not that the company suffers from a lack of work. Flattery says FYI did close to 40 clips last year, as well as several longform concerts.

And all this creativity does not come cheap. About the lowest FYI will do a clip for is \$80,000, with most budgets in the six-figure range.

What irks both Flattery and Yukich the most about the video business is that "no one wants to take a chance," says Yukich. "They only know what they've seen before. The videos I'm most proud of are when no one's stood in our way and let us create what we wanted."

"I can understand their fear, because there have been cases where a label gets burned because someone comes in with something unusual, but you wouldn't believe how we get grilled, and some of these ideas aren't so easy to explain. Imagine going into someone's office and trying to explain the idea behind Peter Gabriel's 'Sledgehammer.'"

"There's little courage to do something new," concurs Flattery. "It seems to be MTV or die in too many instances. It's very, very difficult to get a video added, and what's happening too much is people are trying to make a video they think will get on

MTV; it's formulaic. The thing is, MTV is fed up of cypocart videos. Someone does one with an artist singing in the rain and there are five like it across their desk the next week."

The duo has gone through its share of imitators, especially several years back, when its work was recognizable for the shaky Steadicam work of its performance clips. After being pigeonholed as performance directors, Yukich and Flattery then shifted to conceptual clips, an area in which they again feared getting stuck in a rut.

"Doing humorous concept clips is one of our fortes, but I love doing performance videos, too," says Yukich. In fact, in conjunction with CBS Music Video, the FYI team won three Ace Awards for cable excellence this year for producing and directing Gloria Estefan & the Miami Sound Machine's Showtime "Homecoming" concert special.

With several longform videos already behind them, Flattery and Yukich are exploring more opportunities in that area. They are also discussing producing a pay-per-view Phil Collins concert from Canada this summer.

"With all the home video possibilities, I think every time someone goes on they should shoot one of the concerts," says Yukich. "In some cases you can make money up front from HBO or Showtime if you're a big band. Or you can put it out on laser-disk and sell it in Japan. Regardless, you have a record of that period of your career. Genesis constantly kicks themselves for not having shot 'The Lamb Lies Down On Broadway' tour."

In addition to shooting more longform concerts, Flattery and Yukich are hoping to expand into commercials and film.

Regardless of the format, the duo wants to stay on the cutting edge. "The real thrill of doing any of this is when you're allowed to do something different," says Flattery.

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, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

John Hogood/Planet Pictures
Jim Shea

NITZER EBB
Lightning Man
Showtime/Geffen
Richard Bell/State Films
Angela Conway

NOTTING HILLBILLIES
Your Own Sweet Way
Missing... Presumed Having A Good Time/Warner Bros.
Larry Perel/Satellite Films
Neil Abramson

MAURA O'CONNELL
Helpless Heart
Helpless Heart/Warner Bros.
Joanne Gardner/ACME Pictures
Bill Pope

EDDY RAVEN
Island
Temporary Sanity/Capitol-Nashville
Marc Ball/Scene Three
Larry Boothby

SALTY DOG
Come Along
Every Dog Has Its Day/Geffen
Maurice DePas/DNA
Jean Pellerin

TEARS FOR FEARS
Advice For The Young At Heart
The Seeds Of Love/Fontana
Luc Roeg/VIVID
Andy Morahan

LENNY WILLIAMS
Here's A Ticket
Layin' In Wait/Crush
Carlo Carlsson, Mark Brant/Clockwork Pictures
Carlo Carlsson, Mark Brant

THE ALMIGHTY
Destroyed
Blood, Fire, & Love/Polydor
Matthew Brown/Simple Harmonic Pictures
Richard Hill

BOB AND THE MOB
It's A Shame
It's A Shame/Nasty Mix
Kevin G. Thomas, Dwayne Coles/Utopia Films
Dwayne Coles

BOULEVARD
Lead Me On
Into The Street/MCA
LimeLight
Jeff McQueen

THE JONESES
Don't You Know
Hard/Atlantic
Ed Silverstein/Flashframe Inc.
Steven Goldmann

KINGS OF THE SUN
Drop The Gun
Full Frontal Attack/RCA

MT VIDEO
10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS
Babyface, Whip Appeal
Janet Jackson, Alright
Deborah Harry, Sweet And Low
Damn Yankees, Coming Of Age
Linear, Sending All My Love
Starpoint, I Want You-You Want Me
The Four Of Us, Drag My Bad Name Down
Bad English, Heaven Is A 4 Letter Word

POWER
Taylor Dayne, Love Will Lead You Back
Phil Collins, I Wish It Would Rain Down
Tommy Page, I'll Be Your Everything
Jane Child, Don't Wanna Fall In Love
Lisa Stansfield, All Around The World
Calloway, I Wanna Be Rich
Michael Bolton, How Can We Be Lovers
Alannah Myles, Black Velvet
A'me Lorain, Whole Wide World
Adam Ant, Room At The Top
Seriously Fine, Nothing Can Stop Us

ADDS
Alabama, Pass It Down
Indigo Girls, Get It Together
Vince Gill, When I Call Your Name

HEAVY
Alan Jackson, Here In The Real World
Oak Ridge Boys, No Matter How High
Restless Heart, Fast Movin' Train
Kentucky Headhunters, Dumas Walker
Travis Tritt, Help Me Hold On
Lionel Cartwright, I Watched It All (On My Radio)
Paul Overstreet, Seeing My Father In Me
Jann Browne, Tell Me Why
Mark Collie, Something With A Ring To It
Doug Stone, I'd Be Better Off (In A Pine Box)
James House, Hard Times For An Honest Man
Zaca Creek, Ghost Town
Sawyer Brown, Did It For Love
Exile, Keep It In The Middle Of The Road
Rodney Crowell, If Looks Could Kill
Skip Ewing, If A Man Could Live On Love Alone
Tanya Tucker, Walking Shoes
Prairie Oyster, Goodbye, So Long, Hello
Robin Lee, Black Velvet

ADDS
Janet Jackson, Alright
Laura Branigan, Moonlight On Water
Linear, Sending All My Love
Sweet Sensation, Love Child (Live)
Roxette, It Must Have Been Love
Basia, Cruisin' For Bruisin'
Babyface, Whip Appeal
Boo-Yaa T.R.I.B.E., R.A.I.D.
L.A. Guns, The Ballad Of Jayne
Soul II Soul, Get A Life
Deborah Harry, Sweet And Low

ADDS
Taylor Dayne, Love Will Lead You Back
Lisa Stansfield, All Around The World
Sinead O'Connor, Nothing Compares 2 U
Luther Vandross, Here And Now
Kiss, Forever
Jane Child, Don't Wanna Fall In Love
Tommy Page, I'll Be Your Everything

MEDIUM
Giant, I'll See You In My Dreams
M.C. Hammer, Dancin' Machine
They Might Be Giants, Birdhouse In Your Soul
The U-Krew, If U Were Mine
Adam Ant, Room At The Top
Salt-N-Pepa, Expression
Lenny Kravitz, Mr. Cab Driver

Retail

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Trans World Rebounds From '89 CEO Higgins Heralds Better Days Ahead

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Music Corp., which spent the last year restructuring its internal operations to overcome problems, is already capitalizing on the changes implemented by management, with greater successes on the horizon.

That message was sent to employees at the company's semiannual national district managers' meeting, held here March 23-27 at the Ramada Renaissance. In total, about 200 people, split evenly between the company and suppliers, attended the meeting.

"We are telling our people at this meeting that our mandate is comparable-store sales," Trans World president and CEO Robert Higgins told Billboard. "In the fourth quarter of our fiscal year [ended Feb. 3, 1990], when the release schedule was extremely weak, we did well [7%]. So we are looking for strong comp-store gains now that the product is coming."

Trans World, based in Albany,

N.Y., was hit by five major problems in 1989, according to a report issued by New York-based Goldman Sachs (Billboard, March 10). The chain suffered fallout from expanding too quickly in 1988; it lost key personnel; it became embroiled in a bitter trademark infringement lawsuit with Peaches Enterprises in Hialeah, Fla.; and it lost 43 leased departments when Crazy Eddie went out of business. The Goldman Sachs report termed 1989 as "something of a nightmare" for Trans World, a publicly traded company.

"I would agree," Higgins said. "But if you learn from your mistakes, you will be successful. We have learned a lot from our experiences, even though they were negative. We went through a tough year, but we have proven to the financial community that we can take hard lumps and come back. It shows Trans World can weather a storm."

Higgins said he looks at last year in two ways. "Although we had problems, not all were in our control," he explained. "For example, we made

the decision to run leased departments in Crazy Eddie, but the chain [going bankrupt] wasn't something we could control. Our leased departments were successful in terms of profits."

He added that the company is now poised for great success. Besides improving performance in its current stores and opening 60-80 new music stores, Trans World is going forward
(Continued on page 57)



Coming in For The Kill. The staff of Sounds Of Music welcomes Megaforce recording group Overkill to an in-store performance in the Newark, Del., store. Shown in the back row, from left, are Mike Buckman, Megaforce; Wayne Shelby, store manager; Tom Amatuzio and Tim Shelton, store staff; and Dale Davis, WEA. In the front row, from left, are D.D. Verni, Bobby Gustafson, and Bobby "Blitz," all of Overkill.

CONVENTION CAPSULES

MISSING IN ACTION: Dick Vincent, Trans World VP of store planning, and Mike Shelton, a district manager, didn't make it to the March 23-27 meeting in Saratoga Springs, N.Y., because they were in Cleveland putting the finishing touches on an 11,000-square-foot superstore, which opened March 29 in Tower City. Seems they had a little matter to take care of, like stocking the store with \$1 million in merchandise, which didn't get there until the Friday before the opening. The opening, by the way, broke all records for Trans World, according to Jim Williamson, Trans World's VP of finance.

TALENT APPRECIATED: The contributions of Ed Marshall, who joined Trans World in May 1989 as VP of operations from the Morris Shoe chain in Boston, were recognized by the music chain's regional managers. Jack Schultz, representing the regional managers, listed Marshall's accomplishments, including adding a customer service program, emphasizing add-on sales and instilling an upbeat approach to improving sales, adding a recruiter and a corporate trainer, and creating an environment in which human resources are important.

DIVERSE TALENT: Trans World employees showed that they can appreciate a wide array of music as each performing at the convention, regardless of musical genre, was well received. Performers in the early days of the meeting included the rock'n'rollers Black Crowes and country act Kennedy Rose. Monday night saw Gun, a hard rock outfit, knock out a sizzling set that included covers of Thin Lizzy and Prince songs, as well as a sizable helping from its current album. On Tuesday, Maura O'Connell, an Irish folk singer, entertained after lunch, while the evening was filled with the sweet strains of country artist Patty Loveless. In the afternoon, Louie Louie, a rap/dance artist, wowed the Trans World crowd. In addition, Slaughter and Corey Hart appeared for autograph-signing sessions.

Each performer was presented with Trans World's version of a platinum album. "The albums were presented in reverse from retailer to the artist in appreciation of the product they make, which we sell and make our livelihood from," said Williamson.

BUILDING A RELATIONSHIP: Gene Rumsey, manager of CEMA's Hackensack, N.J., branch, during a product presentation, reminded Trans World employees that they were in it for the long haul. Citing the theme of the meet-

Top 'Small' Retailer Has Big Plans For Title Wave Future

BY TRUDI MILLER

NEW YORK—Minnesota's Title Wave chain may have won the small-retailer-of-the-year award at the National Assn. of Recording Merchandisers' annual convention, but president Lou Kennedy certainly does not think small. His five Title Wave stores average 9,500 square feet, carrying 40,000-50,000 titles in all genres—pop, classical, jazz, country, rock, and new age.

Moreover, although he treasures the award, Kennedy says he does not expect to be a "small retailer" for long. The chain will open one-to-three new stores per year, with a goal of 15-20 stores in the Twin Cities area.

Will he expand into other states? "Possibly," he says. "Right now we've got our hands full getting up to 15 or 20."

Kennedy thinks big in terms of design, as well. "We've got more neon than any store I've ever seen," he says. "We're a real glitzy, slick-looking store, with a fun environment and good selection—not as extensive as a Tower, but maybe more than a Warehouse." Kennedy adds that all musical genres "are important to us." In fact, two outlets feature extensive classical departments.

Title Wave's large selection and upbeat atmosphere sets it apart from the competition, says Kenne-
(Continued on page 55)

Trans World Music Corp.

ing, "Partners For The Future," Rumsey went beyond that, saying, "[CEMA] wants to be partners not only for the future, but forever." Rumsey also noted that he has seen how the many changes implemented by Trans World are having a positive effect on the chain's merchandising effort.

NO. 1, WITH A BULLET: Sinead O'Connor, by the way, had the No. 1-selling album at Trans World during the week prior to the meeting.

ALTHOUGH THE PACE was quick and everyone worked hard, the meeting was not without its lighter moments. For instance, at the awards-night dinner, Marshall, serving as MC, said that since joining Trans World, he has been troubled by too many similarities between Gary Arnold, the VP of merchandising, and Vinnie Birbiglia, director of order services, who stands about a foot shorter than Arnold. He then presented the duo with a customized poster from the movie "Twins," with Arnold's face on Arnold Schwarzenegger's body and Birbiglia's face on Danny DeVito's frame.

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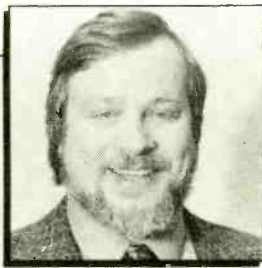
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RETAIL TRACK



by Geoff Mayfield

STAY ALERT: The decision by Arizona State Sen. Janice Brewer to withdraw her record labeling bill from her state's legislature is good news (Billboard, April 7), but must be kept in perspective. Since Arizona was only one of as many as 10 states that were contemplating restrictive measures, let's not allow ourselves to become overconfident or complacent on the First Amendment front like we were, say, about four years ago.

The history of this five-year fracas has been punctuated with doused brushfires that manage to reignite. When the Recording Industry Assn. of America and the Parents' Music Resource Center struck a self-regulatory accord in 1985 that would have labels place parental advisory stickers on potentially contentious product, it seems like everyone involved indulged in a collective sigh of relief. Some stuff got stickered, often as a catalyst to spur sales, the way an R rating sometimes stokes movie ticket sales. In other cases, product that may have merited a second look, per the agreement with the Washington Wives, hit the market without parental advisories.

By 1987, the PMRC made some noise that suggested that labels weren't holding up their end of the bargain. In 1989, the organization unleashed a smartly crafted video that stated its case. Whether intended or not, I truly suspect that those actions in the PMRC's ongoing public relations efforts sowed many of the

seeds of discontent that led conservative-minded legislators to draw up the troublesome bills that loom in Pennsylvania, Iowa, and other states.

The situation in Pennsylvania also stands out as a pertinent example. At the end of 1989, it looked like that bill was stalled in committee. We got caught napping, because all of a sudden it sneaked back into the picture this year as an attachment to a drug bill.

So, the message is clear. While Brewer's about-face in Arizona proves that the industry's newly unified approach to self-regulated solutions may help nip these problematic sticker bills in the bud, it is still important that the music business, and other parties who are committed to preservation of free speech, stay on guard. . . If you did not catch Edward Morris' commentary on the lyrics/labeling controversy a few weeks ago, when he pinch-hit for Gerry Wood in the Nashville Scene column, you owe it to yourself to dig back and get your hands on that issue (Billboard, March 31). Whether or not you agree with all of his conclusions, you'll have to admit that he stated his convictions well. It also stands out as one of the most cleverly written pieces I've ever read in this magazine.

RELATED NOTES: An observation by WaxWorks buyer Harold Guilfoil that was reported in this column several weeks ago pointed out that his company's Disc Jockey web had heard more lyrics-related complaints from parents on rap titles than it had on heavy metal. Several dealers at last month's National Assn. of Recording Merchandisers meet have had the same experience, and many pointed to a cover story in the March 19 issue of Newsweek as proof that rap lyrics are getting more scrutiny these days. Metal lyrics and cover graphics drew much of the PMRC's ire back in 1985, but many NARM attendees, myself included, can't shake the notion that a tinge of racism has helped draw the spotlight over to the rap arena.

(Continued on page 56)

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

ANYTHING BOX
Peace

▲ CD Epic EK-46086/NA
CA ET-46086/NA

DAVID BOWIE
Changes/Bowie

▲ LP Rykodisc RALP-20171/NA
CA RACS-20171/NA

DEATH ANGEL
Act III

▲ LP Geffen 1-24280/NA
CA 4-24280/NA

FLEETWOOD MAC
Behind The Mask

▲ LP Warner Bros. 1-26111/NA
CA 4-26111/NA

THE FOUR OF US
Songs For The Tempted

▲ LP Columbia C-46025/NA
CA CT-46025/NA

GEORGE FOX
With All My Might

▲ CD Warner Bros. 2-26162/NA
CA 4-26162/NA

DAVID LYNN JONES
Wood, Wind & Stone

▲ LP PolyGram 836951-1/NA
CA 836951-4/NA

KID CREOLE & THE COCONUTS
Private Waters In The Great Divide

▲ LP Columbia C-45201/NA
CA CT-45201/NA

KILLING JOKE
Night Time

▲ CD EG-Caroline EGGCD61/NA
CA EGMCD61/NA

THE LIGHTNING SEEDS
Cloudcuckooland

▲ LP MCA MCA-6404/NA
CA MCAC-6404/NA

LITTLE FEAT
Representing The Mambo

▲ LP Warner Bros. 1-26163/NA
CA 4-26163/NA

HARVEY MANDEL
Cristo Redentor

▲ LP EG-Caroline EGGD62/NA
CA EGGD62/NA

MANITOBA'S WILD KINGDOM
... And You

▲ LP MCA MCA-6367/NA
CA MCAC-6367/NA

CHARLES MINGUS
Epitaph

▲ CD Columbia CK-45428/NA
CA CT-45428/NA

POI DOG PONDERING
Wishing Like A Mountain And Thinking Like The Sea

▲ LP Columbia C-45403/NA
CA CT-45403/NA

SECOND SELF
Mood Ring

▲ LP EMI 92121/NA
CA 92121/NA

SHY ENGLAND
Misspent Youth

▲ LP MCA-6371/NA
CA MCAC-6371/NA

THE SUNDAYS
Reading, Writing, And Arithmetic

▲ LP DGC 1-24277/NA
CA 4-24277/NA

TOYAH
Prostitute

▲ CD EG-Caroline EGGCD59/NA
CA EGGCD59/NA

WARRIOR SOUL
Last Decade Of The Century

▲ LP DGC 1-24285/NA
CA 4-24285/NA

VARIOUS ARTISTS
Teutonic Beats

▲ CD EG-Caroline EGGCD74/NA
CA EGMCD74/NA

VARIOUS ARTISTS
Towering Dub Inferno: The Roir Tapes

▲ CD Rykodisc RCD-20152/NA
CA RACS-20152/NA

SOUNDTRACKS

MICHAEL NYMAN
The Cook, The Thief, His Wife And Her Lover, Original Motion Picture Soundtrack

▲ CD EG-Caroline CAROL 1603-2/NA
CA 1603-4/NA

VARIOUS ARTISTS
Def By Temptation, Original Motion Picture Soundtrack

▲ LP EMI 75625/NA
CA 75625/NA

VARIOUS ARTISTS
Set The Night On Fire, Original Motion Picture Soundtrack

▲ LP Epic Z-46129/NA
CA ZT-46129/NA

JAZZ/NEW AGE

JON HASSELL
City: Works Of Fiction

▲ LP Opal 1-26153/NA
CA 4-26153/NA

PENGUIN CAFE ORCHESTRA
When In Rome

▲ CD EG-Caroline EGGCD56/NA
CA EGGCD56/NA

TIM WHITEHEAD
Decision

▲ CD EG/Caroline EGGCD58/NA
CA EGGCD58/NA

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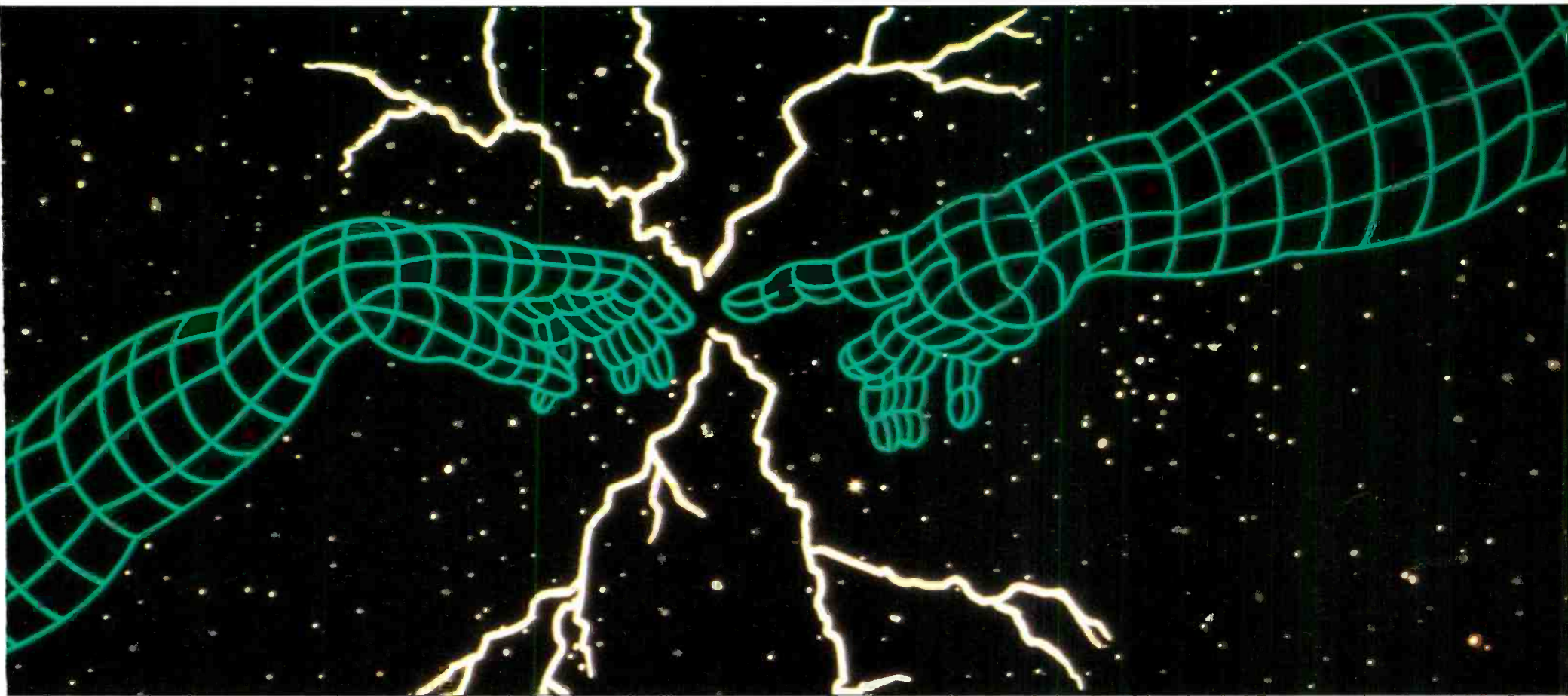
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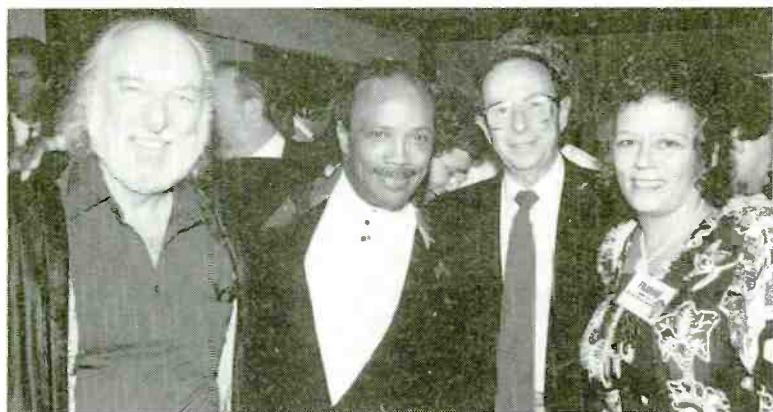
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ISSUE: June 9, 1990 • AD CLOSE: May 15, 1990

NARM Convenes In L.A.

Los Angeles—On March 10-13, retailers, labels, artists, distributors, and wholesalers of all sizes and shapes converged on the Century Plaza hotel here for the annual convention of the National Assn. of Recording Merchandisers. In between dealing with issues like stickering and CD prices, attendees found time to dance, present awards, wear funny glasses, and pose for pictures.



Nine WEA label artists hosted a reception for NARM attendees at the convention. Shown enjoying the festivities, from left, are Russ Solomon, president, Tower Enterprises; recording artist Quincy Jones; Henry Droz, president, WEA; and Frannie Martis, assistant to the president, Tower Enterprises.



Recording artist Sting and I.R.S. Records chairman Miles Copeland, co-owners of Pangaea, congratulate Pangaea recording duo Kennedy-Rose on their performance at the NARM convention. Shown in top row, from left, are Copeland, Sting, and Jay Boberg, president of I.R.S. In the bottom row, from left, are Pam Rose, Kennedy-Rose; Barbara Bolan, I.R.S. senior VP of sales and marketing; and Mary Ann Kennedy, Kennedy-Rose.



Bonnie Raitt gives a thumbs-up as she receives a platinum album at the CEMA product presentation. Shown, from left, are Capitol VP Lou Mann, Raitt, Capitol president Hale Milgrim, and CEMA president Russ Bach.



The NARM audience goes back to the future with 3D glasses at the indie product presentation.



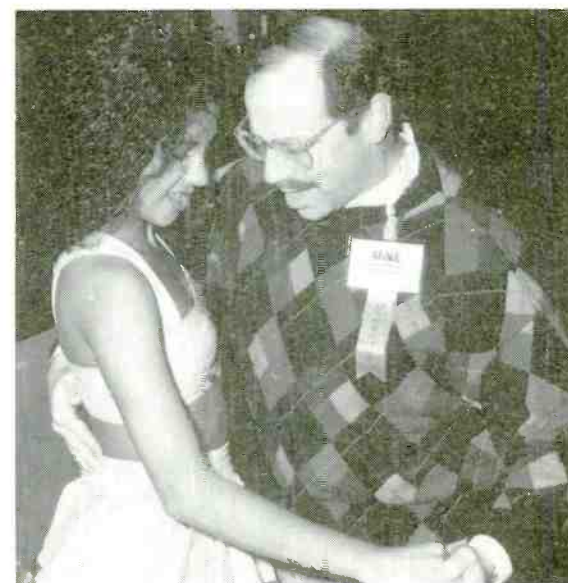
EMI recording artist Corey Hart, right, chats with Lou Fogelman, president of Show Industries.



NARM president Billy Emerson, president of Big State Distributing, right, presents Cleo Laine with the Presidential Lifetime Achievement Award.



Emerson, left, passes the gavel to his successor as NARM president, Patricia Moreland, president of City One Stop.



NARM convention chairman Arnie "Lambada" Bernstein, executive VP of The Musicland Group, demonstrates the latest steps.

Toronto-Area Music Dealer Challenges Ontario's 'Blue Law'

BY JIM BESSMAN

NEW YORK—A Toronto music retailer charged with breaking Ontario's Sunday closing law is contesting the charge on the grounds that music is "entertainment" and, as such, is not subject to the provisions of this so-called "blue law."

On Feb. 23, Martin Herzog, owner of Tunes in Toronto's judicial district of York, received a summons accusing him of "unlawfully failing to ensure" that no goods or services were sold in his retail business establishment on a holiday.

The charge is for violation of the Retail Business Holidays Act, or Sunday Closing statute, of 1980 (Chapter 453). But Herzog, quoting section 3 of the act, says that the retailing prohibition "does not apply in respect of the admission of the public to the premises for educational, recreational, or amusement purposes, or in respect of the sale or offering for sale of goods or services incidental thereto."

"This is ridiculous!" says Herzog, who is due in Provincial Of-

fences Court on Wednesday (11). Using the word "entertainment" interchangeably with the statutory "educational, recreational, and for amusement," he asks, "If recorded music isn't entertainment, what is it?"

A 1,400-square-foot CD/cassette

'If recorded music isn't entertainment, then what is it?'

store, Tunes opened last December in a plaza where, due to ambiguity in the shopping laws, a book store and a video store are permitted to stay open on Sundays. Being new to music retailing, Herzog says he went to the police for clarification, and that they originally determined that he could open on Sunday—but the Crown Attorney disagreed.

"You could write a book on this one," says Police Constable Bill Riddle, of the 33rd division of the Metropolitan Toronto Police. "There's a tremendous amount of

controversy in Ontario regarding this law."

Toronto remains "a little in the Dark Ages," Riddle adds, but notes that while the religious-minded Sunday-closing law goes back many years, it has gradually "evolved."

"In the '40s, a kid could buy ice cream but couldn't eat it on the street," he says. "When I was a kid, there were no Sunday sporting events, but that changed in the '50s. Now stores in tourist areas, handicraft stores, drugstores, and variety stores can open, but 'normal' businesses like clothing stores, record stores, and appliance stores aren't allowed."

"To show you how ridiculous it gets, a bookstore can stay open on Sunday, but only to sell nonhard-cover product like periodicals and newspapers. So you can sell Penthouse or Playboy, but not a hard-cover Bible."

Riddle says that officers from each division, acting on complaints from the community, go out each Sunday asking offending retailers to close down. If the merchants refuse, they are charged under the

act; if convicted, they are fined. Herzog says he may be fined up to \$42,500.

Riddle notes that fines are meted out according to a store's size and the amount of business it does that day. He also points out that while the public is split 50-50 in its support of the statute, with both sides being "equally vocal," many

businesses are "fed up" and disregarding it. Many have lobbied for the repeal of the law.

Meanwhile, Herzog says he is offering \$100 worth of CDs and tapes to anyone who can prove that recorded music is not for "educational, recreational, or amusement" purposes.

TITLE WAVE CHAIN

(Continued from page 51)

dy, who adds, "We've created what I think is the best-looking store in America." Competition includes Musicland, Target, Best Buy, Northern Lights, and Down In The Valley. Kennedy declines to release Title Wave's annual sales volume, saying a goal is to reach \$300 a square foot in sales.

Title Wave holds its own in the pricing department: front-line CDs sell for \$12.99-\$15.99, midline for \$9.99-\$12.99, and budget CDs for \$3.33-\$9.99. Cassettes sell for list price, "about \$7.99-\$9.99. We have about 50 items on sale at all times, in addition to the no-risk disks and the advertised product. So at any given time, we have more than 65 titles on sale," says Ted Singer, VP of music operations. Of music sales, CD albums account for about 57% of sales, cassette albums for 39%, with the various configurations of singles accounting for the remaining 4%.

Vinyl still occupies space in Title Wave stores, albeit a small amount. Vinyl album sales make up less than 1% of sales. "Still, new hit items continue to sell on LP, so we're not ready to abolish vinyl," says Singer. The stores also carry vinyl oldies singles, "and we do very well with them. People buy them for jukeboxes, or they have turntables and they

buy them to make tapes. Also, there are collectors," says Singer.

Title Wave, which locates in strip centers or as freestanding units, also has a huge video section, equal to its music section. The chain rents and sell both movies and longform music videos, with rentals accounting for about 80% of the video business.

Kennedy's background in music retail worked to his advantage when he started his chain. He had worked 15 years for Minneapolis-based Target, where he was in charge of electronics, records, and tapes. He then moved to California, where he was a senior VP in charge of buying and advertising at Torrance, Calif.-based Warehouse Entertainment. But after six months in California, he came back to Minneapolis and decided to open a record store. "I liked the business, and we didn't have anything in Minneapolis like a Warehouse store," says Kennedy. "I felt that with certain enhancements we could create a very impactful store."

The first Title Wave store opened in August 1986 in Crystal, a suburb of Minneapolis. Kennedy opened the second outlet in November 1987 in Roseville, a suburb of St. Paul; the third in July 1988 in the residential, high-traffic center of Minneapolis; and the fourth and fifth last year, respectively in Bloomington and Richfield, both suburbs of Minneapolis.

In addition to the store's look and extensive inventory, Kennedy cites his employees' knowledge and involvement with the product as a key ingredient to the chain's success. Aside from the usual in-store appearances and promotions, Kennedy invites artists to come to the corporate office, either to perform or just to meet the staff. "We bring all the people who work on the floor as well as managers from the stores,

and treat them to a personal meeting with the artists. It makes the artists seem like real people to the employees," says Singer. "Sales have gone up, sometimes dramatically."

He points to Living Colour, which did an appearance before its album had really caught on. "They were here for an hour and a half, signed autographs, and were very gracious. The following week the record was top 15 in our stores; the week after that it was top 10. So it really helped," says Singer.

Other artists who have done office appearances include Indigo Girls, Billy Squier, Sam Brown, Difford & Tilbrook, and Timbuk 3, the latter two of which performed live for the employees. "Difford & Tilbrook had a PA system set up with a sound man and everything. The employees have responded very favorably and get very excited about the artist. It's better than dragging these people to the stores, where customers are asking questions and phones are ringing and the employees are distracted," says Singer.

Title Wave helps develop new acts in other ways. The chain has a strong No-Risk Disk program, in which 15 titles are advertised for six weeks with a money-back guarantee. "We had the Sam Brown album on A&M, which wasn't getting any airplay. We loved it and decided we were going to sell this record," says Singer. "We got it into our top 10 through efforts from our stores, and then the local stations started playing it. When they saw what we could do with sales, they responded with airplay." Other artists whose sales increased dramatically at Title Wave after No-Risk stints include John Lee Hooker, Michael Penn, They Might Be Giants, David Wilcox, the Mighty Lemon Drops, Lenny Kravitz, and the Desert Rose Band.

FOR THE RECORD

In the March 24 issue, a story on the National Assn. of Recording Merchandisers' convention incorrectly stated Rodney Crowell's gold-record total. While "Diamonds & Dirt" is his first U.S. gold album, the country artist was also awarded Canadian gold for the disk in December.



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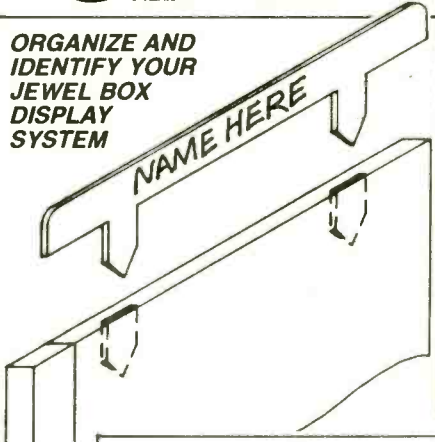
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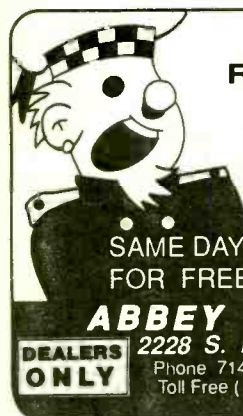
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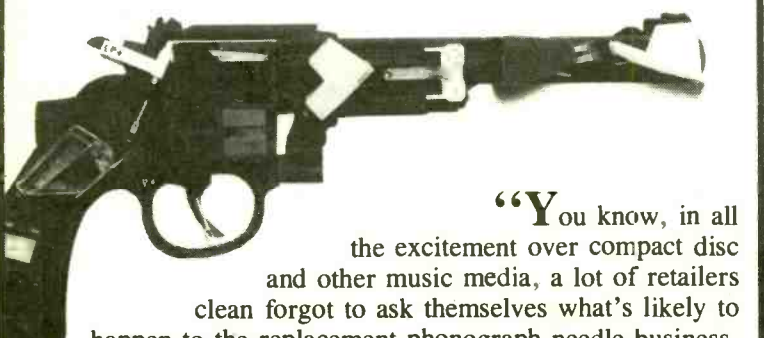
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Atrophy Protests Animal Experimentation; NAIRD Sets '90 Hall Of Fame Awards Slate

BY BRUCE HARING

ATROPHY LEAD GUITARIST Chris Lykins has joined the war on lab animal experimentation with “Puppies And Friends,” a cut from the band’s forthcoming **Roadrunner Records** release, “Violent By Nature.” The song is also available as a 12-inch single.

“Puppies And Friends,” which opens with a public service announce-



ment against experimentation, is a reaction by former Univ. of Arizona biology student Lykins to his readings into the topic.

“I was aware of the experiments when I was a student, but you have a cultural bias as a biology student and it doesn’t bother you,” Lykins says, adding that he never participated in animal research as an undergrad. However, upon crawling down from the ivory tower of academia, Lykins has seen the error of his thoughts, and now wholeheartedly supports alternative methods of research.

Besides the song, the band has par-

ticipated in an **American Humane Society** telethon, and plans to participate in a Humane Society benefit at a Tucson, Ariz., club later this month.

More information on the song is available from Roadrunner at 212-219-0077.

INDIE IMMORTALS: The National

Assn. of Independent Record Distributors and Manufacturers has announced its 1990 **Board of Trustees Hall of Fame** awards. The honors will be presented June 2 at the organization’s **Indie Awards Banquet**, the caper to its yearly convention.

The awards are given each year to
(Continued on next page)



Merchant Of Cajun. Actor Dustin Hoffman dropped in to the Lone Star Roadhouse in New York recently after his Broadway performance as Shylock in “The Merchant Of Venice.” Hoffman jammed with Buy Our Records’ Lucky 7 for two sets. Shown after the show, from left, are Kevin Coleman, Lone Star soundman; band member Jope D’Astolfo; Hoffman; and band members Joe Geary, Kenny Margolis, Barry Ryan, and Boris Kinberg.

RETAIL TRACK

(Continued from page 52)

One dealer there, though, disputed that notion. “With metal, the parents usually can’t understand what the lyrics are,” he said. “But with rap, you can hear everything clearly” . . . Then again, it appears that, at least in New York City, the recent comments made by Cardinal John O’Connor on the music of **Ozzy Osbourne** specifically—and metal in general—have put at least some heat back on hardrock.

In a recent Newsday poll, in which 86% of New Yorkers said they disagree with O’Connor’s disapproval of condoms as a means to prevent the spread of AIDS, 43% of the respondents said they agreed with the Cardinal’s assessment that some heavy metal songs are influ-

enced by satanism. Only 35% disagreed with O’Connor’s attack on metal, while 22% answered “don’t know” . . . You may already know that **The Musicland Group**, the industry’s largest chain, has elected to stop selling **2 Live Crew’s** “As Nasty As They Wanna Be” (Billboard, March 31), but did you know the album had been the chain’s 10th-best-seller in the two weeks leading up to that decision?

SCENE NONE OF US Looks Forward To: It has happened to me; I’m sure it has happened to you. On the way into a carry-out, some whipper-snapper accosts me and implores, “Hey, Mi ter. Can you buy a six-pack for me?” So, with the advent of 18-to-buy purchasing policies taking hold at an increasing number of music chains, I’m dreading the day when some kid might grab me and ask, “Uh, sir? Could you buy the new Ozzy tape for me?”

DEPECHE MOB, ADDENDUM: Here’s a short postscript on what may well be the most famous in-store appearance in the history of the music biz. In the wake of the abbreviated stop that Sire act **Depeche Mode** made at the Beverly Connection store of **Wherehouse Entertainment**, the news-making promotion that drew some 10,000-15,000 Los Angeles-area fans, the chain has decided to donate \$1 for every CD or cassette of the band’s new “Violator” album purchased at that store between March 20 and April 19 to the Los Angeles Free Clinic. March 20, of course, was when the notable in-store occurred and was street date for the Mode al-

bum. Wherehouse’s gesture could turn out to be a sizable donation, as “Violator” was the chain’s No. 1 seller its first week out.

The Los Angeles Free Clinic is said to be the oldest no-cost clinic in the U.S.; it offers medical and dental services, help lines for questions on AIDS and sex information, and several counseling programs. According to **Bruce Jesse**, Wherehouse VP of advertising and sales promotion, representatives of the city of Los Angeles had suggested the beneficiary.

As reported in a Billboard story last week, the chain has also agreed to pick up the \$25,000 tab to cover police costs for crowd containment the night of the in-store.

THE FORBIDDEN DANCE: So, if I had told you a year ago that Bolivian folk music would spark the first dance craze of the ‘90s, you probably would have said something like, “Yeah, sure. And CBS Sports will let go of Brent Musburger, too,” and you would have figured I was under the influence of some pharmaceutical substance that would make the operation of heavy machinery inadvisable.

Yet, by the end of the first quarter of 1990, lambada had become a frequent target of yucks on “Late Night With David Letterman,” and on a recent episode of “Saturday Night Live,” the dance was the butt (pun intended) of three different jokes. And **Epic**, which owns **Kao-ma’s** “Lambada,” the first album of the genre to make a splash on Billboard’s Top Pop Albums chart, must be laughing all the way to the bank.

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TRANS WORLD REBOUNDS FROM 1989'S MISFORTUNES

(Continued from page 51)

with its Saturday Matinee concept, a seven-unit, video-for-sale store. The chain, which operates in 2,000-square-foot spaces in regional malls, will open at least 50 stores this year. In Trans World's music stores, video sell-through accounts for 6% of sales; company officials expect that product line to increase to 10% or more this year.

Also, Trans World is experimenting with superstores in a variety of locations. On March 28, it debuted an 11,000-square-foot store in Tower City, a mixed-use complex in Cleveland that will also house the Rock and Roll Hall of Fame. The company also will open a 14,000-square-foot store in a strip center in Natick, Mass., and an 18,000-square-foot store in a to-be-developed project in downtown Chicago on Randolph Street, across from the highly successful Marshall Fields department store.

As for its Tower City location, "we put a lot of special touches in the store, including a 1957 chevy, which is part of the layout," said Jim Williamson, Trans World's VP of finance. "We also are adding memorabilia, similar to the Hard Rock Cafe motif."

By fielding a variety of store formats, Trans World gains an edge with real estate developers, according to Williamson. "[Real estate] is where a lot of competition is at nowadays among music chains," he said. "We are similar to The Limited [a Columbus, Ohio-based company that owns seven apparel chains], which can add a variety of formats to a mall's overall merchandising mix. We can do a full-line music store, a specialty store, a Saturday Matinee, and now we are experimenting with the larger superstores."

For music stores, the chain's expansion effort is divided fairly evenly among mall stores, specialty stores, and Coconuts outlets. Trans World operates in the eastern half of the U.S., with the exception of Delaware, where it has no presence, and Nebraska, Oklahoma, and Kansas, where it fields stores. This year's expansion is planned within the same 32 states, said Williamson. "So we don't plan to enter any new markets this year, at least by opening new stores," he added. "Of course, that could change if an acquisition opportunity

comes along."

Trans World's management does not feel compelled to attain national status, said Williamson. "It's not an ego thing for us to be in 50 states," he stressed. "We would rather be the best."

In his keynote address, Higgins re-

iterated that 1989 was a tough year, but he added that it was one with many accomplishments and lessons learned. "Let me tell you," he declared, "the decade of the '90s is for Trans World and you."

VSDA/NARM Operations Meet Set Will Focus On Technological Advances

NEW YORK—VSDA/NARM will hold its third operations conference April 19-20 at the Radisson Hotel in Manhattan Beach, Calif.

The conference, aimed at operations managers, inventory control managers, administrative managers, MIS managers, store owners, and traffic/distribution managers, will focus on the latest technological advances in retail.

Conference sessions will include round-table workshops on point-of-sale technology, electronic data interchange, product purchasing, third-party data processing, and pirated videocassette identification. Speakers include consultant, author, and educator John Betz, who will talk on traf-

fic and distribution. In addition, members of the VSDA/NARM operations committee, the VSDA Manufacturers Committee, and the RIAA Operations & Data Processing Committee will participate in sessions.

Representatives of every major label, video supplier, wholesaler, and retailer, as well as independents, are expected to attend.

The conference will conclude with a tour of retail outlets to study laser-disk merchandising.

The conference costs NARM/VSDA regular members \$150; associate members pay \$250. Information regarding the conference can be obtained from VSDA in Marlton, N.J., at 609-596-3268.

GRASS ROUTE

(Continued from preceding page)

one recording artist/group and one business person in recognition of the contributions they have made to the independent recording industry.

This year's inductees are **Credence Clearwater Revival** (John Fogerty, Tom Fogerty, Doug Clifford, and Stu Cook) and **George Hocutt**, owner and CEO of **California Record Distributors**.

Past recipients of the award included **Folkways Records** founder **Moses Asch** and singer/songwriter **Kate Wolf** (1987); **Sun Records**' **Sam Phillips** and **Clifton Chenier** (1988); and **Atlantic Records** co-founder and chairman **Ahmet Ertegun** and singer **Pete Seeger** (1989).

ADVANCE WORD: The Los Angeles-based band the **Zeros** are shopping a five-song demo that recalls some of the harder moments of power pop, specifically on such heavy but

hooky cuts as "Wish I Knew" and "Sticky Sweet Girls." The band may be familiar to East Coast denizens via their composition of a theme song for radio bad boy **Howard Stern**.

Back when they were known as the **Double-O Zeros** and based in New Jersey, the band's hardcore tribute to Stern received daily airplay. More info from **Baruck-Consolo Management**, 213-651-2187 . . . **Markus James**' "Season Of Dread" runs world music through rap, pop, and what sounds suspiciously like backward recording. The adventurous work was recorded in James' home. More info from **Firenze Records**, 707-876-3539 . . . **Ottmar Liebert**'s "Nouveau Flamenco" takes traditional Spanish gypsy guitar and mixes it into an accessible groove. The record has been getting strong airplay on **KTWV Los Angeles**. More from **Higher Octave Music**, 213-856-0039.

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2 Multipurpose Studios Debut In Chicago Area

BY MOIRA McCORMICK

CHICAGO—After years of operating without a major rehearsal/production facility, the Chicago music scene now has two of them: Chicago Rehearsal Studios, on the city's Near South Side, and DKP Soundstage, in

suburban Villa Park.

"We wanted to give Chicago a place where musicians could work—rehearse, do preproduction, demos, and showcases—without moving their gear all over town," says Joe DeLeonardis, a corporate partner in CRS along with brothers Mike and

Tom Wojcik. "We wanted to have a facility like New York and L.A. do, which we hope will keep people here, keep them from moving to the coasts to pursue their careers."

While CRS is aimed primarily at local musicians, DeLeonardis notes that the facility is also designed for

major touring acts that could use the showcase room. CRS is marketing that end of the business separately.

"We wanted to put Chicago more firmly on the map," says Martin Cummings, president of DKP Productions. Like CRS, in addition to soliciting local business, DKP would "like to attract national acts to do preproduction, tour rehearsal, and videos here—the Midwest is a good place to start."

CRS cost the Wojciks, DeLeonardis, and fellow partners (but non-stockholders) Robert Goldardo, Mitchell Teich, and Michael Lazar \$1 million to construct and equip. Located in a two-story brick building near the giant McCormick Place convention center, CRS encompasses a 16-track recording studio, preproduction facilities, three rehearsal rooms, and a band showcase room.

"We're musicians," says DeLeonardis of himself, Mike Wojcik, Goldardo, and Teich, "so we know what's needed from an equipment standpoint, as well as financially. Our rates

are very affordable." Rehearsal room rental rates start at \$15 per hour, the showcase room is \$30 per hour, and the recording studio \$40 per hour.

The showcase room features a 30-by-20-foot stage, Yamaha MC 2404 console, Lexicon PCM60, JBL monitors, Yamaha SPX900, Drawmer dual comps, lighting system with controller, Crown power, and SMPTE to hook into the recorder. Rehearsal studios are each 575 square feet, with Yamaha 1602 mixer, JBL monitors, and Alesis MIDiverb and micro-limiters.

The 500-square-foot recording studio contains a 16-track Otari MX70 machine, Soundtracs MXR7 console, two Yamaha DMP11 mixers, E-mu's Emulator III sampler, Macintosh computer with 64-track sequencers, Otari 5050 1/2-inch 2-track machines with mixdown decks, Lexicon and Yamaha outboard gear, Crown amps, and monitors by Yamaha, Tannoy, and UREI. DeLeonardis notes that, rather than eventually upgrading to

(Continued on page 76)

Producer Sanko, Mixer Padgham Lend A 'Hand' In Creating Suzanne Vega's New A&M Album

BY JESSE NASH and GEORGE FLOWERS

This is one of an occasional series on the personalities and places that make the pro audio industry dynamic.

NEW YORK—"This record feels like it grew naturally out of my life, not like something I had to throw together to keep the record company happy or my fans satisfied," says Suzanne Vega, referring to her new "Days Of Open Hand" album, due April 17 on A&M Records.

In the past, she notes, her manager pushed her to release albums in a timely fashion, but this time he relaxed and allowed the process to move more slowly and naturally.

Every effort was made to reduce pressure. Lenny Kaye and Steve Addabbo, who produced her first two albums, were replaced; Anton Sanko was contracted to produce the new work along with Vega; and veteran Hugh Padgham was put in charge of mixing.

Sanko and Padgham were chosen in part for the way their approaches complement Vega's. She had long been a fan of Padgham's work—especially for the Police. As for Sanko, Vega says, "I use words [in my songs] for how they sound, as well as for what they mean, and I felt he had a knack for playing just the right things to make the song sound vivid without overwhelming it."

Much of the recording—most of the vocals and all of the overdubs—was done in a Manhattan home owned by Vega and Sanko; only the basic tracks and the mixing were

done in a regular recording studio. According to Sanko, remote equipment was rented, and a soundproofed spare room became a makeshift studio. "We got a 24-track machine, a Sound Workshop board, an Otari tape recorder, and some outboard gear. We sent almost everything through a Demiter mike pre-amp, and we used different kinds of EQs."

The relaxed home atmosphere definitely helped Vega's performance. "If something wasn't working, we had the time to leave it for a while—or come back and redo it," she says.

While many producers are taskmasters, constantly critiquing and criticizing artists, Sanko found he could get more out of Vega by leaving her alone. "If I said she was doing something wrong, she would get mad, and that was no good," he recalls. "So I just left her alone and let her criticize herself. She would find 800 other things wrong with her performance. In the end, we got a great product."

"It's true," confirms Vega. "When I did my vocals, it was better when he left the room... I like to work with the engineer directly, then listen back to my performance. I'm a pretty good judge."

Two engineers, Patrick McCarthy and Geoff Keehn, worked on the project. Suzanne did a lot of the vocals with Keehn, who had his own technique for "keeping [her] going"

without "agitating" her. "He would tell me, 'I think you can do better,' and if I told him to shut up, he did," she says. "Or if I said, 'I can't do this anymore; I'm going shopping!' he'd say, 'You're going shopping? Great! I'll go with you!' Then I couldn't get rid of him, so I'd get back in the studio. He was very clever."

On "Days Of Open Hand," Vega also became more involved in arranging than she had in the past, working closely with the band members, including Sanko, who played keyboards. "There was a feeling of plunging in and working with the guys directly, which I hadn't been doing," she says. "Before I had worked pretty much through the producers. This time, I had more influence and the songs have more of an emotional quality."

Overseen by Padgham, mixing was done at Skyline Recording Studios in New York. Padgham jokes that Skyline was selected because "we got a dog deal" (he was also impressed by its reputation). Sanko admits it was the only studio that was available at the time they needed it, but says they "liked the vibes" when they started working there.

One interesting sidebar. The album featured guest appearances by two unusual performers: Sid and Nancy. "Anton sampled everything in the house looking for unique sounds," explains Suzanne, "including our two parakeets."

Sid and Nancy may have cooed their way onto the album, but their humble musicianship was blended in so thoroughly that it is virtually indistinguishable. We should also note that their names were not included on the album's credits.

PRO FILE

Equipment List For Skyline Studio 6

Console: Solid State Logic 4064 E VU with 60 channels, Total Recall, G Series computer. Tape Machines: Mitsubishi X-800 digital 32-track with Apogee filters; two Studer A-800 MkIII 24-tracks with Lynx synchronization; Studer A-820 2-track, 1/2- and 1/4-inch; Studer B-67 1/4-inch 2-track; three Tascam 122 MkII cassette decks. Monitors: custom "time aligned" main speaker enclosures with altec 604-8K coaxials; TAD low-frequency drivers and custom crossovers; variety of nearfield monitors. Other: Yamaha amps; AMS, Lexicon, Yamaha, Quantec, and EMT reverb; Neve, API, Tubetech outboard EQ; Eventide, Lexicon, AMS, AD&R delays and special effects.



Producer Anton Sanko, left, engineer Hugh Padgham, and Suzanne Vega, enjoy some leisure time during the making of her "Days Of Open Hand" album at Skyline Recording Studios. They are at rest on the SSL 4064 console in Studio 6. (Photo: Nick Elgar/London Features)

Apogee Bows Conversion Units A/D-D/A System Offers Consistency

NEW YORK—Apogee Electronics Corp., a Santa Monica, Calif.-based firm known for its ultralinear phase low-pass filters for digital audio, has developed a pair of complementary freestanding portable reference conversion systems for analog-to-digital and digital-to-analog conversion.

The AD1000 portable reference A/D converter is a complete system offering AES/EBU, S/PDIF, SDIF, and Mitsubishi interfaces. The DA1000 D/A conversion system, designed to complement the AD1000, features similar interfacing and a unique oversampling conversion system and filter, and includes time-correction for EIAJ processors.

The stereo systems are expected to begin shipping within the next two months at a suggested price of \$995.

"The response has been incredible. A lot of studios are interested in the D/A side; they're trying to become more uniform throughout their studios," says Apogee Electronics' Betty Bennett. Using the same conversion system throughout aids in keeping sound consistent.

Both units include a range of new

digital audio "building blocks," which are also available for OEM applications: A unique dither engine that generates a nonrandom algorithmically generated dither sequence specially tailored to the requirements of musical signals; a special low-jitter clock system to minimize noise; and a new oversampling filter.

More than 18 months of development went into the system, which was designed by company president Bruce Jackson and a team of engineers that includes a mathematician hired specifically to deal with dither. Dither is a low-level analog noise, or "white noise," added to the reproduced analog waveform that eliminates quantization noise, a side-effect of digital reproduction.

The dither system is designed to allow the equivalent of an additional three bits of information to be encoded into the 16-bit data stream in such a way that it will be decoded by any replay system, according to the company. It can resolve useful information up to 20dB below the noise floor.

SUSAN NUNZIATA

AUDIO TRACK

NEW YORK

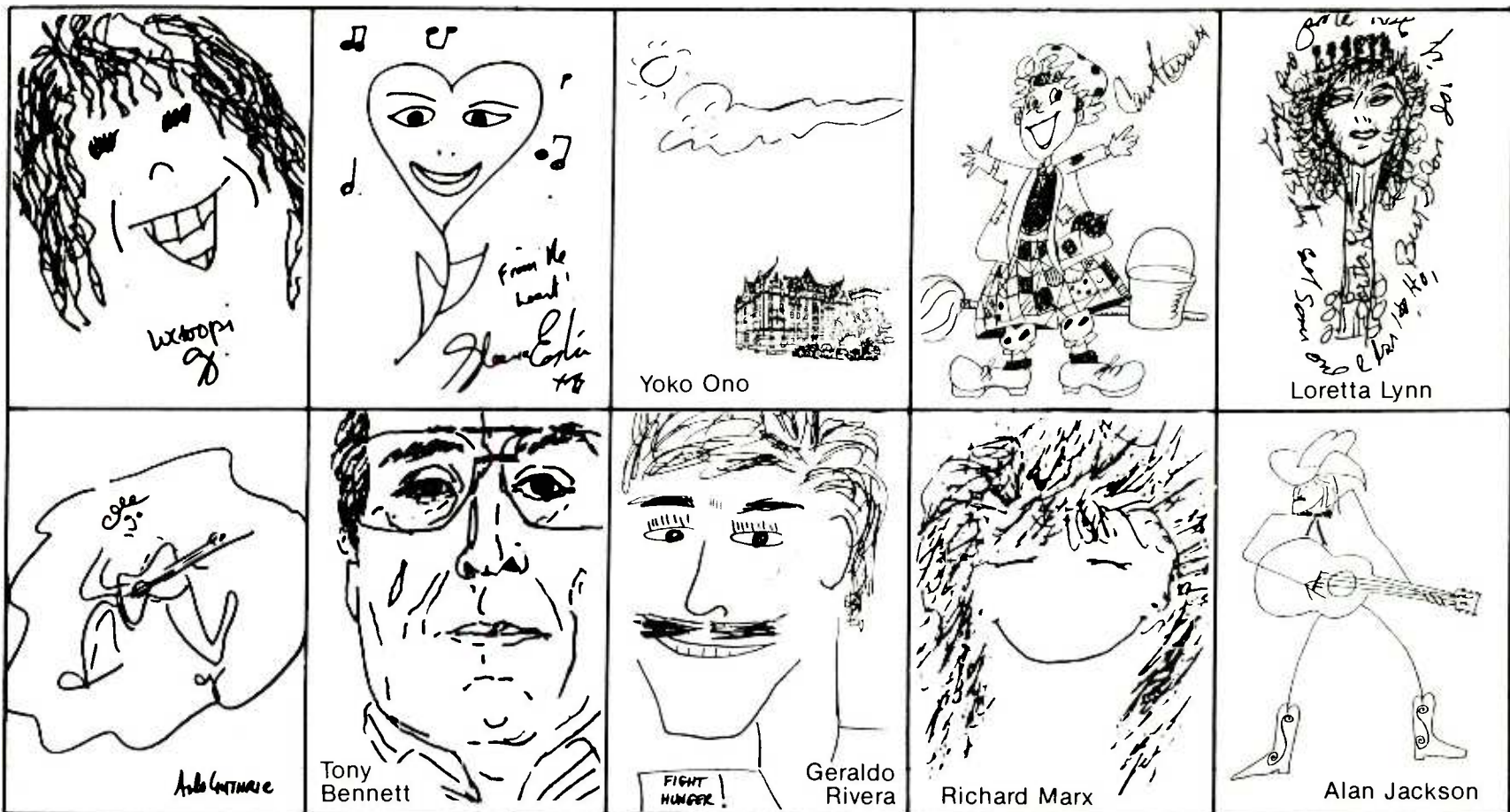
AN ANITA BAKER & Howard Hewett duet, to be released on Elektra, was completed in Sound Track's Studio B. Barry Eastmond produced; and Solid State Logic's Screen Sound system, designed for audio-for-video work, was utilized on the digital album project. Bobby Giammarco digitally remixed the vocal tracks. Stanley Jordan cut tracks in Room G on the studio's new Sony 3348 digital multitrack, and then mixed to DAT in Room A. The Capitol/Blue Note release was produced by David Burrell and engineered by Brian Lee. Rich July assisted.

The 12-inch single of Taylor Dayne's "With Every Beat Of My Heart," was produced by Rick Wake at Shakedown Sound. Additional production and remix was handled by Richie Jones. Mario Rodriguez engineered with Sue Gibbons assisting. The Toy Specialists provided two Dolby 361 SR and two Dolby 361-Anoise-reduction racks as well as AMS, Yamaha Rev-7, and Publison Infernal 90 reverbs, a Quantec QRS room simulator, an Eventide H969 harmonizer, pitch changer, and effects unit, a T.C. Electronic 2290 digital delay, and an Aphex Studio II Aural Exciter.

John Ceglia joined the engineering staff at ServiSound Inc. Most re-

(Continued on page 76)

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	8	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR 3 weeks at No. One
2	5	15	5	GIPSY KINGS ELEKTRA	VOLARE
3	7	12	6	KAOMA EPIC	DANCANDO LAMBADA
4	3	10	6	LUIS ANGEL CBS	FLOR DORMIDA
5	33	—	2	ANA GABRIEL CBS	QUIEN COMO TU
6	2	2	20	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
7	17	13	4	RICARDO MONTANER TH-RODVEN	◆ ME VA A EXTRANAR
8	9	16	6	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA
9	10	9	6	LUCERITO FONOVISIA	CORAZON A LA DERIVA
10	14	6	8	EMMANUEL CBS	LA VIDA DECIDIO
11	18	20	3	MARISELA ARIOLA	AMARTE ES GENIAL
12	6	3	13	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
13	4	4	17	KAOMA EPIC	◆ LAMBADA
14	8	21	8	CHAYANNE CBS	FANTASIAS
15	30	—	2	GUILLERMO DAVILA TH-RODVEN	◆ TESORO MIO
16	15	17	6	JOSE LUIS RODRIGUEZ POLYGRAM LATIN	SEÑORA BONITA
17	12	7	10	LUIS ENRIQUE CBS	◆ MI MUNDO
18	28	18	12	ANA GABRIEL CBS	HICE BIEN QUERERTE
19	11	5	21	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
20	26	34	8	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO
21	24	23	34	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
22	31	31	4	JOSIE ESTEBAN Y LA PATRULLA 15 TTH	UN HOMBRE...
23	22	24	7	BEATRIZ ADRIANA FONOVISIA	DOS MARES MAS QUE TU
24	16	11	12	FRANCO DE VITA CBS	ESTA VEZ
25	20	14	10	YURI CBS	EMBRUJADA (ESTOY)
26	27	32	5	WILFRIDO VARGAS SONOTONE	MALA CABEZA
27	21	22	10	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA
28	23	37	3	ROCIO DURCAL ARIOLA	YA TE OLVIDE
29	32	30	14	XUXA GLOBO	ILARIE
30	19	25	7	EDDIE SANTIAGO TH-RODVEN	ME HICISTE CAER
31	36	33	5	QUE PASA LATIN SOUND NETWORK	★ ★ ★ POWER PICK ★ ★ ★ MAMI YO TE QUIERO
32	34	—	2	LOS YONICS FONOVISIA	SE HUBIERA IDO SOLA
33	35	—	2	JUAN LUIS GUERRA Y LA 440 KAREN	LA BILIRRUBINA
34	NEW ▶	1		BRONCO FONOVISIA	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ AMOR TOTAL
35	NEW ▶	1		RUDY LASCALA SONOTONE	◆ EL CARINO ES COMO UNA FLOR
36	37	27	13	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES
37	13	8	12	ANA GABRIEL CBS	SOLEDAD
38	29	26	19	GLORIA ESTEFAN EPIC	OYE MI CANTO
39	38	35	4	PABLO RUIZ CAPITOL-EMI LATIN	LA MALAGUENA
40	39	38	5	MARCO ANTONIO MUNIZ/JORGE MUNIZ RCA	POR ALGUIEN...

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

Latin Notas



by Carlos Agudelo

LATIN NEW YORKERS WERE TREATED to an excellent performance of Spanish-language rock'n'roll by Argentina's foremost exponent of that genre March 18 at the Ritz. It was Charly García's first concert in Gotham, and one that showed why this tall, lanky, funny-looking dude is already, at 38, something of a legend among Latin American rock fans.

García's music, though it's definitely rock'n'roll, still bears the imprint of his classical training. His promising career as a concert pianist was promptly interrupted in his early adolescence, when he fell under the spell of the Beatles. He formed his first professional band, Sui Generis, with which he achieved national stardom in Argentina by the early '70s. Then, in 1975, he left Sui Generis to start La Máquina De Hacer Pájaros and later Serú Girán, bands that, like his first outfit, served as vehicles for García's distinct, sophisticated music.

As García emerged from the dark years of Argentinian military dictatorship, when performing rock was almost a crime, he began to incorporate sequencers and drum machines into his mostly guitar- and piano-based repertoire. In 1983, he decided to give his band his own name, under which he has recorded five albums so far. The latest of them, on CBS, is a mature work called "Como Conseguir Chicas" ("How To Pick Up Girls").

Responding to the perennial question of whether Latin rock is a legitimate musical form, García says, "Rock in Argentina is as rooted as tango." And a bit of tango creeps into his performances, as the band's drummer, Fernando Samalea, doubles on the archetypical instrument of the genre, the bandoneón.

Sometimes lyrical, sometimes soft, sometimes fast and heavy, García's music always commands the listen-

er's attention. He is supported on stage by a first-rate six-piece band. García himself, in addition to singing, plays acoustic and electric guitars, electric piano, and various synthesizers. And despite his reliance on drum machines and samples, he has not abandoned acoustic instruments, often using drums and guitars to augment a programmed track. He is also unafraid to perform solo on acoustic guitar or piano.

The audience at the Ritz was a potpourri of South Americans, most of them Argentinians. There were scarcely any Americans—a pity considering that García's music would probably appeal to the type of New York club crowd that usually frequents the Ritz. But to the delight of the Latins present at the show, García

García brings the best of Latin rock to New York

proved that rock in Spanish can be played at a level of sophistication on a par with the best American and British rock.

WEA LATINA IS THE LATEST multinational to enter the Tex-Mex market by signing 10-year veteran Patsy Torres, one of the best-known female performers of the genre. Torres has been nominated for several awards by the Texas Music Assn. In 1989 she was the first female Tejano musician to be recognized by the TMA with an achievement award... In yet another indication of the importance of Latin music in America, Garrison Keillor's new weekly radio series, "American Radio Company Of The Air," dedicated its first broadcast to Latin percussionists Tito Puente and Poncho Sánchez. The show—a series of live interviews, monologs, and urban vignettes—was aired live from New York's Brooklyn Academy of Music on March 17... Virginia De Gregorio has become part of the Capitol/EMI Latin team in Miami, in charge of East Coast promotion. She was previously with Sonotone.

Roberto Carlos Kicks Off 'Sonrie' Tour

Brazilian Grammy Winner Romances The States

■ BY RAMIRO BURR

LOS ANGELES—International Latin pop star Roberto Carlos opened his 1990 "Sonrie" world tour here March 30-31, showcasing his romantic ballads to back-to-back packed houses.

Backed by his 16-piece orchestra, the Brazilian singer/songwriter was in fine form, performing in the suave, trademark style that has been his trademark for more than 25 years.

Carlos' world tour includes more than 50 dates in his home country, as well as 25 dates each in Europe and Latin America. U.S. dates include the Roberto Clemente Condado Plaza in Puerto Rico April 25-30 and the James M. Knight Center in Miami May 5-6.

The tour is in support of Carlos' latest Discos CBS album, "Sonrie (Smile)," which currently is No. 2 on Billboard's Top Latin Albums chart. The album has spun off two hit singles, "Si Mi Vas A Olvidar (If You're Going To Forget Me)" and "Abre Las Ventanas Al Amor (Open The Windows To Love)," which is No. 1 on the Hot Latin Tracks chart.

The March 30 Universal Amphitheatre show was reported at 95% of capacity; the following night's concert sold out all 6,300 seats, resulting in reports of ticket scalping outside the venue.

As is typical of Carlos' concerts—and his records—the show included songs in Spanish, French, Portuguese, and English. Themes ran the gamut of love lost, love found, and other romantic tales. The songs were

complemented by the orchestra's lush symphonic arrangements.

The singer kept the audiences cheering and on their feet, performing hits spanning his 25-plus-year career, including "Detalles (Details)," "Volver (Return)," and "Por Amor (For Love)."

Perhaps getting the loudest, most boisterous response was "Aunque Mal Paguen Ellas (Even Though They Pay Bad)," his 1989 duet with Mexican ranchera king Vicente Fernandez. The live performance features a taped solo by Fernandez.

According to John Sepulveda, Carlos' international tour agent, there

are plans for Carlos to get into the studio between shows in April and May to record his first English-language album on Discos CBS.

Carlos received a Grammy last year in the Latin pop category for his self-titled album. His stature in the Latin music world is equal to such other international artists as Julio Iglesias, Jose Jose, and Jose Luis Rodriguez, especially since he has been expanding his international tours to the U.S. and Europe.

Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Hispanic music industry.



Radio Latina. Leaders of the Puerto Rican radio broadcasting industry meet with BMI executives at a daylong professional seminar on logging and royalty distribution systems as they affect the radio broadcasting community and Latin composers in Puerto Rico. The seminar was held at the Sylvia Resach Theatre at Puerto Rico's Bellas Artes Performance Centre. Shown, from left, are Jose A. Ribas Dominici, executive director of the Radio Broadcasters Assn. of Puerto Rico (PRBA); Benito Martinez, immediate past president of the PRBA; Frances Preston, president/CEO, BMI; Marvin Berenson, VP and counsel—licensing, BMI; Efraim Archilla Diez, president, PRBA; and Larry Sweeney, VP of telecommunications, BMI.



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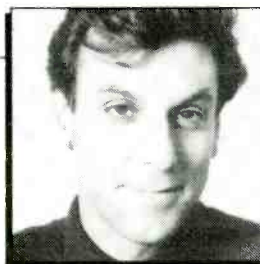
TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	GARY BURTON GRP 9598 (CD) ★★ No. 1 ★★	3 weeks at No. 1 REUNION
2	4	7	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	REMEMBRANCE
3	3	7	JIMMY MCGRIFF & HANK CRAWFORD FANTASY 9177 (CD)	ON THE BLUES SIDE
4	2	33	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
5	8	7	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
6	9	5	COURTNEY PINE ANTILLES 91334/ISLAND (CD)	THE VISIONS TALE
7	6	23	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
8	NEW▶		MARCUS ROBERTS NOVUS 3078/RCA (CD)	DEEP IN THE SHED
9	7	19	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
10	12	3	BOBBY WATSON & HORIZON BLUE NOTE 91915 (CD)	THE INVENTOR
11	5	25	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
12	NEW▶		JOE DEFRANCESCO COLUMBIA C 45443 (CD)	WHERE WERE YOU?
13	10	17	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
14	NEW▶		TONY WILLIAMS BLUE NOTE 93170/CAPITOL (CD)	NATIVE HEART
15	15	3	JAY HOGGARD MUSE 5383 (CD)	OVERVIEW

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	DIANNE REEVES EMI 92401 (CD) ★★ No. 1 ★★	1 week at No. 1 NEVER TOO FAR
2	3	7	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
3	1	17	QUINCY JONES QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
4	4	17	KENNY G ARISTA 8613 (CD)	LIVE
5	13	3	GEORGE HOWARD MCA 6335 (CD)	PERSONAL
6	7	5	CHICK COREA ELECTRIC BAND GRP 9601 (CD)	INSIDE OUT
7	5	13	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES # 2
8	10	13	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
9	6	15	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
10	8	21	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
11	9	25	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
12	14	7	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
13	NEW▶		STANLEY JORDAN BLUE NOTE 92356/CAPITOL (CD)	CORNUCOPIA
14	12	19	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
15	NEW▶		PATTI AUSTIN GRP 9603 (CD)	LOVE IS GONNA GETCHA
16	11	23	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
17	18	9	KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY
18	21	3	DON GRUSIN GRP 9602 (CD)	RAVEN
19	23	3	TONY GUERRERO NOVA 116 (CD)	DIFFERENT PLACES
20	15	19	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
21	17	5	STEVE KHAN GRP 9598 (CD)	PUBLIC ACCESS
22	25	3	MICHAEL COLINA PRIVATE MUSIC 2062 (CD)	RITUALS
23	NEW▶		EDDIE GOMEZ COLUMBIA C 45397 (CD)	STREET SMART
24	NEW▶		NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
25	16	27	DAVE GRUSIN GRP 9592 (CD)	MIGRATION

○Albums with the greatest sales gains during the last two weeks. (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.



by Jeff Levenson

JUST SITTING 'ROUND TALKIN': Dialogs between piano and bass, carried on by musical fellows with ears (and chops) readied for meaningful interplay, can be among the most satisfying exchanges in jazz. Witness two new releases: "One To One," a disk by **Bill Mays & Ray Drummond** on dmp; and "Duo," an import by **Hank Jones & Red Mitchell** on Timeless. Both celebrate the art of dueting; the players converse through their instruments and develop lines of musical thought that underscore closeness and empathy. They lead and accompany, seamlessly spinning their melodic inventions into a tightly woven whole. The result is communication of a high order. These paired musicians obviously know each other. Beyond the quality of play, per se, the dmp title is distinguished by exceptionally fine sound. Drummond's bass notes, in particular, resonate with immediacy and definition; one feels their roundness.

DUTCH TREATS: The Jones/Mitchell issue is one of eight titles newly imported by the Holland-based Timeless. After years of attempting to secure a serviceable distribution deal in the States, the label finally signed agreements with **TRIP/Tower Records**, **North Country Distributors**, and **Rick Ballard Imports**. The latest batch of releases includes trio piano recordings from **Tommy Flanagan** ("Jazz Poet") and **McCoy Tyner** (Bon Voyage); yet another **Chet Baker** album ("Cool Cat"), recorded overseas but featuring an American rhythm section; and tenor entries by **Pharoah Sanders** ("Africa") and **Archie Shepp** ("Lover Man").

BAKER'S DOZEN (AND A WHOLE LOT MORE): At the beginning of this year, a prediction had it that by de-

cade's end **Chet Baker** reissues would occupy 7/8 of all rack space in the Western Hemisphere. Well, we're on our way. Add to the list the 30-year-old "Italian Sessions," on **Bluebird**, and a more recent meeting between Baker and Shepp, "In Memory Of," on **Optimism**.

FOLLOWING THE TRANE: **John Coltrane** continues to cast a long shadow. So many of Great Britain's young turks have adopted him as a spiritual forebear (saxophonists **Courtney Pine**, **Django Bates**, **Ken Stubbs**, even vocalist **Cleveland Watkiss**), that one hears in their play the sound and style of the Great One, used as a point of creative reference. The most obvious example is Pine's "The Vision's Tale" on **Antilles**, which, like his

Piano and bass pairings offer a rare musical dialog

earlier albums, "Journey To The Urge Within" and "Destiny's Song + The Image Of Pursuance," presents his considerable technical facility yet comes uncomfortably close to mimicry. Pine has those "sheets of sound" down cold, but hasn't yet found his own voice. His confrères, on the other hand, though influenced by Trane, seem less obsessed with summoning the master's ghost... On a related note, "Fish Out Of Water," saxophonist **Charles Lloyd's** latest issue on ECM, highlights a sound also inspired by Trane. In Lloyd's case, however, his spiritual pursuits were (and have been) perfectly in sync with the '60s. He did introduce jazz to a rock-oriented audience during that time, then semi-retired. This issue signals a bona fide return to action.

ADDED NOTE: **Al Jarreau** came to New York the other day and performed with his spiritual mentor, **Jon Hendricks**. Of all the singers who currently ply their craft, Jarreau may be the most musical. Fronting the **Count Basie Orchestra** during the **Absolut** Vocalese show at Carnegie Hall, he sang, scatted, vocalized percussive (conga) accompaniments, steered the band, worked the crowd, and turned in a smart, entertaining set.

"LIVING PROOF THAT JAZZ CAN BE SERIOUS FUN." —PEOPLE

"ONE OF THE BEST YOUNG ADDITIONS TO THE JAZZ SCENE." —THE NEW YORK TIMES

"TRADITION WITH A DIFFERENCE." —down beat

"REAL JAZZ." —JAZZ TIMES

"A PROMISING QUINTET THAT SERVES ITS MUSIC WITH NO CHASER." —BILLBOARD

"THE MOST PROMISING YOUNG BAND IN THE COUNTRY." —THE BOSTON PHOENIX

"A SESSION BURSTING WITH BRASH EXUBERANCE." —PEOPLE

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LIVE AT THE VILLAGE VANGUARD



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TOP CLASSICAL ALBUMS™

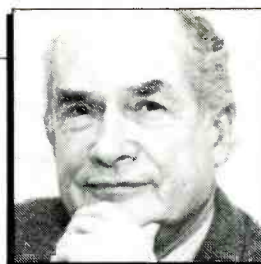
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	31	★★ NO. 1 ★★ HOROWITZ AT HOME DG 427-772	29 weeks at No. 1 VLADIMIR HOROWITZ
2	4	3	BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
3	2	163	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
4	10	3	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
5	5	5	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
6	7	5	MAHLER: SYMPHONY NO. 6 DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)
7	3	31	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
8	8	95	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
9	6	103	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
10	9	17	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
11	NEW		DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
12	11	25	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429	NADJA SALERNO-SONNENBERG
13	13	97	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
14	19	5	NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
15	12	33	THE SUNDAY BRUNCH ALBUM CBS MK-45547	VARIOUS ARTISTS
16	20	7	GREAT CELLO CONCERTOS CBS M2K-44562	YO-YO MA
17	15	37	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
18	18	7	SCHMIDT: SYMPHONY NO. 2 CHANDOS CHAN-8779	CHICAGO SYMPHONY (JARVI)
19	14	25	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
20	17	13	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632	CHICAGO SYMPHONY (BERNSTEIN)
21	16	27	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656	LONDON CLASSICAL PLAYERS (NORRINGTON)
22	24	3	HALEVY: LA JUIVE PHILIPS 420-190	CARRERAS, VARADY, ANDERSON (D'ALMEIDA)
23	21	11	VERDI: RIGOLETTO LONDON 425-864	PAVAROTTI, NUCCI, ANDERSON (CHAILLY)
24	22	21	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
25	25	17	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218	ORCHESTRA OF ST. LUKE'S (ADAMS)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	★★ NO. 1 ★★ HENRY V SOUNDTRACK ANGEL CDC-49919	3 weeks at No. 1 CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	2	39	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	4	7	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
4	3	19	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
5	5	7	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
6	6	21	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
7	7	25	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
8	8	17	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
9	NEW		MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
10	11	89	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
11	NEW		THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
12	9	23	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
13	10	11	CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RG	NATIONAL PHILHARMONIC (GERHARDT)
14	14	65	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
15	12	29	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING SCORE



by Is Horowitz

ART AND COMMERCE: Some 30 years ago, when I was with Decca Records (USA), I served on a NARAS panel giving a seminar at New York Univ. on the recording industry. We were talking about classics. My topic was the A&R function.

One questioner, alert to mounting repertoire duplications in the LP catalog, asked me why Decca had just recorded the Schubert Trio in E-Flat with the **Alma Trio**. His implication was that there were already enough recorded performances of the Schubert available. Who needs another?

As I mull an answer, another panel member quickly retorted: "Because it's great music." His implication was that artists of quality should not be denied the opportunity to record a masterpiece just because other performers had already staked out the territory.

That impatient panelist was **Seymour Solomon**, founder and president of Vanguard Records, one of the many quality labels spawned in the early days of LP.

I don't know if Seymour remembers the incident, but it came to mind the other day when I received a new CD from Omega Records, Solomon's new label. It held a recording of Schubert's great C Major String Quintet, played by members of the **Chamber Music Society of Lincoln Center**.

What, yet another Schubert Quintet bidding for attention in a glutted market! The answer is, as it should be, "Why not, when the music is great and the performers have something significant to say."

Well, it is a fine recording and, like other superior productions, should find a valued place in collector affections, no matter the duplications.

More than an anecdote is at issue here. Questions of

what to record and with whom are what A&R people are paid to resolve. Decisions, unfortunately, aren't always easy; art and commerce don't always walk the same path. When they do, everyone is a lot happier. But it would be a shame to cede all decisions in advance to economic timidity.

WEA CONCLAVE: Delegates from 15 countries attending WEA International's second classical marketing conference in London, March 20-21, heard senior VP **Peter Andry** extol the virtues of relatively small labels operating within the orbit of entertainment colossus Time Warner.

The not-quite-so-small labels, of course, are Teldec,

**Why another Schubert Trio?
'Because it's great music'**

Erato, and Nonesuch. Lots of expansion is planned, as the company girds itself to attain a worldwide market share of 15%, a goal Andry has spoken of in the past.

WEA International Classics' entry into video has now been set for September, with 15 laserdisk titles to make up the initial release. Among them are **Christopher Nupen** films featuring cellist **Jacqueline Du Pre** and guitarist **Andrés Segovia**.

During the run of the conference, attendees heard a recital by Soviet pianist **Alexei Sultanov**. His first studio recording for Teldec, a coupling of the Tchaikovsky Concerto No. 1 and Rachmaninoff's Concerto No. 2, with **Maxim Shostakovich** conducting the London Symphony Orchestra, is on rush release to set the stage for the young artist's Carnegie Hall debut May 3.

PASSING NOTES: **Mike Wilpizeski**, formerly with ECM Records in New York, has moved to San Francisco to become director of sales and promotion for New Albion Records. The label, which probes remote perimeters of classical repertoire, is no longer handled by Allegro Imports. Product will be available through direct and regional distribution, says Wilpizeski.

Nipper News

“All the News That Fits His Prints”

VOL. 1, No. 16

WATCHING TOSCANINI

Between 1948 and 1952 Arturo Toscanini led the NBC Symphony Orchestra in nine performances, broadcast live on NBC Television. Preserved on kinescope, these historic concerts have not been available to the public until now.

BMG Classics takes pride in presenting **TOSCANINI: THE TELEVISION CONCERTS**, ten hours of the historic broadcasts. These rare and valuable video performances of Toscanini have been digitally enhanced for VHS and laser disc, and the sound has been painstakingly transferred from the original source. Among the highlights of the television broadcasts are the Maestro's definitive interpretations of Beethoven's 9th Symphony and the concert performance of Verdi's *Aida*.

These video productions are worthy testimony to the Maestro's life and genius, as they preserve for posterity the leadership and artistry of the 20th century's most influential musician. The legacy lives again on RCA Victor Gold Seal laser discs and VHS videocassettes.

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IN OGNI SENSO

ITALIAN VERSION

EN TODOS LOS SENTIDOS

SPANISH VERSION

AT LAST AN
ITALIAN
ARTIST
WITH
INTERNATIONAL
APPEAL

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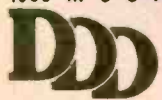
DISCOGRAPHY

1985 CUORI AGITATI

1986 NUOVI EROI

1987 IN CERTI MOMENTI

1988 MUSICA È



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BRITAIN (Courtesy Music Week/Gallup) As of 4/7/90

This Week	Last Week	SINGLES
1	1	THE POWER SNAP ARISTA
2	2	LOVE SHACK B-52'S REPRISE/WARNER BROS.
3	3	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
4	NEW	VOGUE MADONNA SIRE
5	4	BLUE SAVANNAH ERASURE MUTE
6	8	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
7	6	LILY WAS HERE DAVID A. STEWART AND CANDY DULFER RCA
8	22	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
9	NEW	HANG ON TO YOUR LOVE JASON DONOVAN PWL/PWL
10	5	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
11	30	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
12	7	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
13	24	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
14	18	MAMMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH AND DE LA SOUL TOMMY BOY/GEE SHGEE
15	23	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
16	NEW	STEP ON HAPPY MONDAYS FACTORY
17	33	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
18	14	THIS IS HOW IT FEELS INSPIRAL CARPETS COW/MUTE
19	21	ANOTHER DAY IN PARADISE JAM TRONIK DEBUT/PASSION
20	27	BETTER WORLD REBEL MC DESIRE WANT
21	31	ESCAPADE JANET JACKSON BREAKOUT/A&M
22	15	EVERYTHING STARTS WITH AN E EZEE POSSEE MORE PROTEIN/VIRGIN
23	NEW	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEATURING MC ERIC SWANYARD
24	12	DON'T YOU LOVE ME THE 49ERS 4th & B'WAY/ISLAND
25	11	INFINITY GURU JOSH deCONSTRUCTION/RCA
26	NEW	REAL REAL REAL JESUS JONES FOOD/EMI
27	17	CHIME ORBITAL OH ZONE/HILL LONDON
28	28	PICTURE OF YOU THE CURE FICTION/POLYDOR
29	10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
30	26	READ MY LIPS (ENOUGH IS ENOUGH) JIMMY SOMERVILLE LONDON
31	9	THAT SOUNDS GOOD TO ME JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
32	16	LOADED PRIMAL SCREAM CREATION
33	13	MOMENTS IN SOUL JT & THE BIG FAMILY CHAMPION
34	NEW	FAME 90 (GASS MIX) DAVID BOWIE EMI/USA
35	35	WHAT "U" WAITIN' "4" THE JUNGLE BROTHERS ETERNAL/WEA
36	NEW	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
37	NEW	I DON'T LOVE YOU ANYMORE QUIREBOYS PARLOPHONE
38	20	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
39	36	I REMEMBER YOU SKID ROW ATLANTIC/EAST WEST
40	25	HANDFUL OF PROMISES BIG FUN JIVE
		ALBUMS
1	5	THE CARPENTERS ONLY YESTERDAY A&M
2	1	DAVID BOWIE CHANGESBOWIE EMI
3	3	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
4	NEW	VAN MORRISON BEST OF POLYDOR
5	2	DEPECHE MODE VIOLATOR MUTE
6	6	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
7	4	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
8	9	THE B-52'S COSMIC THING REPRISE
9	NEW	RUNNING FREE/RUN TO THE HILLS IRON MAIDEN EMI
10	7	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
11	8	CHRIS REA THE ROAD TO HELL WEA
12	12	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
13	NEW	GARY MOORE STILL GOT THE BLUES VIRGIN
14	NEW	FLOOD THEY MIGHT BE GIANTS ELEKTRA
15	10	TINA TURNER FOREIGN AFFAIR CAPITOL
16	22	UB40 LABOUR OF LOVE II DEP INT./VIRGIN
17	19	ERASURE WILD! MUTE
18	17	TECHNOTRONIC PUMP UP THE JAM SWANYARD
19	13	ROD STEWART THE BEST OF ... WARNER BROS.
20	18	CHER HEART OF STONE GEFFEN
21	20	OEL AMITRI WAKING HOURS A&M
22	23	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
23	16	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
24	15	ROBERT PLANT MANIC NIRVANA ES PARANZA/EAST WEST
25	14	MICHAEL BOLTON SOUL PROVIDER CBS
26	24	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
27	21	LISA STANSFIELD AFFECTION ARISTA
28	31	THE STONE ROSES THE STONE ROSES SILVERTONE
29	28	THE THOMPSON TWINS THE GREATEST HITS SYLUS
30	32	THE BELOVED HAPPINESS EAST WEST
31	25	PROJECT D THE SYNTHESIZER ALBUM TELSTAR
32	27	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
33	37	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
34	30	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
35	NEW	DAVID A. STEWART/CANDY DULFER LILY WAS HERE ANXIOUS/RCA
36	NEW	TIGERTAILZ BEZERK MUSIC FOR NATIONS
37	26	BARBRA STREISAND A COLLECTION OF GREATEST HITS AND MORE CBS
38	NEW	NENEH CHERRY RAW LIKE SUSHI VIRGIN
39	39	VARIOUS HOUSE OF LOVE FONTANA/PHONOGRAM
40	35	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM

CANADA (Courtesy The Record) As of 4/9/90

		SINGLES
1	3	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
2	13	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
3	1	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
4	4	ESCAPADE JANET JACKSON A&M/A&M
5	6	I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
6	2	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
7	8	GET UP! TECHNOSTRONIC SBK/EMI
8	9	LAMBADA KAOMA CBS/CBS
9	5	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
10	12	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
11	19	NO MYTH MICHAEL PENN RCA/BMG
12	15	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
13	7	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
14	14	PRICE OF LOVE BAD ENGLISH EPIC/CBS
15	18	SOMETIMES SHE CRIES WARRANT COLUMBIA/CBS
16	17	NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS/CEMA
17	10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON COLUMBIA/CBS
18	NEW	ROAM B-52'S REPRISE/WEA
19	NEW	HERE WE ARE GLORIA ESTEFAN EPIC/CBS
20	16	WE CAN'T GO WRONG COVER GIRLS CAPITOL/CAPITOL
		ALBUMS
1	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
2	1	PHIL COLLINS ... BUT SERIOUSLY EPIC/WEA
3	2	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
4	NEW	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
5	6	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
6	4	AEROSMITH PUMP GEFFEN/WEA
7	18	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
8	7	PUMP UP THE JAM TECHNOSTRONIC SBK/EMI
9	6	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
10	NEW	DEPECHE MODE VIOLATOR SIRE/WEA
11	9	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
12	19	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
13	8	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
14	10	MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
15	12	TRAGICALLY HIP UP TO HERE MCA/MCA
16	NEW	ROBERT PLANT MANIC NIRVANA ES PARANZA/WEA
17	15	ROXETTE LOOK SHARP! CAPITOL/CAPITOL
18	11	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
19	14	COSMIC THING THE B-52'S REPRISE/WEA
20	13	TOM PETTY FULL MOON FEVER MCA/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/2/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIELA
2	2	ENJOY THE SILENCE DEPECHE MODE INTERCORD
3	3	THE POWER SNAP BMG/ARIELA
4	4	HIROSHIMA SANDRA BMG/ARIELA
5	6	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
6	5	GET UP BEFORE THE NIGHT IS OVER TECHNOSTRONIC BCM
7	NEW	DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
8	9	DANGEROUS ROXETTE PARLOPHONE
9	7	GOT TO GET LEILA K & ROB 'N RAZ ARISTA
10	20	HIER KOMMT KURT FRANK ZANDER INTERCORD
11	8	TOUCH ME 49ERS BCM
12	NEW	DAS ERSTE MAL TAT S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
13	11	RICH IN PARADISE F.P.J. PROJECT ZYX
14	15	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
15	12	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
16	10	PUMP UP THE JAM WERNER SIRE
17	17	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
18	NEW	HERZLEIN WILDECKER/HERZBUBBENM HANSA
19	13	I DON'T KNOW ANYBODY ELSE BLACK BOX POLYDOR
20	16	BAKERMAN LAID BACK ARIOLA
		ALBUMS
1	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	1	PHIL COLLINS ... BUT SERIOUSLY WEA
3	NEW	DEPECHE MODE VIOLATOR MUTE
4	3	MIDNIGHT OIL BLUE SKY MINING CBS
5	4	LISA STANSFIELD AFFECTION ARISTA
6	8	ROD STEWART THE BEST OF ... WARNER BROS.
7	7	TINA TURNER FOREIGN AFFAIR CAPITOL
8	5	BILLY JOEL STORM FRONT CBS
9	14	CAT STEVENS THE BEST OF ... ISLAND
10	NEW	BJH WELCOME TO THE SHOW POLYDOR
11	13	ROXETTE LOOK SHARP EMI
12	10	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
13	9	QUINCY JONES BACK ON THE BLOCK QWEST
14	6	TANITA TIKARAM THE SWEET KEEPER WEA
15	NEW	DAVID BOWIE CHANGESBOWIE EMI
16	11	CHRIS REA THE ROAD TO HELL MAGNET
17	15	WESTERNHAGEN HALLELUJA WEA
18	12	TECHNOTRONIC PUMP UP THE JAM BCM
19	NEW	GIPSY KINGS MOSAQUE INTERCORD
20	19	CHER HEART OF STONE GEFFEN

FRANCE (Courtesy Europe 1) As of 3/31/90

		SINGLES
1	1	LE TEMPS DES YES YES LES VAGABONDS CARRERE
2	3	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
3	9	GET UP (BEFORE THE NIGHT IS OVER) TECHNOSTRONIC CBS
4	2	MEGAMIX CLAUDE FRANCOIS CARRERE
5	4	HELENE ROCH VOISINE BMG
6	5	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
7	12	VERSION 90 LES FORBANS VOGUE
8	8	GIRL I'M GONNA MISS YOU MILLI VANILLI CARRERE
9	15	I DON'T KNOW ANYBODY ELSE BLACK BOX CARRERE
10	10	MIGHTY REAL (YOU MAKE ME FEEL) JIMMY SOMERVILLE POLYGRAM
11	13	FAIS MOI UNE PLACE JULIEN CLERC VIRGIN
12	6	IL A NEIGE SUR LES LACS JEAN PIERRE FRANCOIS BMG
13	17	ON ECRIE SUR LES MURS DEMIS ROUSSOS EMI
14	14	QUI DE NOUS DEUX FREDERIC FRANCOIS EMI
15	NEW	ENJOY THE SILENCE DEPECHE MODE VIRGIN
16	7	OLIVER ANNE ADES
17	17	WORDS THE CHRISTIANS POLYDOR
18	18	SACRIFICE ELTON JOHN POLYGRAM
19	16	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
20	20	MELODY CHARIOT D'ETOILE CARRERE

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 4/7/90

HOT 100 SINGLES

		SINGLES
1	7	THE POWER SNAP LOGIC/BMG/ARIELA
2	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	2	ENJOY THE SILENCE DEPECHE MODE MUTE
4	4	GET UP (BEFORE THE NIGHT IS OVER) TECHNOSTRONIC ARS
5	5	LOVE SHACK B-52'S REPRISE
6	3	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
7	19	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT
8	6	BLUE SAVANNAH ERASURE MUTE
9	14	LE TEMPS DES YES YES LES VAGABONDS CARRERE
10	10	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA/BMG
11	18	MEGAMIX CLAUDE FRANCOIS CARRERE
12	11	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
13	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
14	8	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
15	13	HELENE ROCH VOISINE GM/BMG ARIOLA
16	17	HIROSHIMA SANDRA VIRGIN
17	15	I'LL BE LOVING YOU NEW KIDS ON THE BLOCK CBS
18	NEW	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
19	9	THAT SOUNDS GOOD TO ME JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY
20	NEW	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
		HOT 100 ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
3	NEW	DEPECHE MODE VIOLATOR MUTE
4	9	DAVID BOWIE CHANGESBOWIE EMI
5	3	LISA STANSFIELD AFFECTION ARISTA/BMG
6	7	ROD STEWART THE BEST OF ... WARNER BROS.
7	5	TINA TURNER FOREIGN AFFAIR CAPITOL
8	4	TECHNOTRONIC PUMP UP THE JAM ARS
9	6	CHRIS REA THE ROAD TO HELL WEA
10	8	MIDNIGHT OIL BLUE SKY MINING CBS
11	11	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
12	10	TANITA TIKARAM THE SWEET KEEPER WEA
13	16	NIGEL KENNEDY/ECO VIVALDI FOUR SEASONS EMI
14	NEW	THE CARPENTERS ONLY YESTERDAY A&M
15	15	THE CHRISTIANS COLOUR ISLAND
16	12	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	14	BILLY JOEL STORM FRONT CBS
18	13	ERIC CLAPTON JOURNEYMAN WEA
19	NEW	CAT STEVENS THE BEST OF ISLAND
20	NEW	ROXETTE LOOK SHARP PARLOPHONE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/1/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	2	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
3	3	DON'T KNOW MUCH LINDA RONSTADT WEA
4	12	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
5	4	BLACK VELVET ALANNAH MYLES WEA
6	5	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
7	6	LOVE AND KISSES DANNI MINOQUE MUSHROOM/FESTIVAL
8	10	BLAME IT ON THE RAIN MILLI VANILLI BMG
9	7	SACRIFICE ELTON JOHN POL
10	8	BLUE SKY MINE MIDNIGHT OIL CBS
11	14	GET UP (BEFORE THE NIGHT IS OVER) TECHNOSTRONIC POSSUM/BMG
12	13	WHEN I SEE YOU SMILE BAD ENGLISH CBS
13	9	CRYING IN THE CHAPEL PETER BLAKELEY EMI
14	11	JANIE'S GOT A GUN AEROSMITH WEA
15	17	ROAM THE B-52'S WEA
16	20	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
17	18	LAMBADA KAOMA CBS
18	NEW	LOVE IS ALANNAH MYLES WEA
19	16	RIDE ON TIME BLACK BOX BMG/RCA
20	NEW	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
		ALBUMS
1	2	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
2	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
3	3	MIDNIGHT OIL BLUE SKY MINING CBS
4	7	PHIL COLLINS ... BUT SERIOUSLY WEA
5	4	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
6	5	THE 12TH MAN 12TH MAN AGAIN EMI
7	6	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
8	8	ROD STEWART THE BEST OF ... WEA
9	9	ALANNAH MYLES ALANNAH MYLES WEA
10	12	MICHAEL BOLTON SOUL PROVIDER CBS
11	10	AEROSMITH PUMP WEA
12	11	THE B-52'S COSMIC THING WEA
13	13	LINDA RONSTADT CRY LIKE A RAINSTORM ... WEA
14	NEW	BOBBY BROWN DANCE ... YA KNOW IT WEA
15	16	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
16	14	DEBORAH HARRY DEF. DUMB & BLONDE EMI
17	17	CLIFF RICHARD STRONGER EMI
18	19	HUNTERS AND COLLECTORS GHOST NATION MUSHROOM/FESTIVAL
19	15	LISA STANSFIELD AFFECTION BMG
20	18	GIRL OVERBOARD PAINT A PICTURE BMG

ITALY (Courtesy Musica e Dischi) As of 4/2/90

		SINGLES
1	1	VATTENE AMORE AMADEO MINGHI/MITEEA RICORDI
2	2	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
3	3	UOMINI SOLI POOH CGD
4	4	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
5	5	ENJOY THE SILENCE DEPECHE MODE MUTE/RICORDI
6	7	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
7	14	DONNA CON TE ANNA OXA CBS
8	8	GET UP (BEFORE THE NIGHT IS OVER) TECHNOSTRONIC ARS
9	6	A FRANCESCO BALVI CGD
10	12	LIVE TOGETHER LISA STANSFIELD BMG/ARIELA
11	9	KING KONG 5 MANO NEGRA EMI
12	10	GLI AMORI TOTU CUTUGNO EMI
13	NEW	ANGEL OF THE NIGHT DEE DEE BRIDGEWATER RICORDI
14	11	I PROMISE MYSELF NICK KAMEN WEA
15	13	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
16	NEW	DISPERATO MARCO MASINI RICORDI
17	15	VERSO L'IGNOTO MARCELLA & GIANNI BELLA RICORDI
18	NEW	VOGUE MADONNA WEA
19	NEW	BELLA SIGNORA GIANNI MORANDI BMG/ARIELA
20	16	GET A LIFE SOUL II SOUL EMI

SAW Trio Takes 3 Songsmith Trophies

Bowie, Stansfield Also Garner U.K. Awards

BY NIGEL HUNTER

LONDON—The songwriting and production team of Mike Stock, Matt Aitken, and Pete Waterman were the dominant names in the 35th Ivor Novello Awards presented by the British Academy of Songwriters, Authors & Composers (BASCA) and sponsored by the Performing Right Society April 2 at London's Grosvenor House Hotel.

The trio collected the songwriter(s)-of-the-year award for the third year in succession and also took the best-selling A-side trophy for "Too Many Broken Hearts," recorded by Jason Donovan for their PWL label and published by their All Boys Music company, and the most-performed work award for "This Time I Know It's For Real," recorded by Donna Summer and published by All Boys Music and EMI Music Publishing.

David Bowie was honored for Outstanding Contribution to British Music and the Kinks received recognition for Outstanding Services to British Music.

Fine Young Cannibals writers David Steele and Roland Gift also distinguished themselves. They won the international-hit-of-the-year

award for "She Drives Me Crazy," published by Virgin Music (Publishers). The same song was nominated for the best-contemporary-song category, which was won by Lisa Stansfield, Ian Devany, and Andrew Morris for writing "All

'She Drives Me Crazy' was honored as top international song

Around The World," recorded by Stansfield and published by BMG Music.

A new category recognizing the importance of music used for advertising has been introduced. It was won by Lionel Bart for his "Abbey Endings," written for an Abbey National Building Society commercial and published by EMI Music Publishing. The two other nominations in this new section were "Big Day," written by David Mindel for Maxwell House coffee and published by Mingles Music, and "Terry Keeps His Clips On," written by Viv Stanshall for Toshiba and published by Warner/Chappell Music.

The beneficiary of the Ivor No-

vello Awards for 1989 is the Parkinson's Disease Society.

The full results: best contemporary song—"All Around The World," written by Lisa Stansfield, Ian Devany, and Andrew Morris, and published by BMG Music; best song musically & lyrically—"The Living Years," B.A. Robertson and Mike Rutherford, Hit & Run Music (Publishing)/Michael Rutherford Ltd./R&BA Music (recorded by Mike + the Mechanics); best theme from a TV/radio production—"Ruth Rendell Mysteries," Brian Bennett, TVS Music/Bucks Music; best film theme or song—"Non Nobis Domine" ("Henry V"), Patrick Doyle and Lawrence Ashmore (orchestrator), Air-Edel Associates; (Continued on page 72)



No, Really, You Shouldn't Have! Concert tour promoter Fritz Rau meets his 60th birthday cake at a party in his honor in Munich, West Germany. Some 300 music industry figures attended to wish Rau the best.

Virgin Plans Second French Megastore

FNAC, Nuggets, Madison Also Adding New Outlets

BY PHILIPPE CROCC

PARIS—Virgin, whose Champs-Élysées megastore has been the biggest retail success story in French record business history, with sales of 400 million francs (some \$68.9 million) in its first year of operation, is to open a second major outlet in Marseilles in May.

Located on a site in the rue Saint Ferreol formerly occupied by an Italian bank, the store will be under the direction of Alain Lyonnet.

It will have a surface area of almost 35,000 square feet, which will be allocated 50% to audio carriers, 10% to video, 20% to books, and 20% to hi-fi. On the first floor, there will be a restaurant, designed in the style of an 1890s brasserie.

Meanwhile, the FNAC chain is

planning to invest the francs equivalent of \$225 million over the next three years in expanding its store network.

Its aim is to double its sales, currently running at 5.6 billion francs annually (about \$977 million) by 1993. After opening new stores in the Parisian suburbs of Créteil and La Défense last year, a new outlet was inaugurated in Tours last month.

A store dedicated exclusively to music will be opened in the building of the new Bastille Opera in Paris in May, and in October there will be a similar outlet on the fashionable Boulevard des Italiens. Also, in October the FNAC will open a new store at Saint Étienne.

The Nuggets chain, which last year posted sales of \$52.4 million, is

planning to open 17 new stores this year, each with an area of 1,350 square feet, bringing its total network to 70 stores.

And a newcomer to the retail scene, the Grands Magasins Parisiens group, which runs the Bazar de l'Hôtel de Ville department store, is moving strongly into record retailing with plans for a chain under the name Music Way. The first outlet has just been opened at Rosny 2 in the Paris "banlieue." It will be followed by nine more this year.

Finally, the Madison chain, which boasts 35 stores of between 1,600 and 4,300 square feet, is planning to increase its outlets to 50 by the end of this year.

BMG Ariola Off To Strong Start In Germany

BY ELLIE WEINERT

MUNICH, West Germany—BMG Ariola is on top for the first quarter of 1990, according to top 100 singles and albums chart analysis by the West German trade weekly "Musikmarkt."

The company gained 41 chart entries during the three months, accounting for 24.45% of all charted singles releases, with CBS (16.63%), PolyGram (15.96%), Warner (14.62%), and EMI Electrola (11.10%) following. In sixth place, and making its debut in the ratings, is Mikulski with 7.35%, whose dance releases, such as Jive Bunny, have made a solid impact in the market.

Two distribution companies, DA Music and Discobox, each have a 3.42% chart share and owe their presence mostly to the Brian Carter Music (BCM) label hit in Germany, "Pump Up The Jam" by Technotronic, which they both distribute. Another independent company, Intercord, has a 2.41% chart share.

The top three singles of the first

quarter are "Another Day In Paradise" by Phil Collins (WEA); "All Around The World," Lisa Stansfield (Arista, BMG Ariola), and "Girl I'm Gonna Miss You," Milli Vanilli (Hansa/BMG Ariola).

Musikmarkt analysis also shows CBS as the biggest gainer

BMG Ariola tops the album chart with 23.72%, followed by Warner (22.61%), CBS (17.76%), PolyGram (16.10%), and EMI Electrola (14.01%). A debut in the album chart rating is DINO (2.12%), followed by Intercord (1.99%) and another newcomer, DA Music, (1.35%) in eighth place.

Although BMG Ariola is ahead in the album category with 23.72%, this represents a 5% drop in comparison with the same quarter in 1989.

The biggest overall gain has been scored by CBS as the front-runner of all individual labels in

addition to an 8.74% increased showing on the singles charts of CBS Records as a whole in comparison with the first quarter of last year. The album situation reflects similar growth, with 2.88% more albums listed.

Warner (including Teldec) lost 8.16% of the singles chart entries in comparison with Jan.-March 1989 but gained 3.4% in the album category.

PolyGram (Metronome, Polydor, and Phonogram) slipped a total of 4.49% for the first quarter on the singles charts as well as 4.01% in the album results.

The three most successful albums are "... But Seriously" by Phil Collins (WEA), "Kuschelrock Vol. 3 (Rock Music To Snuggle Up By)" by various artists (CBS) and "Affection" by Lisa Stansfield (Arista/BMG Ariola).

The top 10 music publishers for the first quarter of this year are EMI Music Publishing, Virgin Songs, Warner/Chappell, Siegel, Stop & Go, Into, Global, Hammer, Melodie der Welt, and Moores.

Indies Thrive At 4th Annual ARIAS Awards In Australia

BY GLENN A. BAKER

SYDNEY, Australia—The fourth annual Australian Record Industry Awards (the ARIAS), were handed out at the Convention Centre here March 26 with Little River Band leader Glenn Shorrock as MC and Quincy Jones and John Farnham among the guest presenters.

Acknowledging achievement during 1989, the 26 peer-voted awards emphasized the importance of independent labels to the success of Australian music. It did not go unnoticed that not one of the five nominee titles in the best-Australian-album category was initiated by a major company.

The night, to a large extent, belonged to the likes of Mushroom, Regular, True Tone, Trafalgar, Mighty Boy, and ABC Records.

In the artist area, former Cold Chisel guitarist Ian Moss (Mushroom) followed the success trail of his former comrade Jimmy Barnes by achieving a near-clean-sweep of all categories for which he was nominated.

He collected five statues: best male artist, best Australian debut single, best Australian song of the year ("Tucker's Daughter"), best Australian debut album, and best Australian album ("Matchbox"). The only category he missed was best Australian single, which went to angel-voiced Peter Blakeley (EMI) for "Crying In The Chapel." After Moss, sultry soul-funk vo-

calist Kate Ceberano (Regular) received most attention, taking the best-Australian-female-artist (for the second year) and highest-selling-Australian-single ("Bedroom Eyes") awards.

The coveted best-Australian-group trophy went to Black Sorrows (CBS), who beat out strong competition from blues purveyors Johnny Diesel & the Injectors (Chrysalis), who were honored with the highest-selling-Australian award for their eponymous debut.

Other award-winners included Gyan (Trafalgar), best Australian new talent; John Williamson's "Warragul" (Festival), Australian country record; Stephen Cummings' "A New Kind Of Blue" (True Tone), Australian contemporary record; "42nd Street," Australian cast recording; Wild Pumpkins At Midnight's "This Machine Is Made Of People" (Mighty Boy), Australian independent release; the "O-9" series (ABC Records), best Australian children's record; "Vivaldi: The Four Seasons" (ABC), by the Tasmanian Symphony Chamber Players, best Australian classical record.

Best indigenous record was "The Big Don't Argue," by Weddings Parties Anything (WEA). Top Australian comedy record was "The Satanic Sketches" by the D-Generation (Mushroom). And the tiny Spiral Scratch label claimed top-Australian-jazz-record (Continued on page 72)

Floyd, Kaoma Top Sellers In Portugal Certs

■ BY FERNANDO TENENTE

LISBON, Portugal—Pink Floyd's live double album "Delicate Sound Of Thunder" and Kaoma's "Lambada" were the top-selling records in Portugal in 1989, according to statistics from Associação Fonografica (AFP), the Portuguese IFPI branch.

The Floyd package went triple platinum (120,000 units sold) and "Lambada" double platinum (80,000).

In the domestic repertoire sector, single-platinum awards (40,000 units) went to Xutos e Pontapes for the album "88," Antonio Pinto Basto for "Maria," and Onda Choc for "Na Minha Idade."

The national IFPI group also presented single-platinum awards to U2, "Rattle And Hum"; "Tracy Chapman"; Julio Iglesias, "Raices"; "Roberto Carlos"; Nana Mouskouri, "The Classical Nana"; and Joana, "Amor Bandido."

Also handed out for 1989 sales performance were 13 gold disks (20,000 units), including seven international acts: Bros, "Push"; the Brazilian TV soundtrack package "Sassaricando"; Madonna, "Like A Prayer"; Tracy Chapman, "Crossroads"; "Gipsy Kings"; Elvis Presley, "All-Time Greatest Hits"; and

(Continued on next page)

Swedish Label Created To Work Local WEA Acts

STOCKHOLM, Sweden—Metronome Records AB is being launched to sign and develop local Swedish repertoire and handle material from WEA International, WEA U.K., and WEA's affiliated labels.

Metronome will operate alongside WEA Records AB, Sweden, the existing local affiliate, which will continue to be responsible for repertoire from the American labels Atlantic, Elektra, and Warner, plus the MCA and Geffen companies.

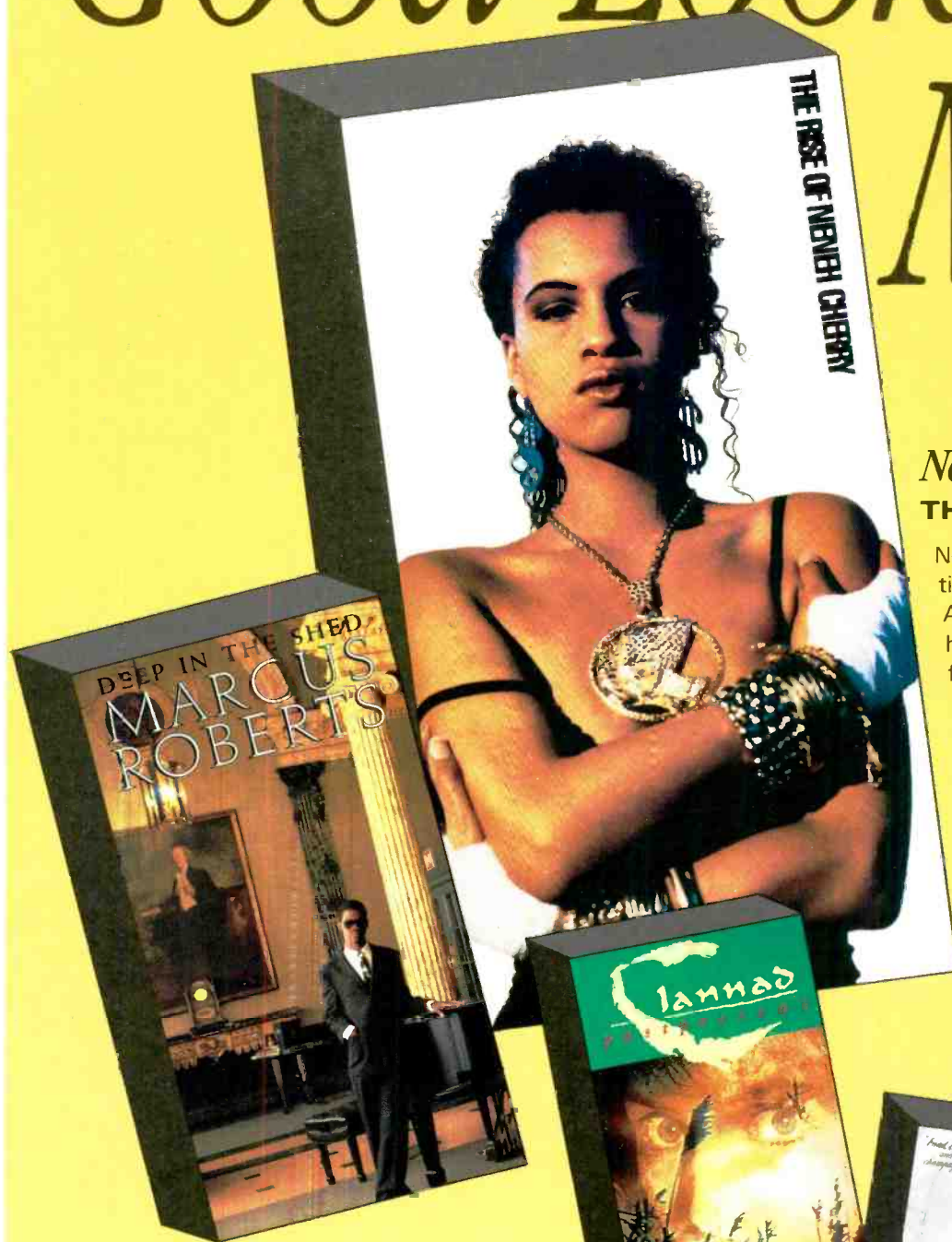
Metronome Records, established in Sweden in 1949, was a licensee for Atlantic Records and then WEA International before being purchased by WEA International in 1979. It operated as WEA-Metronome until 1987, when WEA Europe set up its own distribution service and founded WEA Records AB Sweden.

The new Metronome operation will be headed by Sanji Tandan, who returns to WEA after a year with Polar Music, and was originally responsible for signing several major acts to WEA Sweden, including Orup and the Creeps.

WEA Records AB managing director Hans Englund, who will have overall responsibility for that company and Metronome, has named Jan-Olof Strandberg as deputy managing director of WEA Records. Strandberg moves up from marketing manager.

(Continued on page 72)

Good Looking Music



Neneh Cherry

THE RISE OF NENEH CHERRY

Neneh Cherry was named Best International Newcomer and Best International Artist at the Brits 1990 Awards. Her first home video is a captivating visual and aural feast, featuring 6 full-length tracks from her best-selling debut album, including 2 that were Top Ten hits on *Billboard's* Hot 100 Singles chart. Filmed in the UK, Europe and the U.S., this video also gives you a candid look at the singer/songwriter rehearsing, performing, recording and being interviewed.



Marcus Roberts

DEEP IN THE SHED

The jazz pianist's impressive new album, "Deep In The Shed," is available on home video and Pioneer Laserdisc. They feature 6 tracks from his new album and 2 from his first, "The Truth Is Spoken Here," which was #1 on *Billboard's* Top Jazz Chart.

NOVUS PIONEER ARTISTS

Clannad

PASTPRESENT

The first home video from this popular, versatile group features U2's Bono, Bruce Hornsby, all the band's music videos and never before seen interviews.

Chet Baker

LET'S GET LOST, a film by Bruce Weber, starring Chet Baker

This beautifully filmed, full length, Oscar-nominated documentary won the Critics' Prize at the Venice Film Festival and 2 Best Documentary awards. The acclaimed Novus/RCA Records soundtrack reached the top of *Billboard's* Jazz charts.

NOVUS



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INTERNATIONAL

South African Musicians Group Wants Cultural-Boycott Changes

■ BY JOHN MILLER

JOHANNESBURG, South Africa—The South African Musicians Alliance believes that if the international cultural boycott continues against progressive anti-apartheid artists, it will be harmful to future prospects for South Africa.

Alan Lazar, executive member of the group, says the international community should aim to isolate only apartheid culture and not those artists who have "stood up and fought for a nonracial democratic society."

He adds that alongside the apartheid culture that has clearly developed in South Africa, there has also been an alternative progressive culture and that individuals involved in that should be allowed to travel freely.

Lazar believes the cultural boycott will "open up" in the next few years and that a lot of international acts will visit South Africa. "I'm sure that Johannesburg will become the major stopping-off point in Afri-

ca," he says.

He says the cultural boycott has been a powerful weapon in isolating and fighting apartheid, "but those musicians within the country who were anti-apartheid in sentiment have thus far been effectively stopped from becoming a major source of inspiration in the outside world.

"The first to be allowed to visit South Africa should be the international acts who have helped anti-apartheid movements worldwide, but conditions are not yet right," he says.

"Once we get meaningful negotiations under way in South Africa, particularly in consultation with musicians based here, the cultural visits can surely take place."

The South African Musicians Alliance has finally been recognized by the country's national music industry organization, and SAMA plans to stage a series of seminars on various changing aspects of the music business in coming months.

Belgian Music Biz Up 20% CDs Boost The '89 Sales Figures

■ BY MARC MAES

BRUSSELS, Belgium—"A tremendous year for the Belgian music industry" is the description of local IFPI president Charles Licoppe for the 1989 sales figures just released.

In the best year's results since 1978, 20% more units were sold overall with a gross up by 28% and worth \$112 million (at an exchange rate of 35.1 Belgian francs to the U.S. dollar).

As in most other territories, the CD is largely responsible for the improved results. CD albums registered gains of 64% in pop repertoire and 25% in classical to reach 6.5 million units, and CD singles achieved a massive rise of 157% to 574,000 units.

However, Belgium seems to be bucking another current trend by reporting an actual rise in vinyl single sales. They climbed by 5% to 1.4 million, largely due to 300,000 sales of the "Lambada" hit by Kaoma. Vinyl LPs dropped from 3 million in 1988 to 2.4 million last year and pre-recorded cassettes rose from 1.9 million to 2.6 million.

A particularly cheering aspect of the 1989 statistics for the Belgian music industry is the 11% slice of all product sold represented by local repertoire. This is in sharp and positive contrast to the meager 3% of Belgian repertoire sold in 1988.

Comments IFPI VP Jan Theys: "We have three important assets here. First, Belgium has established itself as a respected supplier of dance music, with acts like Confetti's and Technotronic. Then there is the phenomenal boost in Flemish productions, both older artists like Will Tura and newer acts such as Clouseau, who sold 175,000 copies of their debut album 'Hoezo.' Finally, we have proved that Belgium is a force to be reckoned with in straight

pop music terms with acts like Soulsister and Vaya Con Dios."

Both Theys and Licoppe want to see more local acts on Belgian TV. They also note that the country's sales are still about 22% lower compared with 1978 while other countries have managed to surpass their results for that boom year.

"Once more IFPI Belgium wishes to point out that the extremely high value-added-tax of 25%, the highest in Europe, has a lot to do with it," says Licoppe. "We are convinced that an 18.5% VAT rate as in France or Holland should be possible without unduly weakening the VAT income. A lower VAT rate will boost sales as in France, where the turnover went up by 70% in the space of two years."

The Belgian IFPI report warns about the threat of CD rental. It notes that figures supplied by the government of the Walloon part of the country indicate a tenfold increase in this activity since the CD's inception.

PORTUGUESE CERTS

(Continued from preceding page)

Luciano Pavarotti, "Tutto Pavarotti."

The six domestic acts to go gold last year were Antonio Pinto Baste, "Rosa Branca"; "Marco Paulo"; Dino Meira, "Primeiro Amor"; Onda Choc, "A Mais Bonita"; Ministars, "Demão Em Mao"; and Carlos Mendes, Fernando Torde, Paulo de Carvalho, "So No Tres."

A total 20 silver disks (10,000) were dispensed by AFP for 1989 sales, international artists involved being Queen, Enya, Maria Bethania, Waterboys, Billy Idol, Tanita Tikaram, The Cure, Vaya Con Dios, Prince, Simply Red, Iron Maiden, Paul McCartney, and Gipsy Kings.

Stations Call On 'Infolines' As Marketing Tool But Some Fear Misuse Of Gathered Dial-In Data

BY KIRK LaPOINTE

TORONTO—"Infoline" services can be a marketing and revenue boon for radio stations eager to learn more about their audiences and cater more to their needs, say radio executives.

But they concede that there are legitimate concerns about how information gathered by such dial-in services will be used, and that irresponsible stations could resell or misuse such information and violate public trust in broadcasters.

In the last year or so, several Canadian stations have added audience dial-in services that use touch-tone telephone technology to allow callers to gain access to a range of news and information and for stations to seek listener information on age, sex, income, residence, leisure tastes, purchasing habits, and other matters.

The obtained information can be invaluable in providing details about your audience, usually as part of a "loyal listener" club that offers entry to contests and discounts, says David Wolfe, who has helped develop the Fairwest dial-in system for many North American

stations, including almost all major Canadian markets.

At a recent Canadian music industry conference here, broadcasters agreed that the system opens up a whole new area of revenue. Most importantly, information lines can be sponsored. And they agreed that there are ways to parlay the gathered listener information to attract advertiser interest.

"Once you have a line like this, it changes your world," says Marty Forbes, PD at CKFM Toronto.

Forbes maintains that the dial-in services, in which callers press phone buttons to travel a path to information they want, improve the image of stations because they tell listeners they can get what they need to know right away—not when the next newscast comes on. From school closings to horoscopes, sports scores to entertainer gossip, the services can attract individual sponsors and easily pay for the technology. Songs can be tested, too, in order to help guide a station on its playlisting.

A few years ago, the federal broadcast and telecommunications regulator imposed strict conditions on automatic-dialing solicitation ser-

VICES. It has so far not involved itself in any matters concerning the dial-in services.

But broadcasters are aware of the dangers inherent in gathering personal information from their audiences. The resale of such information could result in harassment of listeners or junk mail.

Sure, there are problems, says Rob Braide, VP/GM of CJAD/CJFM Montreal. "But you don't sidestep the technology because of that."

Wolfe says his firm advises stations not to resell or hand over personal information, although it is not a condition of doing business with Fairwest.

J.J. Johnson, PD at CFOX Vancouver, British Columbia, says there is nothing preventing unscrupulous stations from abusing the privacy rights of their listeners. But he believes there is a big incentive for stations to self-regulate their use of personal details in their communities.

"Of course, once you do [resell the information], you've blown it with your audience," says Johnson. "They'll know it, and they'll never tune you back in."

MAPLE BRIEFS

WATCH IN COMING WEEKS for the strongest domestic releases in a long, long time from PolyGram Inc. Canada. A Montreal band, Bootsaucue, and Vancouver, British Co-

lumbia, singer/songwriter Sue Medley are two acts from which a lot should be heard in the months ahead.

THERE HAVE BEEN three victories recently for the Canadian Recording Industry Assn. and its legal enforcement efforts. A Vancouver

firm, Western Sound, was fined \$1,475 and ordered to destroy illegally copied tapes owned by Network Video, an authorized music video user. A Winnipeg, Manitoba, DJ, Darryl Wolski, was convicted of selling illegally duplicated cassettes and fined \$700. And Michael Meese of Montreal was fined \$2,000 for stealing and selling CRIA gold and platinum certification awards.

INTO THE TV FIELD has gone WEA Music with WEA Custom. Its first product: "Downtown Train," a 12-track compilation by Rod Stewart. Also into TV is Donald K. Donald Productions, the Montreal concert promotion firm, which has secured European concert performances by Duran Duran, Milli Vanilli, and Spandau Ballet and produced a Montreal show by Luba.

WANT TO KNOW WHICH companies have lobbyists in Ottawa? Well, in music-related businesses, only Warner Bros. has a lobbyist, according to the new federal lobbyist registry. He is former cabinet minister Ron Atkey, who has been helping to stickhandle the Warner-Time deal through the federal agency reviewing investments.

DENNIS FITZ-GERALD, the respected and well-liked VP and GM of MuchMusic and CITY-TV Toronto, is taking leave of his job Sept. 1 on his own volition. He will be replaced sooner than expected by Ron Waters, who had been doubling as manager of MuchMusic and parent firm CHUM Ltd.'s CKVR-TV in Barrie, Ontario, north of Toronto. Waters, son of CHUM chief Allan Waters, says he does not plan any changes.

Despite '89 Losses, Nelson Vending Plans Vid Expansion

OTTAWA—Nelson Vending Technology Ltd., the battered operator and marketer of a network of videocassette dispenser terminals, is still looking at U.S., European, and further Canadian expansion this year, despite continuing losses by its existing southern Ontario network.

Nelson Vending president John Lack says the firm is pursuing new markets and hopes to establish sites for the credit-card-driven dispensers in 1990. The firm does so as revenue goes up but heavy losses remain.

Financial information from the firm shows that operating and net losses remain high as a percentage of revenue. Even so, an undisclosed lawsuit that apparently curtailed growth of the firm has been settled, and the company now appears better poised to improve its fortunes.

Nelson Vending Technology Ltd. operates and markets The Amazing Video Network, a string of videocassette dispenser terminals called Amazing Video Ma-

chines (AVMs) in the Toronto subway system and in convenience stores, supermarkets, and gas stations in southern Ontario.

The good news is that, with many more Amazing Video Machines in place, revenue for the year ending Dec. 31, 1989, was \$3,839,000, up 110% from 1988 revenue of \$1,822,000. Even so, operating losses for the year totaled \$1,804,000, down 46% from the \$3,335,000 loss of 1988.

Net loss for the year, before an extraordinary item (identified in company materials as a \$94,229 settled lawsuit) totaled \$8,322,000, an improvement of 23% over the 1988 losses of \$10,764,000.

The network, which operates in the heavily populated southern Ontario market, went on an installation binge in the fourth quarter of 1989, adding 158 machines to the 210 already in place.

The firm, traded on the Toronto Stock Exchange, realized an 18-cent-per-share net loss in 1989, down from 38 cents in 1988.

KIRK LaPOINTE

FRANK DAVIES & CHEEK-TO-CHEEK MANAGEMENT congratulate:

DAVID TYSON for a spectacular year! **Composer of the Year** with Christopher Ward; **Billboard** **HOT 100** for week ending MARCH 31, 1990. **** NO. 1 **** **ALANNAH MYLES** **PLATINUM** **ALBUM**

TOP POP ALBUMS for week ending MARCH 24, 1990. **Billboard** **HOT 100** for week ending MARCH 31, 1990. **** NO. 1 **** **ALANNAH MYLES** **PLATINUM** **ALBUM**

EDDIE SCHWARTZ for another great year! **Nomination as Producer of the Year;** **Billboard** **HOT 100** for week ending JULY 8, 1989. **** NO. 1 **** **THE DOOBIE BROTHERS** **ALBUM**

STEVE EARLE (MCA) for his **Nomination as International Entertainer of the Year;** **Billboard** **HOT 100** for week ending JUNE 10, 1989. **** NO. 1 **** **THE DOOBIE BROTHERS** **ALBUM**

AWARDS for songs by Paul Carrack, Joe Cocker, and Errol Starr. **Award for 'Don't Shed A Tear' (Paul Carrack);** **Co-Writer & Co-Producer of Paul Carrack's Top 30 Hot 100 hit 'I Live By The Groove'.**

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TAKING CANADA'S SONGS AND SONGWRITERS TO THE WORLD!

Aussie Industry Figure Charged In Drug-Import Flap

BY GLENN A. BAKER

SYDNEY, Australia—A major figure in the Australian music industry faces charges related to the importation of illegal drugs estimated by officials here as having a street value of \$A100 million-\$A200 million (\$75 million-\$150 million).

Ian Saxon, 47, rock tour manager and former performer, was charged at Sydney's Central Local Court with conspiring to import almost 10 metric tons of cannabis resin. He and his brother, Lloyd Saxon, 36, were refused bail and remand-

Veteran Ian Saxon is in custody

ed in custody until April 26.

Saxon recorded for New Zealand's Zodiac Records in 1965 as Ian Saxon & the Creditors. He later moved to the Australian cities of Brisbane and Adelaide, where he recorded for EMI's Columbia label and the independent Nationwide imprint as Ian Saxon & the Sound (the group that launched the career of singer Colleen Hewett).

In the early '70s, Saxon was a member of the chart act SCRA. In recent times he has been employed by major concert promotion companies as a free-lance tour manager for the Gipsy Kings, Jimmy Buffett, Jeff Healey, Suzanne Vega, and Herbie Hancock. He has occasionally imported international acts, such as Lonnie Mack, under his own auspices.

Saxon's charges come on top of 13 previous charges of money laundering, supplying drugs, and possession of currency suspected of being the proceeds of crime.

Police have alleged that, on Jan. 6, 1989, a rig tender met a boat called Rolling Thunder about 100 nautical miles off Broken Bay. Lloyd Saxon was aboard that ship, they say.

The drugs, packed in green nylon carry bags, were transferred, say police, from the rig to the Rolling Thunder, which then sailed into an inlet of the Hawkesbury River, where it was met by a houseboat under the control of Ian Saxon.

According to police, a search of Lloyd Saxon's garage Jan. 29 yielded more than \$A5 million (\$3.75 million) in cash, bars of gold, and an estimated \$100,000 worth of cannabis resin.

Officers of the National Crime Authority have interviewed various members of the Australian music industry about Saxon's activities, but these investigations reportedly have not led to any further charges or allegations.

McCartney, Stones Get Satisfaction From Japan Stints

BY SHIG FUJITA

TOKYO—Aside from sellout ticket business during their recent tours of Japan, what other income did the Rolling Stones and Paul McCartney generate in the land of the rising sun?

McCartney performed half a dozen SRO shows last month at the Tokyo Dome, seen by 300,000 people. The venue reported sales of food, drink, and tour merchandise averaged at each concert 90 million yen, for a total Y540 million (roughly \$3.48 million, at an exchange rate of Y155 to the dollar).

Merchandise sold included 120,000 concert programs (Y2,000, or \$12.90 each), 24,000 T-shirts (\$19.35 each) and 25,000 telephone cards (\$9.60).

Multiply that by similar income from shows in Sapporo, Sendai, Niigata, Nagoya, Osaka, Takamatsu, Matsuyama, Hiroshima, Fukuoka, and Kumamoto. For an extra Y4,000 (\$25.80), fans received a special 3-song CD single, the U.K. tour program, and a McCartney booklet. Proceeds (some \$250,000) were donated to the Memorial Sloan-Kettering Cancer Center and to Friends Of The Earth.

Meanwhile, the Stones generated food, drink, and tour merchandise revenues to the tune of Y140 million (\$910,000) at every one of their ten February concerts. Merchandise

ranged from leather jackets (limited edition of 48 each night at roughly \$485, or Y75,000) and stadium jackets (limited edition of 427 each night at some \$385) to programs selling at the yen equivalent of just under \$13.

The Y140 million compares with the Y70 million-Y80 million in sales at baseball games between two top teams in Japan's first covered baseball stadium. The Stones' Y140 million tally also turns up an average purchase of some \$16.10 per member of the audience, in addition to the ticket price.

In terms of record sales, McCartney's tour boosted his own releases and Beatles titles. His "All The Best" (gold CD, Y3,500, or \$22.60, only

40,000 copies available) and "Flowers In The Dirt" (set of two CDs, Y3,200, or \$20.65, and only 50,000 copies) were put on sale Feb. 1 and had sold out by the end of the tour.

Catalog titles of Beatles and McCartney repertoire sold well from January through the end of the tour for a total in excess of 115,000 units, with "Abbey Road," "Sgt. Pepper's Lonely Hearts Club Band," and "Let

It Be" proving the most popular.

The Stones' "Steel Wheels" album, on CBS/Sony, had sold 130,000 copies by the end of December. The total had topped 170,000 by the end of the group's tour Feb. 27.

Ryoji Akagawa, A&R sales and promotion executive for CBS/Sony, says the company is aiming at an eventual 200,000-unit sales target for the album.

SWEDISH LABEL

(Continued from page 69)

Announcing the launch of Metronome Records, WEA Europe senior VP Stephen Shrimpton says, "Our thrust over the past couple of years has been to invest in each of the countries in which WEA Europe operates. We achieved considerable success last year in Sweden with a combination of strong domestic and international product. Recognizing the importance of Swedish repertoire, we have formed Metronome as a new base to generate genuine talent for both local and international markets."

INDIES THRIVE AT ARIAS AWARDS

(Continued from page 68)

trophy for "Six By Three," by Browne, Costello & Grabowsky.

The technical awards section honored Andrew Farriss of INXS as best producer (for the Jenny Morris "Shiver" album), Alan Wright as best engineer, and Rob Miles as best cover designer for "Ghost Nation," by Hunters & Collectors.

Two were inducted into the ARIA Hall of Fame: the late classical composer/musicologist Percy Grainger and '70s pop band Sherbet. Kylie Minogue was honored with a special "outstanding achievement award," recognizing 50 top 5 hits in international markets. First recipient of the Stephen Priest/Pro Image Video Award, named in honor of an admired video pioneer who died recently of AIDS, went to young film maker Kriv Stenders, the trophy handed over by television personal-

ity Ian "Molly" Meldrum.

With many major recording acts such as INXS, Farnham, Crowded House, Midnight Oil, Jimmy Barnes, and Icehouse in recording "rest mode" during 1989, the Australian music scene was dominated by new and lesser-exposed acts. This was reflected in the awards ceremony, which focused attention on the likes of Paul Kelly & the Messengers, Robyn Dunn, Boom Crash Opera, the Hummingbirds, Max Q, 1927, and Not Drowning, Waving, all of whom were nominated in major categories.

The three-hour event was punctuated, for the first time, by live performances, including a startling duet on "The First Time Ever I Saw Your Face" by Peter Blakeley and Kate Ceberano.

SAW TAKES SONGSMITH AWARDS

(Continued from page 68)

best-selling A side—"Too Many Broken Hearts," Mike Stock, Matt Aitken, and Pete Waterman, All Boys Music (recorded by Jason Donovan); international hit of the year—"She Drives Me Crazy," David Steele and Roland Gift, Virgin Music (Publishers) (recorded by Fine Young Cannibals); best theme from a TV/radio commercial—"Abbey Endings," Lionel Bart, EMI Music Publishing; best British musical—"Aspects Of Love," Andrew Lloyd Webber, Don Black, and Charles Hart, Really Useful Co.; Outstanding Contribution To British Music—David Bowie; most-per-

formed work—"This Time I Know It's For Real," Mike Stock, Matt Aitken, and Pete Waterman, All Boys Music/EMI Music Publishing (recorded by Donna Summer); songwriter(s) of the year—Mike Stock, Matt Aitken, and Pete Waterman; and Outstanding Services To British Music—the Kinks.

The Jimmy Kennedy Award—presented in memory of a famous songwriter and past president of BASCA—went to Herbert Kretzmer, English lyricist for "Les Misérables" and many hits, including "Yesterday When I Was Young" and "She."

newslines...

U.K.'s Stylus Video Scores A Coup By Securing World Cup Rights

LONDON—Stylus Video, a television marketer based here, has beat out fierce competition by securing international video rights to all 52 soccer World Cup matches, to be held this summer in Italy. The first videos will be available from Stylus three weeks after the final match July 8. Stylus, on MIP-TV this year for the first time in the company's four-year development, also has acquired global rights from WorldTel Inc. to "The World Cup Story 1990" series. This comprises 10 one-hour programs of action footage, including rare archive material from past World Cups stretching back to 1930.

NIGEL HUNTER

Maxwell Bidding For Argentine Channel?

BUENOS AIRES, Argentina—Robert Maxwell, the London-based publishing mogul, is strongly believed to be bidding for ownership of Channel 2, a TV station in La Plata, capital of the province of Buenos Aires. The station was transferred to private ownership two years ago but nearly went bankrupt because of "irreconcilable differences" between its major shareholders. Now, however, it has reportedly cut the projected repayment time of the station's debts from 10 to five years, a move that insiders say indicates that money must be coming from an outside source. Maxwell is also reported to be showing interest in a Buenos Aires newspaper, plus a radio station and cable TV operation here.

PAUL KLEINMAN

Virgin Sets Up W. German Sales Unit

HAMBURG, West Germany—Virgin, currently claiming approximately 10% of the West German chart action, is setting up its own sales organization here. Udo Lange, managing director, confirms that, as of July 1, "we'll be standing on our own two legs as a distributor, promoting artists like Sandra, Nicki, Sydney Youngblood, Belinda Carlisle, and others." But he adds that there will be a continuing relationship, details to be finalized, between Virgin and former partner BMG Ariola.

WOLFGANG SPAHR

Romania Acts To Redraw Jazz Picture

BUCHAREST, Romania—Jazz music specialists in Romania have set up a national committee to reorganize the domestic jazz scene. Some 60 musicians, club owners, writers, and radio/TV producers were involved in the inaugural meeting, electing Johnny Raducanu as president and Nicolas Ionescu as VP. The group also plans a regular magazine on jazz, with the likely title of "Jazz Fan." OCTAVIAN URSULESCU

Ritenour Producing Japan Satellite Show

TOKYO—Guitarist Lee Ritenour is producing a world satellite relay concert under the banner "We Love Music; We Love The World," to be staged at the Nippon Budokan Hall here April 21. The concert, to commemorate FM Tokyo's 20th anniversary, will be beamed to 100 stations in 20 countries, including the U.S., U.K., and U.S.S.R. Scheduled to appear with Ritenour in the U.S. contingent are James Taylor, Dave Grusin, Patti Austin, Harvey Mason, and others. Also featured will be a team of Brazilian artists and Japanese saxophonist Sadao Watanabe.

SHIG FUJITA

Musical-Instrument Sales Strong In Germany

FRANKFURT, West Germany—According to an annual survey carried out by GDM, the trade association of German musical-instrument stores, trade in musical instruments nationwide is still strong, with a retail gross of some \$1.35 billion in 1989. It is noted that keyboard sales were up 5% on the previous year and guitar sales up by 6%. Spending on sheet music in West Germany was some \$88.2 million last year. W.S.



Debate Team. Music panelists relax after debating the pros and cons of record sticking at the monthly meeting of B'nai B'rith's music and performing arts unit in New York. Shown, from left, are Ed Kramer, president of the B'nai B'rith music and performing arts unit; Juan Gonzales, the Daily News; Dave Marsh, Rock And Roll Confidential; and David Leibowitz, general counsel of the Recording Industry Assn. of America.



Guy And Girls Talk. Capitol recording group the Cover Girls welcomes fellow chart toppers Milli Vanilli backstage at a show on the Girls' national tour with New Kids On The Block. Shown, from left, are Fab Morvan, Milli Vanilli; Caroline Jackson and Angel Sabater, the Cover Girls; Rob Pilatus, Milli Vanilli; and Margo Urban, the Cover Girls.



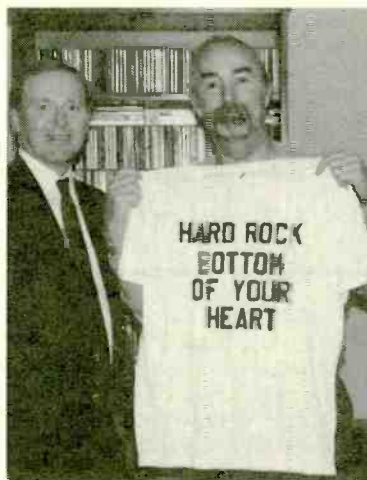
Natalie's 'Pet' Cause. 10,000 Maniacs' Natalie Merchant, fourth from left, joins the staff of People for the Ethical Treatment of Animals (PETA) at the organization's Have A Heart For Animals vegetarian press breakfast at Cafe Spiga's in New York. PETA's Second Annual Rock Against Fur concert held at New York's Palladium on March 24; "Tame Yourself," an album of animal-rights songs by various artists, is planned for release in August.



Celebrating A 'Reunion.' GRP Records executives throw a party at Boston's Charles Hotel to celebrate the release of Gary Burton's album "Reunion." Shown, from left, are Michael Bloom, director of publicity; GRP artist Deborah Henson-Conant; Burton; Erica Linderholm, manager of promotion; and Mark Wexler, VP of marketing and operations.



Welcome To The Team. Warner/Chappell Music executives welcome Walter Afanasieff, second from right, as their newest exclusive staff songwriter. In collaboration with Narada Michael Walden, Afanasieff has written for Barbra Streisand, Michael Bolton, Whitney Houston, and Kenny G. Shown, from left, are Rick Shoemaker, senior VP, creative; Les Bider, president/CEO; Michael Sandoval, VP, creative; Gary Gilbert, Afanasieff's lawyer; Afanasieff; and Kenny MacPherson, director of creative operations, New York.



Country To 'T'. Hugh Prestwood, right, writer of Randy Travis' hit single "Hard Rock Bottom Of Your Heart," shows off the commemorative T-shirt given to him by Nick Firth, left, president of BMG Music Publishing Worldwide. Prestwood, who has also written such country hits as Crystal Gayle's "The Sound Of Goodbye" and Michael Johnson's "The Moon Is Still Over Her Shoulder," recently signed a co-publishing agreement with BMG.



Private Session. Private Music jazz artist Michael Colina, second from left, and reggae rhythm section Sly & Robbie relax after recording "I Shot The Sheriff" for Colina's album "Rituals." Shown, from left, are Sly Dunbar; Colina; Robbie Shakespeare; and Ron Goldstein, president/CEO, Private Music.

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.

APRIL

April 5-8, Impact Super Summit Conference IV, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 9, Third Annual Northwest Area Music Awards and Hall of Fame, presented by the Northwest Area Music Assn., Moore Theatre, Seattle. 206-525-5322.

April 18, Direct Response Entertainment Marketing: Techniques and Tools for Boosting Profits in the 1990s, presented by EPM Communications, the Halloran House, New York. Riva Bennett, 718-469-9330.

April 19, Fourth Annual SKC Boston Music Awards, Wang Center for the Performing Arts, Boston. Candace Avery, 617-354-5111, or Sue Auclair, 212-522-1394.

April 19-21, National Sound and Communications Assn. Convention, Las Vegas Convention Center, Las Vegas. 708-598-7070.

April 21, San Francisco International Ska Festival, presented by Alternative Music Productions and ASUC Superb Productions, Hearst Greek Theater, Univ. of California, Berkeley, Calif. Stephanie Martin, 415-486-1095.

April 23-29, Fifth Annual Crosstown Jam and Fifth Annual Music Business Forum, presented by Music Business Forum and the Washington Area Music Assn., Vista International Hotel, Washington, D.C. 301-937-6865.

April 25, 25th Annual Academy of Country Music Awards, Pantages Theatre, Hollywood, Calif. 213-462-2351.

April 25, "Indecency, Censorship, and the Record Industry," panel discussion presented by the Assn. of the Bar of the City of New York, House of the Assn. Meeting Hall, New York. 212-382-6600.

April 25, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

April 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

April 28, The New American Orchestra 11th Anniversary Gala, presented by the Foundation for New American Music, UCLA Royce Hall, Los Angeles. Bette Gordon, 213-204-2670.

MAY

May 4-6, Second Annual L.A. Independent Music Conference, Beverly Garland Hotel, Los Angeles. Joe Reed, 818-763-1039.

May 8-10, ShowTech Berlin '90—Fourth Annual International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Organization, Berlin Exhibition

Grounds, Berlin. 011-49-30-3038-0.

May 8-10, New York Home Video Show, New York Passenger Ship Terminal, New York. 914-328-9157.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 14-17, International Tape/Disc Assn. Annual "How and Why" Seminar, Grove Park Inn, Asheville, N.C. 212-643-0620.

May 15-16, Video Software Dealers Assn. Video Expo, Palmer House, Chicago. Dana Kornbluth, 609-596-8500.

May 16-20, American Women in Radio and Television (AWRT) 39th Annual Convention, Capitol Hilton Hotel, Washington, D.C. Diane Walden, 202-429-5102.

May 21, Entertainment and Sports Conference, presented by the Foundation for Accounting Education; conference for accountants, executives, financial officers, and attorneys in the entertainment and sports industries, Grand Hyatt Hotel, New York. Jennifer Souder, 212-973-8376.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Miami. 305-471-4061.

May 24-27, Black Radio Exclusive (BRE) Convention, New Orleans Sheraton, New Orleans. 213-469-7262.

May 27-30, Fifth Annual Music & Media Confer-

ence, Amsterdam. Peggy Dold, 212-536-5089.

May 30, 1990 Garden State Music Awards, presented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, Brunswick, N.J. 201-785-0015.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention, Opryland Hotel, Nashville. 609-547-3331.

JUNE

June 2-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-457-4919.

June 5-7, 10th International Licensing and Merchandising Conference, New York Hilton, New York. Herb Greenebaum, 203-374-1411.

June 8, T.J. Martell Foundation 1990 Humanitarian Awards and Concert, Avery Fisher Hall, New York. 212-245-1818.

June 10-13, Broadcast Promotion and Marketing Executives (BPME) Seminar, Bally's Las Vegas. 213-465-3777.

June 11-12, Video Software Dealers Assn. Video Expo, Radisson Hotel Atlanta. Dana Kornbluth, 609-596-8500.

June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver. 303-722-9653.

LIFELINES

BIRTHS

Girl, Jenna Marie, to **John and Bonnie McCallum**, March 9 in Lincoln, Neb. They are the owners of Twist-ers Music and Gifts there.

Boy, Henry William, to **Dave and Dara Crouch**, March 29 in Los Angeles. He is store manager of Rhino Records in Westwood.

Boy, Sasha, to **Jon and Miriam Birge**, March 31 in New York. He is VP of new music/video marketing at CBS Records.

Boy, Jared Michael, to **Robert and Denise Agnello**, March 31 in New York. He is a studio musician and owner of This Way Productions recording studios there.

Girl, Christie Julia, to **David and Julie Pryor**, April 2 in Los Angeles. She is buyer and co-owner of Record Retreat there.

MARRIAGES

Dan Slentz to Stacy Peterman, March 20 in Gibraltar. They are announcers for the Armed Forces Radio & TV Service in Madrid, Spain.

DEATHS

Lucille Burns Phillips, 72, after a long illness, March 16 in Memphis. Phillips was the widow of record distributor and promoter Thomas J. Phillips. She and her husband operated Select-O-Hits Records, a record shop in Memphis specializing in early recordings by Elvis Presley and Jerry Lee Lewis on Sun Records. (Thomas Phillips was a brother of Sam Phillips, founder of Sun Records.) She is survived by three daughters, three sons, a brother, 17 grandchildren, and four great-grandchildren.

Lois Graff, of cancer, March 18 in Los Angeles. Graff was office manager at Moress Nanas Golden Entertainment, where she had worked for seven years. She also worked in artist relations at Capitol/EMI London for 11 years. Contributions may be made in her name to the Kenneth J. Norris Jr. Cancer Research Hospital, Bone Marrow Transplant Unit, Room A-304, 1420 San Pablo St., Los Angeles, Calif. 90003.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

LETTERS TO THE EDITOR

(Continued from page 9)

prerecorded music in live shows.

This quote was from Marty Scott, president of Paradox Records. His statement reads as follows: "I just know that every act at this point in time prerecords something if they use any type of technology."

I'd like to take this opportune moment to inform both you and Scott that Anita Baker doesn't prerecord anything for live concerts! My shows are TOTALLY LIVE!

Anita Baker Bridgforth
Detroit

DROZ'S TARDY REPLY

Regarding the Inside Track item about my Rolling Stone piece on Henry Droz (Billboard, March 31), I

would like to point out that, had Droz seen fit to issue a denial during one of the four occasions on which I called his office in preparation for my column, I would have been happy to print it. On every occasion, I left a detailed message with Droz's assistant regarding the claims made by my source; Droz was given ample opportunity to refute those claims.

In addition, Skid Weiss, national director of communications for WEA, failed to issue a denial when I spoke to him. Weiss cited instructions from WEA's legal department not to discuss the issue.

Because it would have been a simple matter for either Droz or Weiss

to deny the allegations made by my source before my column went to press, and because both individuals chose not to, I find Droz's vehement denial at this late date a little odd.

Kim Neely
Assistant Editor
Rolling Stone
New York

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.

NEW COMPANIES

Tru Star Entertainment, formed by Vicky Dee and Don Miller, is an artist management, publicity, and consultation company. Suite 150, 12226 Victory Blvd., North Hollywood, Calif. 91606; 818-763-4886.

Acoustic Discs, formed by Grisman, Craig Miller, Artie Rose, and Harriet Rose, is an independent label. Among the first releases is a compilation of material by Brazilian composer Jacob Do Bandolim. 7957 Nita Avenue, Canoga Park, Calif. 91304; 818-704-7800.

Strader Management, formed by James H. Strader, is a business and investment management organization geared toward entertainment, sports professionals, and models. Suite 2, 913 Boylston Street, Boston, Mass. 02115; 617-267-5694.

Martin Genser Promotions, formed by Martin Genser, is an independent promotion and marketing firm specializing in dance/pop artists. Initial clients include Andree Maranda, Miva, and Stephanie. 1005 Plaza Drive, Woodbridge, N.J. 07095; 201-855-1698.

Go 4 It Records, formed by Bennie L. Herring II, is an independent label. Initial releases include "Tonight, I Can Feel It" by Fresh To Rock and

"Intellectual Female" by Porsche. Label also has a publishing arm, called Ringside Publishing. Suite 703, 5600 North Dixie Highway, West Palm Beach, Fla. 33407; 407-844-6721.

FFJ Marketing Services, formed by Linda DelGaudio, is a full-service marketing company specializing in direct, international, entertainment, and product marketing, along with complete creative services. 4A, 45 Grace Court, Brooklyn Heights, N.Y. 11201; 718-596-1531.

Morning Gate Music, formed by Wayne and Maxine Bailey, is an independent label concentrating on inspirational music. First release is "Shoulder To Shoulder," by Terry and Barbi Franklin. 1011 16th Ave. South, Nashville, Tenn. 37212; 615-327-3607.

Chris Greeley Entertainment, formed by Chris Greeley, provides a range of services, including recording, consultation, demo shopping, live music support (including lights and sound), and more. P.O. Box 593, Bangor, Maine 04401; 207-827-4382.

Send information on company letterhead to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 3/26	Close 4/2	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	713.4	16 1/2	16 1/2	.....
CBS Inc.	362.4	177 1/2	175	-2 1/2
Capital Cities Communications	159.5	510 1/2	512 1/2	+2 1/2
Caroico Pictures	152.9	11 1/2	11 1/2	.....
Coca-Cola	2049.1	75 1/2	76	+ 1/2
Walt Disney	2053.3	115 1/2	111 1/2	-4 1/2
Eastman Kodak	3652.9	39 1/2	39	- 1/2
Handleman	194.6	18 1/2	18 1/2	- 1/2
MCA Inc.	788.1	53 1/2	50 1/2	-2 1/2
MGM/UA	631.5	17 1/2	16 1/2	-1 1/2
Orion Pictures Corp.	148.5	21 1/2	21 1/2	- 1/2
Paramount Communications Inc.	1106.5	45	43 1/2	-1 1/2
Pathe Communications	118.1	5 1/2	4 1/2	- 1/2
Polygram NV	49.8	18 1/2	17 1/2	- 1/2
Sony Corp.	201.8	48 1/2	49 1/2	+1 1/2
TDK	28.8	37 1/2	38	+ 1/2
Time Warner	730.3	96 1/2	93 1/2	-2 1/2
Vestron Inc.	54.2	1	1	.....
Westinghouse	1577.8	76 1/2	74 1/2	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	16.6	6 1/2	6 1/2	+ 1/2
Electrosound Group Inc.	1	1/2	1/2	.....
Nelson Holdings Int'l	49.5	9 1/2	8 1/2	- 1/2
Price Communications	76.6	5 1/2	4 1/2	- 1/2
Prism Entertainment	2.3	3 1/2	3 1/2	- 1/2
Unitel Video	2	9 1/2	10 1/2	+ 1/2
April 2				
OVER THE COUNTER				
Acclaim Entertainment		10 1/2	10 1/2	- 1/2
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		5 1/2	5 1/2	.....
LIN Broadcasting		81 1/2	81	- 1/2
LIVE Entertainment		16 1/2	19 1/2	+2 1/2
Recoton Corp.		3 1/2	3 1/2	+ 1/2
Rentrak		2	2	.....
Shorewood Packaging		27 1/2	27 1/2	.....
Specs Music		7 1/2	7 1/2	- 1/2
Starstream Communications Group, Inc.		1/2	1/2	.....
Trans World Music		26 1/2	25 1/2	- 1/2
Video Jukebox Network		8	1 1/2	-6 1/2
Wall To Wall Sound And Video		4 1/2	4 1/2	+ 1/2
Westwood One		5 1/2	5 1/2	.....
Open				
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		130	128	-2
Pickwick		236	234	-2
Really Useful Group		234	234	.....
Thorn EMI		688	662	-26

ALBUM REVIEWS

POP

POI DOG PONDERING

Wishing Like A Mountain And Thinking Like The Sea
PRODUCERS: Mike Stewart & Poi Dog Pondering
Columbia 45403

Pixilated Austin band stands to make a hefty modern rock impression with new album. Group creates a spicy bouillabaisse of styles, with rock, country, jazz, and Third World styles coexisting merrily. Perky horn-inflected "U-Li-La-Lu" is a buoyant item that could move album beyond octet's already sizable cult audience.

LLOYD COLE

PRODUCERS: Lloyd Cole, Fred Maher & Paul Hardiman
Capitol 92751

Former Commotions leader launches his solo career with a slate of mostly subdued and slow-burning numbers, played by an adept band featuring drummer Maher, guitarist Robert Quine, and Matthew Sweet on bass. "Don't Look Back," "What Do You Know About Love," and "Sweetheart" will push album very effectively at modern rock, where Cole has some long-term fans.

LINEAR

PRODUCER: Tolga Katas
Atlantic 82090

Debut by Miami-based trio has already spawned one top 40 hit, "Sending All My Love," and thanks to the chart-savvy touch of producer Katas (Stevie B), several others, like "Somethin' Goin' On" and "You're My Lady," appear sure to follow suit. Overall vibe of set teeters playfully between Milli Vanilli-style pop and Latin hip-hop, with lead singer Charlie "Steele" Pennachio deftly weaving through thick waves of sugar-coated synth and bass lines.

SLEEZE BEEZ

Screwed Blue & Tattooed
PRODUCER: John Sonneveld
Atlantic 82069

Sweaty metal debut requires little more from listeners than wind-punching fists and a revved-up libido. Lip-smacking power chords fuel driving and lusty tracks like "House Is On Fire" and "When The Brains Go To The Balls." Only gripe is the inclusion of a pair of radio-contrived pop ballads, which fit in here as well as an in-depth discussion of politics. Nevertheless, toss those thinking caps in the trash and crank it up.

SAM KINISON

Leader Of The Banned
PRODUCERS: Sam Kinison & Sabrina Souiri, Richie Zito & Phil Kaffel
Warner Bros. 26073

Billboard's mail room guy showed his critical acumen when he stared at the cover of the comic's new album and sighed, "Everybody wants to be a rock star." Four studio remakes of old hard rock classics, featuring members of Guns N' Roses, Poison, and Leslie West, who appears on a rewritten "Mississippi Queen," augment a live set of patented Kinison raunch. As usual, the triple-X comedy won't pass radio muster, but album rock will spin the tunes.

SECOND SELF

Mood Ring
PRODUCER: not listed
EMI 92121

If taken on surface value, debut comes on as a straight-shooting slab of blues-infused rock. Scratch deeper and investigate lyrics delivered with gravelly emotion by lead singer Michael Nehra: poetic imagery and well-metered construction reveal impressive substance. Aggressive execution, led by guitarist Greg Giampa, provides set with appeal to album rockers ("Lock Me Away") and headbangers ("Trapped Beneath The Stone"). Check it out.

JOHNNY CLEGG & SAVUKA

Cruel, Crazy, Beautiful World
PRODUCERS: Hilton Rosenthal, Bobby Summerfield
Capitol 93446

The unique South African musician's interracial band again cannily mixes pop, native rhythms and instrumentation, and social consciousness for a one-of-a-kind brew. Title cut, politically crackling "One (Hu)Man One Vote," and lovely "Dela" are most appealing tracks; hopefully, some album rockers will finally take a gamble on Clegg's solid work.

THAT PETROL EMOTION

Chemicrazy
PRODUCER: Scott Litt
Virgin 91354

"Chemicrazy" is anything but, as all the ingredients in this brew jell nicely to deliver the band's most accessible album to date. Litt downplays the group's trademark sound of harsh, aggressive, electric guitars in favor of swirling acoustic ones, resulting in a tone much more palatable to the American consumer. After taking a wrong turn with its last effort, look for this Irish band to break out beyond the alternative market.

THE EMBARRASSMENT

God Help Us
PRODUCERS: The Embarrassment, Lou Giordano
Restless/Bar None 72635

Disbanded in 1983, Wichita, Kan.'s beloved indie quartet—whose members have resurfaced in the Del Fuegos and Big Dipper—reunites with an impressive reprise of their rough-hewn, idiosyncratic, and compelling pop/rock. College and alternative formats will gobble up this set, which includes excellent new songs "Beautiful Day," "Albert," and "Vision Of '61," as well as updated versions of Embarrassment classics "After The Disco," "Podmen," "Lifespan," and their monolithic rocker "Sex Drive."

THE WILD FLOWERS

Tales Like These
PRODUCER: Matt Wallace
Slash 26133

Tunes like these just might do the trick on these shores for this U.K. band. "Shakedown," "This Feeling's Gone," "No Holy Spirits," and churning "Green Hotel" will afford

act's latest American set superior modern rock liftoff. Kudos to producer Wallace (who piloted the Replacements' 1989 commercial breakthrough) for sowing the seeds of acceptance for this worthy quartet.

SCHNELL FENSTER

The Sound Of Trees
PRODUCER: Schnell Fenster
Atlantic 82091

Australian quartet made up of three previous members of Split Enz displays a marvelously quirky bent on its debut. Like its predecessor, this band begins traveling down a pop road and then veers sharply to the left. Horn-infused first single, "Love-Hate Relationship" should do well at alternative and college radio, as could several other cuts on this eccentric collection.

3 MUSTAPHAS 3

Heart Of Uncle
PRODUCER: David Young
Rykko 20156

Bizarro band has developed a cult rep with indie label releases in years past. Its motto is "Forward In All Directions," and pan-global style that lifts from Middle Eastern and Third World musics is in keeping with that rubric. World beaters and adventurous modern rockers alike may embrace this curiously enthralling mix of international styles.

LAVA LOVE

Whole Lava Love
PRODUCER: Mitch Easter
Sky 2003

Effervescent Atlanta quintet whips up fluffy yet very danceable pop-rock tunes that summon up inevitable comparisons to the B-52's, the Go-Go's, and Blondie (thanks largely to the vocals of front woman Esta Hill). But it's a lot of fun all by itself; only thing that's missing here is the group's marvelously entertaining live show. Modern rockers, take heed. Contact: 404-263-7888.

DASH RIP ROCK

Not Of This World
PRODUCER: Jim Dickinson
Mammoth 0020

Lunatic New Orleans trio rides hard'n'raunchy on third lively slab, heated to a boil by vet boardman Dickinson. Rockers like "Bum For Egypt" (title is euphemistic, track is unairable) and "Rich Little Bitch" are too scary for most radio, but there's still a wealth of knockaround rockers that would work jes' fine for feisty alternatives.

SOCIAL DISTORTION

PRODUCER: Dave Jerden
Epic 46055

Label debut could become a textbook illustration of how to cross from the grungy rock underground over into the big bucks of major labeldom without completely selling out. Although set is slick and ready for album and modern rock radio action, band retains most the verve and bite that empowered early releases. Cool cover of Johnny Cash's "Ring Of Fire" should serve as proper enticement for programmers to explore more noteworthy tracks like "Let It Be Me," "Drug Train," and "Sick Boys."

PATTI AUSTIN

Love Is Gonna Getcha
PRODUCER: Dave Grusin
GRP 9603

Lush singer cushions herself in AC territory here with a smooth collection of tunes that range from the sleek salsa feel of "Wait For Me" to the soulful midtempo slink of "Through The Test Of Time." Though she came before them, and both could probably learn something from her, it sounds like Austin has been taking cues from Anita Baker and Basia. This package, which includes the Oscar-nominated "The Girl Who Used To Be Me" from the movie "Shirley Valentine," should certainly yield success at adult alternative stations as well.

SPOTLIGHT

HEART

Brigade
PRODUCER: Richie Zito
Capitol 91820

Long-in-the-making sequel to 1987's "Bad Animals" should keep these album rock perennials trekking along the platinum path. "All I Wanna Do Is Make Love To You," with its slightly risqué subject matter, leads the album nicely, and there's a conventional power ballad, "Secret," that sounds like a sure single pick. But the album's most pleasant surprises are tracks like "Tall, Dark, Handsome Stranger" and "Call Of The Wild," which recall band's harder-rocking style of years past.

PRONG

Beg To Differ
PRODUCERS: Mark Dorson, Prong
Epic 46011

Despite new major-label affiliations, band does little to douse the frenetic speed-metal flame ignited on memorable previous indie releases. Cleaner overall sound quality elevates set to crossover level à la Metallica, particularly on the title track and "Take It In Hand," though maintained bite should keep anti-commercial diehards happy.

TACKHEAD

Friendly As A Hand Grenade
PRODUCERS: Tackhead
TVT 4060

Former Sugar Hill Gangsters and Fats Comet/Maffia masterminds Keith LeBlanc, Skip McDonald, and Doug Wimbish join forces with vocalist Bernard Fowler and U.K. mixmaster Adrian Sherwood for a bracingly off-center Funkytown creepy-crawl. Clever sampling and crack rhythm playing keynote a collection that could appeal to a variety of listeners, from dance to modern rock.

GEORGE PORTER JR.

Runnin' Partner
PRODUCERS: George Porter Jr. & Ron Levy
Rounder 2099

Bassist of New Orleans' storied funk band the Meters steps out on his own, and entertaining result is a collection of lubricated grooves in the grand Crescent City manner. While Porter won't give Aaron Neville any competition for vocal honors, his singing is ingratiating, and the sidemen here (who include Earl King, Eddie Bo, and keyboardist Levy) keep things percolating.

★ THE HOLMES BROTHERS

In The Spirit
PRODUCERS: Scott Billington & Andy Breslau
Rounder 2056

Utterly astounding debut features siblings Wendell and Sherman Holmes and Popsy Dixon, three black Boston-area musicians with a premium on soul. Group's originals and well-chosen covers transverse R&B, blues, and gospel; tracks highlight drummer Dixon's exquisite falsetto singing, Wendell's striking guitar playing, and stellar ensemble vocals. Glorious album is an absolute must for specialty retailers.

MIND OVER FOUR

The Goddess
PRODUCERS: Eric Garten & Mind Over Four
Massive Sound/Caroline 1616

L.A. foursome blasts heavily in a Metallica-like vein, whacking out a punk-metal sound with plenty of arty changes to keep matters interesting. While vocalist Spike Xavier begins to grate after a few tracks, progressive metalheads and left-field alternatives may like the group's hard edge.

SCATTERBRAIN

Here Comes Trouble
PRODUCERS: Paul Nieder, Tom Soares & Scatterbrain
In Effect/Important 88561

From the ashes of Ludichrist rises this quite zany and invigorating post-punk quintet, which defies expectations from one track to the next. Album runs gamut from Red Hot Chili Peppers-like punk-funk of "That's That" and "I'm With Stupid" to a cover of Cheech & Chong's "Earache My Eye" and a demonized version of Mozart's Sonata No. 3. Ideal madness for modern rockers.

ORIGINAL CAST RECORDING

Gypsy
PRODUCER: John McClure
Elektra/Nonesuch 79239

The smash Broadway revival of the classic musical is faithfully transferred to the digital recording era, with a performance by Tyne Daly that critics felt gave Ethel Merman, the original 1959 character of Rose, a run for the money. Add other first-class performances and, of course, a they-don't-write-'em-like-this-anymore Jule Styne/Stephen Sondheim score.

ORIGINAL BROADWAY CAST RECORDING

City Of Angels
PRODUCERS: Cy Coleman, Mike Berniker
Columbia 46067

One of the best-received musicals of recent years, especially Larry Gelbart's book, "City Of Angels" is a spoof of Hollywood's '40s private-eye films. The Cy Coleman/David Zippel score is an inventive, "cool" affair, which may account for less of the fetching melodic line Coleman is so capable of creating. Coleman himself and vet producer Mike Berniker provide sure-handed studio values. A must for dealers' show bins.

PRESTON SMITH

PRODUCER: Preston Smith
Curb 77256

Veteran L.A. club rocker finally makes his major-label mark. Smith's old band the Crocodiles always excelled at reggae-flavored rock, of which "The Ways Of Sin" here is a fine example, but he is on less-certain ground with quirky pop material like "Suzzy Wong." Still may stir some interest in album rock quarters.

BLACK

DEMETRIUS PERRY

Another World
PRODUCERS: Jeff Chambers, Demetrius Perry
Tabu/CBS 44333

Starting with the languid beauty of the title track, debut takes listeners on a journey through enigmatic singer's sultry R&B stylings and swingbeat strutting. Inclusion of two covers (the Staple Singers' "I'll Take You There" and Bill Withers' "Use Me," the first single) and one track borrowing heavily from the Pointer Sisters nugget "Yes We Can Can" is questionable, especially when Perry-penned numbers like "Betcha Don't Know" stand so strong.

FOSTER SYLVERS & HY-TECH

Prime Time
PRODUCERS: David Cochrane, Foster Sylvers, Gordon Jones, Darryl Duncan
A&M 5279

Trio led by former child pop star turns in a disappointing effort that blandly retreads familiar new-jack grooves. Despite the often under-par material, Sylvers unveils an

(Continued on next page)

NEW AND NOTEWORTHY

BELL BIV DEVÖE

Poison
PRODUCERS: Various
MCA 6387

New Edition trio throws down a powerful wallop of new jack, hip-hop, and romantic tunes here that should zoom straight up the black and pop charts. Title track is already well on its way. Look for "Dope!" "Ain't Nut'N Changed," and "When Will I See You Smile Again" to follow suit. Though all three fellows trade off on lead vocals and several different producers oversee the tunes, there's never a dip or waver in the consistency level.

AUDIO TRACK

(Continued from page 58)

cently, Ceglia engineered spot and broadcast promos for the agency and cable television industries.

LOS ANGELES

JACK NICHOLSON WORKED on the soundtrack to his latest film, "The Two Jakes," with producer Van Dyke Parks at Conway Recording. Doug Bottnick engineered. Anthrax cut its new Island album, co-producing with Mark Dodson. Dodson and "Sandwich Boy" engineered. Burt Bacharach and Carole Bayer-Sager tracked for projects by Aretha Franklin and Jeffrey Osborne. Mick Guzauski was at the desk. Greg Fulginiti mastered albums for Andrew "Dice" Clay with producer Rick Rubin; D'Molls with producer Kevin Beamish; Steve Stone with producer Ross Vannelli; 100 Days Like This with producer Will Rogers.

CBS/Epic artist Babyface mixed in Summa's Studio A on the 64-input SSL G-Series with engineer Jon Gass. Donnell Sullivan assisted. The tracks were produced by L.A. and Babyface, who also produced Pebbles' new MCA project with Gass and assistant Sullivan at the desk. Island group Alekas Attic, featuring River Phoenix, mixed a benefit album in Studio A for PETA (People for the Ethical Treatment of Animals). Paul Fox produced, Ed Thacker engineered, and Lori Fumar assisted.

Ricardo Silvera overdubbed his PolyGram project in Studio B at Lion Share with producer Lima.

Branford Marsalis played tenor and soprano sax on two cuts, "Samba" and "Her Song." Brad Gilderma engineered, assisted by Guy DeFazio. Tatsuhiko Yamamoto tracked album overdubs in Studio C with producer Naoto Suzuki for Warp Records. DeFazio assisted Ross Pallone at the board. Others appearing on the project include Michael McDonald, Jeff Porcano, David Pack, Paul Jackson Jr., and Neil Stubenhaus.

Dodge City Sound took delivery of a new Studer A827 24-track to complement its 40-input Trident 80B automated console. Producer Tai Ming was in recording Taiwanese artist Chi-Yu's next album.

Galaxy hosted a number of acts working on music for the film "Lambada, Set The Night On Fire," which premiered March 24. The soundtrack album is due April 17 on Epic Records. Producers include the Knight Crew, Sidney Justin, and Dennis Nelson. Mark Wolfson and Greg Scott engineered; Bill Zalin, Spence Chrislu, Squeak Stone, and Matt Pakuko assisted.

NASHVILLE

PRODUCER CLYDE BROOKS and English rocker Simon Townshend (Pete's younger brother) were in Emerald completing mixes on Townshend's group On The Air. Gavin Lewis engineered.

Brooks also produced tracks for Wesley Braden at 16th Avenue Sound. Bob Bullock engineered the

Stallone Entertainment project.

Darrell Bledsoe of Silver, Burdett, and Ginn recorded children's vocals at Westpark Sound for a "World Of Music" series. Belgian producer Midnite Monday cut tracks for a new R&B dance single with engineer Dan Rudin. John Coates produced vocals and mixes on a new Christmas musical for the Benson Co. Rudin engineered.

Doyle Lawson worked on an album mix for Sugar Hill at the Sound Shop. Bil Vorndick engineered.

MCA artist Mark Collie was in Digital mixing a side with co-producers Doug Johnson and Tony Brown. Johnson engineered with Brad Jones and John Hurlley assisting. Lee Greenwood tracked his next Capitol album with Jerry Crutchfield producing. Scott Hendricks engineered with David Boyers. Also on Capitol, Anne Murray and Wayland Patton overdubbed their next albums with the Crutchfield/Hendricks team.

At the Sound Emporium, Tim O'Brien mixed an album project for BMG Records with producer Garth Fundis. Gary Laney was at the board.

Jerry Douglas did dobro overdubs on a Gary Morris project at the Castle. Morris produced the Capitol tracks with Chris Hammond at the board.

OTHER CITIES

RECENT STUDIO ACTIVITY AT Cheshire Sound in Atlanta included Dean Gant producing "Don't Ya Want To Be My Lover" for Capitol artist Melba Moore. Thom Kidd engineered, assisted by Mike Alvord. Rodney Mills and artist/engineer/producer Charlie Singleton mixed cuts for Charlie Singleton/Modern Man Production.

At Musiplex in Atlanta, Dennis Austin produced tracks on MCA/Motown artist Lateasha. Glenn Phillips was in overdubbing and mixing tracks on Supreme Court. And the Regulars were in cutting tracks. George Pappas engineered all sessions, assisted by Dale Abbott.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



A Slice Of Eel Pie. Pete Townshend, above, welcomes one of two new Soundcraft Delta consoles to his Eel Pie Studios, Twickenham, U.K. The boards, the second of which is in the background, are in the facility's Synclavier programming suite. Totalling 56 inputs, the Deltas will be used for monitoring digital outputs from the New England Digital (NED) Synclavier, behind Townshend. Using the room for his own work, Townshend also hires it out commercially; Dire Straits' Mark Knopfler recently paid a visit.

MULTIPURPOSE STUDIOS DEBUT IN CHICAGO AREA

(Continued from page 58)

24-track, "We want to bypass and go with 32-track digital a couple of years down the road." At present, with the 16-track capability and the Emulator III, "It's like 16 tracks of analog and 16 of digital," he says.

DKP Soundstage is actually three soundstages, a 24-track studio, and four rehearsal rooms, encompassing 12,000 square feet. Unlike CRS, which started from scratch, part of the DKP complex—the studio and what is now soundstage C—had been in existence for some time. This setup was shared by clients of DKP Management, headed by founder and CEO Diana Pershing, and by outside musicians.

According to Cummings, who in addition to being DKP's president is also Pershing's husband, the decision to expand the production facility and open it 100% to outside business was made over a year ago. DKP doubled

its size in the expansion and split the management and production ends into two separate businesses, says Cummings.

Soundstage A is 35 by 40 feet, with a 35-by-15-foot stage, Soundtracs 24-channel board, Electro-Voice monitor system, Crest power and monitor amps, and Intersonics subwoofers and Wonderbox, all with EV components.

Soundstage B is 25 by 30 feet, the stage is 25 by 11 feet, and its sound system is "currently being installed," according to studio manager Rick Wiegand. Studio C is 25 by 34 feet, with a 24-by-19-foot stage and Crown power. Rehearsal rooms are each 400 square feet, and "two EV monitors systems are available to the rooms," says Wiegand.

The recording studio control room is 20 by 15 feet, with a "hard room" of 25 by 15 feet and two vocal rooms

checking in at 15 by 15 feet each. The studio is equipped with a 24-channel TAC Matchless console; an MCI 24-track machine; Fostex and Otari 1/4-inch machines; an AKAI cassette deck; monitors by EV, Yamaha, and Gauss; and outboard gear by DBX, Lexicon, Eventide, Yamaha, Digitech, and Aphex.

Operators of both Chicago Rehearsal Studios and DKP Soundstage say their respective businesses will complement, rather than compete with, each other—especially considering their geographical separation. "There's room for both of us," says Cummings. "Going from no rehearsal facilities to two at once can't hurt anybody."

"If we're both jumping into this at the same time," says CRS' DeLeonardis, "there must be a market for it."

ALBUM REVIEWS

(Continued from preceding page)

aggressive and mature vocal style that deserves to be heard. Maybe next time.

JAZZ

LEE RITENOUR
Stolen Moments
PRODUCER: Lee Ritenour
GRP 9615

Guitarist stays firmly planted in traditional jazz this time out for totally satisfying results. His own compositions blend in cohesively with such covers as Oliver Nelson's title track and Miles Davis' "Blue In Green." While Ritenour's playing excels, he's a generous front man, giving well-deserved time to saxophonist Ernie Watts, bass player John Patitucci, and pianist Alan Broadbent, all of whom shine.

MARCUS ROBERTS
Deep In The Shed
PRODUCER: Delfeayo Marsalis
Novus 3078

Wynton Marsalis' gifted pianist, who made explosive artistic and commercial impact with his debut "The Truth Is Spoken Here," continues to make his mark as one of jazz's young elite on superior sophomore album. Quintets, sextets, and septets (featuring a number of like-minded young lions) continue to advance Roberts' neo-traditional style, which is warmer, more limber, and far more swinging than Marsalis' own efforts. An easy call for straight-ahead jazz stations.

RICHE COLE/HANK CRAWFORD QUINTET
Bossa International
PRODUCER: Richie Cole
Milestone 9180

Assembled for a European tour, this recorded-live, Cole-led sextet features accompaniment from his alter alto Crawford, with help from the estimable Emily Remmler on guitar. Tracks to listen for include a hell-bent take on Parker's "Confirmation," an emotional reading of "I Can't Get Started," the Jobim-esque title cut, and the infectious, relentlessly swinging "Samba De Orpheus."

DONALD BYRD SEXTET
Getting Down To Business
PRODUCERS: Orrin Keepnews, Donald Byrd
Landmark 1523

Respected jazzman/educator's second label outing revels in straight-ahead rhythms, backed by an outstanding intergenerational crew that includes Joe Henderson, Kenny Garrett, and Al Foster. Best of the set include the bright, piano-propelled "Theme For Malcolm," the gentle "All There Is To Love," the modernesque "Pomponio," and the antic, offbeat "The Onliest."

MAX ROACH & DIZZY GILLESPIE
Max + Diz: Paris 1989
PRODUCER: John Snyder
A&M 6404

Two-CD live set captures the bop trailblazers-turned-jazz deities in live duo performances. Max and Diz's spontaneous musical conversations were unrehearsed, and, sadly, it shows more than a little; while fans will enjoy their off-hand interplay (these two are never completely dull), some stretches of lassitude are apparent. More for the died-in-the-wool jazzhound than the general listener.

COUNTRY

LES TAYLOR
That Old Desire
PRODUCER: Pat McMakin, Les Taylor
Epic 45329

There's a certain honesty that former Exile front man Taylor brings to his

solo debut that couples his vocal range and tight harmonies with quality sound production. Picks from the 10-song harvest include the first single "Shoulda, Coulda, Woulda Loved You," which went top 40; the romping "Ole Tin Roof"; the quietly painted "Southern Breeze"; the up-tempo "Wild Mountain Rose"; and the softly, simply romantic "Slow Rain."

THE LYNN MORRIS BAND
The Lynn Morris Band
PRODUCER: The Lynn Morris Band
Rouder 0276

Morris has an honest, yearning voice that lights up every facet of these bluegrass/folk/country lyrics. Her band's instrumentation and vocal harmonies ring with authenticity. Best cuts: "What Was I Supposed To Do" and "You'll Get No More Of Me."

CLASSICAL

TCHAIKOVSKY: PIANO CONCERTO NO. 1
RACHMANINOFF: PIANO CONCERTO NO. 2
Alexei Sultanov, London Symphony Orchestra,
Shostakovich
Teldec 46281

Soviet youngster Sultanov doesn't stand very tall, but he possesses a towering technique that he puts to scintillating use in these bracing, outgoing performances. TV exposure after winning the recent Van Cliburn International Piano Competition, and widely promoted first recital appearances in the U.S. (yet to come) will help call attention to this release, one of the first to come from the newly formed Elektra International Classics division.

BEETHOVEN: SYMPHONIES (COMPLETE)
NBC Symphony Orchestra, Toscanini
RCA 60324

BMG leads from strength with this five-CD (midprice) package of Toscanini archive material. Suffice it to say that the transfers provide a reasonably accurate aural picture of the original pressings, which here date back to the early '50s, with perhaps a shade more high end that seems to provide somewhat more transparency upon comparison. Collectors will welcome (and quibble over) these precious documents, now made available to new generations of listeners.

MOZART: SINFONIA CONCERTANTE, K.364;
DIVERTIMENTO, K.563
Joseph & Lilian Fuchs, Paul Tortelier, Prades Festival Orchestra, Casals
Koch 7004

One of the more interesting items in the label's debut release, this effort offers previously unreleased live performances dating from 1953. The "Sinfonia Concertante" was a Fuchs specialty (they went on to record it at least two more times), which here benefits from the dedicated partnership of Casals on the podium. With cellist Tortelier, the Fuchs combine in a sparkling reading of the Divertimento.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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.

SINGLE REVIEWS

POP

► **MADONNA** *Vogue* (4:19)
 PRODUCERS: Madonna, Shep Pettibone
 WRITERS: Madonna, Shep Pettibone
 PUBLISHERS: WB/Bleu Disque/Webo Girl/WB/Lexor, ASCAP
 Sire 7-19863 (c/o Warner Bros.) (12-inch reviewed April 7)

► **RICHARD MARX** *Children Of The Night* (4:10)
 PRODUCERS: Richard Marx, David Cole
 WRITER: Richard Marx
 PUBLISHER: Chi-Boy, ASCAP
 EMI 4JM-50288 (c/o CEMA) (cassette single)

Power-chord rock ballad finds Marx pondering life's meaning. Contemplative mood is delivered with all the right moves, so expect another smash.

► **SPUNKDELIC** *Take Me Like I Am* (3:51)
 PRODUCERS: Keith "K.C." Cohen, Peter "Spunk" Willis
 WRITERS: Peter Willis, Sterling Jarvis
 PUBLISHERS: EMI April/Maurice Starr, ASCAP
 PROCAN/Watchdog, CAPAC
 SBK 4JM-07323 (c/o CEMA) (cassette single; 12-inch version reviewed April 7)

► **PERFECT GENTLEMEN** *Ooh La La (I Can't Get Over You)* (4:10)
 PRODUCER: Maurice Starr
 WRITER: M. Starr
 PUBLISHERS: EMI April/Maurice Starr, ASCAP
 Columbia 38T-73211 (c/o CBS) (cassette single)

From the producer who groomed New Kids On The Block for pop stardom comes another clique of charismatic kids, who debut with a very sugary pop/rap ballad filled with chart potential.

► **COVER GIRLS** *All That Glitters Isn't Gold* (3:48)
 PRODUCERS: Robert Clivilles, David Cole
 WRITER: David Cole
 PUBLISHER: Red Instructional, ASCAP
 Capitol 4JM-44545 (12-inch reviewed March 31)

► **BROTHER BEYOND** *The Girl I Used To Know* (4:10)
 PRODUCERS: Carl Sturken, Evan Rogers
 WRITERS: Carl Sturken, Evan Rogers
 PUBLISHERS: Bayjun Beat/Music Corporation Of America, BMI
 EMI 4JM-50287 (c/o CEMA) (cassette single)

U.K. brethren make their label debut with a hooky, pop-inflected, new-jack attitude not unlike New Kids. Could become a pop programmer's sleeper hit.

► **HOOTERS** *Heaven's Hands* (4:17)
 PRODUCER: Rick Chertoff
 WRITERS: R. Hyman, E. Bazilian, R. Chertoff
 PUBLISHERS: Dub Notes/Human Boys/Hobbler, ASCAP
 Columbia 38T-73320 (c/o CBS) (cassette single)

Philadelphia band dips into underappreciated album and pulls out a plaintive, almost poetic rock ballad distinguished by rich vocals and mandolin etchings.

► **NIKKI** *Notice Me* (3:53)
 PRODUCER: Paul David Wilson
 WRITERS: Nikki, Wilson
 PUBLISHERS: Stikki Ikki, ASCAP/Padavon, BMI
 Geffen 4-19946 (c/o Warner Bros.) (cassette single)

Singer's serene falsetto helps elevate this midtempo ballad, undoubtedly the best single yet from the eponymous debut.

► **BLACK CROWES** *Jealous Again* (3:38)
 PRODUCER: George Drakoulis
 WRITERS: R. Robinson, C. Robinson
 PUBLISHERS: 1990 Enough To Contend With Songs/Def USA, BMI
 Def American/Geffen 4-19697 (c/o Warner Bros.)

Raucous slice of blues-rock from band's kicking debut comes complete with honky-tonk piano lines and Stones-y riffs. Already scoring big at album rock radio, with deserved pop crossover on the horizon.

► **KYLIE MINOGUE** *Tears On My Pillow* (2:28)
 PRODUCERS: Stock Aitken Waterman
 WRITERS: Bradford, Lewis
 PUBLISHER: Sovereign/Gladys, ASCAP
 Geffen 4-19854 (c/o Warner Bros.) (cassette single)
 Aussie lass offers a faithful reading of the Little Anthony & the Imperials classic. Pop and AC programmers should take note.

► **ANIMAL LOGIC** *As Soon As The Sun Goes Down* (3:59)
 PRODUCERS: Stewart Copeland, Stanley Clarke
 WRITERS: D. Holland, F. Blue
 PUBLISHERS: Animal Logic/Magnetic/Firstars, ASCAP
 I.R.S. 1RSC-73010 (c/o MCA)

Top-notch trio stirs up a fiery, well-produced pop nugget that merits attention.

► **L.A. GUNS** *The Ballad Of Jayne* (3:59)
 PRODUCERS: Duane Baron, John Purdell, Tom Werman
 WRITERS: M. Cripps, T. Guns, P. Lewis, K. Nickels, S. Riley
 PUBLISHER: not listed
 Vertigo 976 984-4 (c/o PolyGram)

Headbangers should win pop radio acceptance with this sensitive, acoustic-sweetened ballad.

BLACK

► **TONY! TONI! TONE!** *The Blues* (4:13)
 PRODUCER: Tony! Toni! Tone!
 WRITERS: D. Wiggins, R. Wiggins
 PUBLISHERS: Tony Toni Tone/PRI, ASCAP
 Wing 873 994 (c/o PolyGram) (12-inch version also available, Wing 873 995-1)

The Tonys are groovin' with a funky, retro-paced but Oakland-stroked taste to its forthcoming "The Revival" project. Brims with great crossover potential. Look out!

► **HEAVY D. & THE BOYZ** *Big Tyme* (4:22)
 PRODUCER: DJ Eddie F.
 WRITERS: Heavy D., Eddie F.
 PUBLISHER: not listed
 Uptown 24023 (c/o MCA) (12-inch single)

Third single from platinum opus offers a winning blend of quick-paced rhyming and insistent bass grooves that is certain to keep the party kicking.

► **ASHFORD & SIMPSON** *Hungry For Me Again* (timing not listed)
 PRODUCERS: Nicholas Ashford, Valerie Simpson
 WRITERS: Nicholas Ashford, Valerie Simpson
 PUBLISHER: Nick-O-Val, ASCAP
 EMI 4JM-72282 (c/o CEMA) (cassette single)

A&S reach back and capture their sensuous and seductive days of the past on this slow-jam gem from the soundtrack to "Def By Temptation."

► **CHILL** *Hangin' On* (4:34)
 PRODUCERS: Herb Thompson, Phil Orara, Robert Thompson
 WRITERS: Herb Thompson, Robert Thompson, Veron Rasado, Chuckii Booker
 PUBLISHERS: Father Thunder, BMI/Bullwhip, ASCAP
 EMI 4JM-72286 (c/o CEMA) (cassette single)

Gingerly paced and romantic offering from the act's latest featuring a languid delivery from Michael Ian Elias.

► **FULL FORCE** *Kiss Those Lips* (5:08)
 PRODUCERS: Full Force
 WRITERS: Full Force
 PUBLISHERS: Forceful/Willesden, BMI
 Columbia 38T-73227 (c/o CBS) (cassette single; 12-inch single also available, Columbia 44-73152) (12-inch single)

If this steamy ballad doesn't entice, try out the pumping house-influenced "All I Wanna Do" (featuring Samantha Fox) on the flip.

► **MILES JAYE** *Irresistible* (3:59)
 PRODUCER: Miles Jaye
 WRITER: M. Davis
 PUBLISHERS: Albana/Vlrgin Songs, BMI
 MIXERS: The Jerks: Lawrence Dermer, Joe Galdo, Rafael Vigil
 Island 4-98970 (c/o Atlantic)

Restrained baritone wafts lightly on top of an equally laid-back swingbeat.

► **S.O.S. BAND** *Do You Love Me?* (3:40)
 PRODUCER: Curtis E. Williams
 WRITERS: C. Williams, D. Thomas
 PUBLISHER: Avant Garde/Hufrahl, ASCAP/Interior/Spider Fingers, BMI
 Tabu ZST-73315 (c/o CBS) (cassette single)
 "Secret Wish" should have gone through the roof. Maybe this second chart try from the excellent "Diamonds In The Raw," which

ponders an age-old query over a spirited new-jack vibe, will do the trick.

► **CURTIS MAYFIELD** *Do Be Down* (4:03)
 PRODUCER: Curtis Mayfield
 WRITER: Curtis Mayfield
 PUBLISHER: MM & M
 Curtom 90-604 (12-inch version also available, Curtom 12-P042)

Venerable singer/producer/songwriter returns to form with a subtle soul confection. Contact: 404-926-3377.

► **SMOOTH CONNECTION** *Cry Of Freedom* (3:55)
 PRODUCERS: Geoff Hurley, Gary Strausbaugh, Daniel Rivera
 WRITERS: G. Hurley, G. Strausbaugh
 PUBLISHER: KaPenda, BMI
 Gemini G-2000 (cassette single; 12-inch version also available, Gemini G-1000) (12-inch single)

Memorable vocals breathe life into this lyrically topical, musically haunting track. Contact: 303-753-0278.

COUNTRY

► **REBA MCKINTIRE** *Walk On* (3:13)
 PRODUCERS: Jimmy Bowen, Reba McEntire
 WRITERS: Steve Dean, Lonnie Williams
 PUBLISHER: Tom Collins, BMI
 MCA

A bouncy uptempo number carries some positive preachings from the redheaded philosopher of life and love.

► **RESTLESS HEART** *Dancy's Dream* (3:58)
 PRODUCERS: Scott Hendricks, Tim DuBois, Restless Heart
 WRITERS: Monty Powell, Greg Jennings, Tim DuBois
 PUBLISHERS: Warner-Tamerlane, BMI/WB Music/Greg Jennings/Tim DuBois, ASCAP
 RCA 2503-7-R

The tempted-preacher theme revisited. Spring-fresh mandolin licks and hand-wringing harmonies embellish this tale of that least original of sins.

► **OAK RIDGE BOYS** *Baby, You'll Be My Baby* (3:15)
 PRODUCER: Jimmy Bowen
 WRITERS: Gene Pistilli, Troy Seals
 PUBLISHERS: Almo/High Falutin'/WB Music Corp./Two Sons, ASCAP
 MCA

A love ode done in almost a gospel style benefits from Steve Sanders' soulful voice.

► **GAIL DAVIES** *Happy Ever After (Comes One Day At A Time)* (3:10)
 PRODUCER: Gail Davies
 WRITERS: K. Welch, G. Nicholson
 PUBLISHERS: Cross Keys/CBS, ASCAP
 Capitol

Davies' heart-laid-bare vocals are perfect for this straight-talking, midtempo essay on keeping a relationship alive.

► **TIM MENSY** *You Can't Throw Dirt* (3:02)
 PRODUCER: Bob Montgomery
 WRITERS: T. Mensy, T. Haselden
 PUBLISHERS: Cross Keys/Miss Dot, ASCAP/Millhouse, BMI
 Columbia 38-73332

One of the more potent talents of Nashville's new breed, Mensy convincingly wails, "You can't throw dirt without losing a little ground."

► **JEFF STEVENS & THE BULLETS** *Roseanne* (2:32)
 PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds
 WRITER: Ron Reynolds
 PUBLISHERS: Ensign/Hot Licks, BMI
 Atlantic

This tough-luck tale of a waitress and a door-to-door Bible salesman gets a rousing ride from newcomer Stevens.

► **SAMMI SMITH** *Gonna Lay Me Down Beside My Memories* (2:23)
 PRODUCERS: Jack Gale, Jim Pierce
 WRITER: Ray Griff
 PUBLISHER: Blue Echo, ASCAP
 Playback P-1340-A

An uptempo rationale for surviving on memories. Smith's world-weary voice captures that volatile mood between desolation and determination. Contact: 305-935-4880

► **C.D. THOMAS** *Ain't Gonna Take Your Cheatin' Lying Down* (3:08)
 PRODUCER: Bunky Keels
 WRITERS: Doc James
 PUBLISHER: Leona Williams, BMI
 Green Meadows NR-18256-1

Ironically, C.D.'s single is on vinyl,

but the grooves are filled with her rambunctious country ramble about the downside of cheating. Contact: 205-265-6822.

DANCE

► **JANE CHILD** *Don't Wanna Fall In Love* (6:54)
 PRODUCER: Jane Child
 WRITER: Jane Child

PUBLISHERS: Warner-Tamerlane/Radical
 Dichotomy/Brett & Peter, BMI
 MIXER: Teddy Riley
 Warner Bros. 0-21526 (12-inch single; cassette single reviewed Feb. 17)

► **LOUIE LOUIE** *Sitting In The Lap Of Luxury* (6:50)
 PRODUCERS: Frankie Blue, Les Pierce
 WRITERS: Louie Louie, Les Pierce
 PUBLISHERS: Louie Louie Entertainment, ASCAP/Lorna Lee, BMI
 MIXER: Shep Pettibone
 WTG 41-73168 (c/o CBS) (12-inch single)

Prerelease hype over singer's upcoming debut appears justified, judging from this nifty swingbeat jam. Mixes by Pettibone intoxicate.

► **GEORGE LAMOND** *Bad Of The Heart* (7:52)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: M. Rodriguez, J. Narosavage, M. Crutcher
 PUBLISHERS: Tasha/Barbosa/Hit & Hold, ASCAP
 MIXERS: Mark Liggett, Chris Barbosa, KAOS
 Columbia 44-73177 (c/o CBS) (12-inch single)

Magic touch of Liggett and Barbosa and LaMond's charismatic delivery is strongly felt on this percolating, pop/hip-hop track, which was a big hit for LaMond's former group Loose Touch. Expect big crossover action.

► **DAVID BOWIE FEATURING QUEEN LATIFAH** *Fame 90* (timing not listed)
 PRODUCERS: David Bowie, Harry Maslin
 WRITERS: David Bowie, John Lennon, Carlos Alomar
 PUBLISHERS: 100 Mile Per Hour/Jones/Colemans-EMI/Lenono, BMI
 MIXERS: Ron Fair, Arthur Baker, Jon Gass, David Barrett
 EMI V-56163 (c/o CEMA) (12-inch single)

Classic Bowie receives a host of contemporary interpretations from rap to hip-house.

► **PRECIOUS** *Let's Get It Started* (4:55)
 PRODUCERS: Dwayne "Spen" Richardson, Derek-A. Jenkins, Cassio Ware
 WRITERS: M. Burton, D. Richardson, D. Jenkins
 PUBLISHERS: CRK/B-Room, ASCAP
 Big Beat BB-0013 (12-inch single)

New Jersey's own hip-house princess brings the beat back with an infectious track that's complemented on its flip with the harder "Competition" sporting a hook from M's "Pop Musik." Can't go wrong. Contact: 212-691-8805.

► **RENEGADE SOUNDWAVE** *Probably A Robbery* (6:04)
 PRODUCERS: Flood, Renegade Soundwave
 WRITER: Renegade Soundwave
 PUBLISHER: not listed
 Enigma (12-inch single)

Technofunk rockers blast back with a track that was very popular in the U.K. and here on import for a spell. Lazy hook percolates while the flip, "Space Gladiators," is also a winner. Contact: 213-390-9969.

► **LAURA BRANIGAN** *Moonlight On Water (Sex On The Beach)* (7:55)
 PRODUCER: Richard Perry
 WRITERS: Andy Goldmark, Stephen Kipner
 PUBLISHERS: Nonpareil/EMI April/Stephen A. Kipner, ASCAP
 MIXERS: Mojo Nicosia, David Frank
 Atlantic 0-86195 (12-inch single, cassette single reviewed Mar. 10)

► **FUN FUN** *Give Me Love* (5:22)
 PRODUCER: Roberto Ferrante
 WRITERS: R. Ferrante, Clio, K. Bianco
 PUBLISHER: Energy Production S.R.L.
 MIXERS: Roberto Ferrante
 ZYX 6268 (12-inch single)

Duo displays sunny charm à la Bananarama on his chirpy Hi-NRG track. Contact: 516-253-0800.

► **CASSANDRA** *Another Lover* (6:36)
 PRODUCER: Brian Holland, Eddie Holland
 WRITERS: Holland, Jordan
 PUBLISHER: Pierpoint, BMI
 MIXER: Rafael Torres
 HDH 2810 (12-inch single)

Oozing with star potential, songstress rises above a busy, percussive mix with vocals that indicate a unique style under development.

► **MK** *Somebody New* (timing not listed)

PRODUCER: Marc Kinchen
 WRITER: Marc Kinchen
 PUBLISHERS: Drive On/Virgin, BMI
 MIXER: Marc Kinchen, Scott Kinchen
 KMS 026 (12-inch single)

Impressive technonumber from the Detroit whizkid. Contact: 313-259-1553.

► **LARRY JOSEPH & SCIENCE** *Believe In Your Heart* (6:04)
 PRODUCER: Larry Joseph
 WRITERS: L. Joseph, J. James
 PUBLISHERS: Street Tuff/Joy Spring, ASCAP
 MIXER: Larry Joseph
 Smokin' TAI-126632 (12-inch single)

R&B club offering sports the vintage vocal talents of disco royalty Leroy Burgess, Fonda Rae, and Sharon Redd. Worth investigating. Contact: 212-262-0385.

► **DARLENE** *Taken* (6:00)
 PRODUCER: Nelson "FWD" Cruz, Craig Peyton
 WRITERS: N. Cruz, C. Peyton, A. Forbes
 PUBLISHERS: Cruzin Nelson/Platinum Plateau/Micmac Entertainment, ASCAP/P-Factor, BMI
 MIXERS: Arthur Baker, Nelson Cruz, Charlie Babie, Dave Sussman
 Cruzin' Nelson CN-101 (c/o Micmac) (12-inch single)

Disco-era vibe permeates house-era beats and poises itself for multi-format attention. Contact: 212-675-4038

AC

► **EVERYTHING BUT THE GIRL** *Driving* (3:36)
 PRODUCER: Tommy Lipuma
 WRITER: Ben Watt
 PUBLISHER: Complete
 Atlantic 4-87983

Brilliant single from the duo's fab label debut, "The Language Of Life," deserves multifaceted exposure. Quality production, performance, and lyrical imagery can't steer you wrong.

► **CARPENTERS** *You're The One* (4:14)
 PRODUCER: Richard Carpenter
 WRITER: Steve Ferguson
 PUBLISHERS: WB/The Ferguson, ASCAP
 A&M

The beauty of Karen's voice still remains with us on this plaintive, bittersweet ballad lifted from the popular television docudrama "The Karen Carpenter Story" and new album "Lovelines."

► **JASON DONOVAN** *Sealed With A Kiss* (2:32)
 PRODUCERS: Stock Aitken Waterman
 WRITERS: Geld, Udel
 PUBLISHER: Chappell & Co., ASCAP
 Atlantic 4-87964 (cassette single)

Dreamy rendition of the Bobby Vinton oldie has the potential to provide Aussie-bred, U.K.-based pop star with a long-awaited stateside hit.

RAP

► **ICE-T** *You Played Yourself* (4:12)
 PRODUCERS: Ice-T, Afrika Islam
 WRITERS: Ice-T, Afrika Islam
 PUBLISHER: Rhyme Syndicate, ASCAP
 MIXERS: King Tee, A.I. Diddin
 Sire 0-21426 (c/o Warner Bros.) (12-inch single)

More wrath from Ice's "The Iceberg ..."

► **M.C. SMOOTH** *Smooth & Legit* (4:19)
 PRODUCER: Arabian Prince
 WRITERS: M.C. Smooth, Nazel
 PUBLISHERS: Par-Fait/Mik Lezan, ASCAP
 Crush Music/K-Tel A409-6 (cassette single; 12-inch version also available, A409-7)

Alliance with the Arabian Prince shouldn't hurt rap diva-wannabe's chances for success—neither will this well-worded, hook-laden track. Contact: 612-559-6800.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

CBS/Fox To Release NCAA Video

Tape Charts College Championship Path

BY JIM McCULLAUGH

LOS ANGELES—Hot on the heels of the Univ. of Nevada-Las Vegas' 103-73 victory over Duke in the NCAA basketball championship game in Denver April 2, CBS/Fox Video will rush-release "The Official 1990 NCAA Championship Video."

Due to arrive in stores April 20, the tape is expected to provide highlights of the three-week "March Madness" tournament with a special focus on the semifinals and final game. Arkansas and Georgia Tech were the other semifinalists.

Among other highlights will be footage of Loyola Marymount—a loser to UNLV in an earlier round—and its fallen star Hank Gathers, who died from a heart problem on the eve of the tournament.

The tape, list-priced at \$19.98, will also involve a sponsorship tie-in with sporting-goods maker Rawlings, the official manufacturer of the basketballs used during the tournament. The company will have two 30-second spots on the tape, one at the beginning and one at the end. The company will also have its logo on the packaging, according to John Gaffney, director of sports and music video programming for CBS/Fox.

Gaffney says the marketing campaign will feature both U.S. and regional tiers "because of the high degree of national interest now in the NCAA basketball finals." Apart from the one-sided finale, this year's tournament was considered one of the most competitive, featuring the highest number of one- or two-point decisions, overtimes, and buzzer-beaters, according to sports writers.

It is also the first time an official NCAA basketball tournament tape has been issued and, according to sources, could lead not only to future annual releases but to collectors' editions of previous years' games as well. Two years ago, independent JCI Video issued a Final Four historical tape that contained some footage from NCAA games.

Radio promotions are being set for the home cities of the final 16 teams, says Gaffney, while print ads will appear in the new national sports daily *The National*.

A more focused campaign will feature regional TV spots in the home areas of the finalists. Print ads will also appear in the school newspapers of both Duke and UNLV. CBS/Fox Video plans to hold a press event April 19 in Las Vegas to officially celebrate the tape.

Gaffney says he expects the tape to do well, since the basketball category has carved out a significant niche for itself in nontheatrical home video.

The company's "Michael Jordan: Come Fly With Me," a profile of the Chicago Bulls superstar, is believed to be over the 300,000-unit level, according to distributors. The title jumps onto *Billboard's* Top Videocassettes Sales chart this week at No. 21.

CBS/Fox Video has a longstanding agreement with the NBA to issue highlight tapes of its annual championship series. In addition, the company has released basketball personality and profile tapes, such as the Jordan cassette; "Kareem: Reflections From The Inside," a personal look at former Los Angeles Laker great Kareem Abdul-Jabbar; and a Magic Johnson instructional program.

Three other CBS/Fox Video basketball releases have also been selling briskly: "NBA Awesome Endings," "NBA Superstars," and "Dazzling Dunks And Basketball Bloopers." Combined with the Jordan tape, those four titles hold the top four spots on *Billboard's* recreational sports chart.

CEMA REPORTS BEST MONTH EVER

(Continued from page 4)

ma, the start-up of SBK, and the restructuring of CEMA Distribution—are beginning to pay off.

"Teenage Mutant Ninja Turtles" could pay for the whole SBK deal if it gets as big as it can," quips Capitol-EMI president Joe Smith. "SBK started with no catalog; every dime spent was an investment. Now they have this, Wilson Phillips, Techno-tronic, and some other up-and-coming releases."

Older CEMA-distributed releases that continued to receive heavy reorders last month, according to the company, included Richard Marx's triple-platinum "Repeat Offender" and Roxette's platinum "Look Sharp!," both on EMI, as well as Techno-tronic's platinum "Pump Up The Jam," on SBK.

Such hits from new artists mark a departure from last year, when much of CEMA's success came from comeback acts like the Doobie Brothers and Donny Osmond.

"The one fly in the ointment last year was that we didn't break new acts besides MC Hammer," says Smith. "Now we've got a wide spread of music."

"What we've really done is gone from being a vertical company with mainly Capitol and EMI to being horizontal with all these new labels," says Bach. "It's a totally different story from before. All these

companies are A&R sources for us, and they've been providing us with the product to sell."

Filing the multitude of orders was no problem for the distribution company, according to Bach. "We've been able to keep up with our shipping and had no backlog," he says. "I began the restructuring of the branches as soon as I joined the company [in March 1989] to carry this kind of load, and this has proven that the restructuring was right. We can call on the customers in the right way now."

Smith predicts no slowdown in upcoming months, with CEMA releases coming from Billy Idol, Poison, the Whispers, Freddie Jackson, Vixen, and Jane Wiedlin.

GRIFFITHS TO CBS

(Continued from page 4)

step in a CBS plan to unveil a new label, Griffiths says, "I think Tommy's view is that there's so much [new label] activity out there, I don't think we would be thinking about getting into a label—at this stage, anyway."

Though at press time no replacement for Griffiths had been named at Virgin Music, sources say Kaz Utsunomiya, Virgin's VP of A&R, will officially take over the top slot there.

DAVE DIMARTINO

AVA DEAL PUTS FOCUS ON VID BUYING GROUPS

(Continued from page 1)

pendently, as well as 60-day payment terms, free freight on most orders, free point-of-purchase material, and a centralized accrual of co-op advertising funds.

As part of its efforts to ensure member participation in the Baker & Taylor/AVA deal, executives from both parties agree, is the facility for placing orders centrally through AVA's Phoenix headquarters. Under the program, AVA members will not deal directly with Baker & Taylor, but with their member representatives in Phoenix. From there, the orders will be transmitted electronically to the Baker & Taylor branch nearest the retailer's locations.

For several years, AVA had an arrangement with Commtron under which members received discounts of about 2% of their software purchases. That arrangement did not include centralized purchasing, however, as members dealt directly with Commtron.

"aggressive" but indicate they have no plans to offer similar discounts in an effort to hold on to AVA member accounts.

The key element of the Baker & Taylor/AVA deal, executives from both parties agree, is the facility for placing orders centrally through AVA's Phoenix headquarters. Under the program, AVA members will not deal directly with Baker & Taylor, but with their member representatives in Phoenix. From there, the orders will be transmitted electronically to the Baker & Taylor branch nearest the retailer's locations.

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MORE PLAYERS, MORE SAVINGS

AVA members are not obligated to participate in the Baker & Taylor program, but the economics of the deal are predicated on enlisting maximum participation.

By dealing only with a single,

centralized ordering facility, "there are some economies we achieve in the area of transaction costs that are substantial," Baker & Taylor VP of sales Frank Wolbert says. The more AVA members that participate in the program, he notes, the greater the savings.

Baker & Taylor marketing VP Jim Ulsamer declines to put a specific figure on the number of AVA members who must participate for the deal to work for Baker & Taylor, saying only that the distributor is seeking to enlist "a majority" of AVA's 2,800 members.

The level of participation also has ramifications for AVA, which is, in effect, assuming some of the transaction costs associated with the distribution business.

Part of those costs will be covered by a commission AVA will receive from Baker & Taylor if it can deliver certain minimum monthly orders. If AVA does not meet the minimum monthly order it will not receive its commission. Weiss declines to disclose the size of the commission or the minimum.

Weiss says that, in negotiating with various distributors before coming to an agreement with Baker & Taylor, he insisted on provisions for centralized order processing. "AVA was not exploiting the power of its numbers," he says. "It's only by centralizing that we can fully leverage our buying power."

FLAGSHIP'S BUYING PLAN

As significant as it is, the deal with AVA is not the first arrangement with a buying group for Baker & Taylor. New England-based Flagship Entertainment stores have been buying through Baker & Taylor for three years, according to Flagship president Frank

Lucca.

Lucca, who refers to Flagship as a "marketing group," says his organization's prices from Baker & Taylor are "within a few cents" of what AVA members will be paying. "They gave us a great deal going in, and that's why we've stayed with them," he says.

Unlike the AVA, Flagship does not buy centrally. "We've stayed away from it because the experts are not our people, but the telemarketers Baker & Taylor has," he says. Centralized buying, in Lucca's view, would only complicate matters for Flagship without offering significant advantages.

"That's their business, not our business," Lucca says of order processing. "We get blamed for Baker & Taylor mistakes now, and we're not even taking orders. Imagine if we were taking orders."

Lucca estimates that 85% of Flagship's 486 member locations bought at least some of their product through Baker & Taylor last year.

Minneapolis-based Video Buyers' Group has an arrangement with Ingram for both video and audio product. VBG president Ted Engen says the prices in that deal "are almost identical" to the AVA deal, although it does not include centralized buying.

Like Lucca, Engen questions the value of centralized buying. "[AVA members] are getting the same price Frank [Lucca] is getting, yet they're doing all that telemarketing," he says. "That doesn't make sense to me."

Engen indicates that the 650-member VBG has no long-term contract with Ingram. "We can move at a moment's notice," he says. "If we don't get what we want from anybody, we'll move

the group."

COMPETITORS ARE PESSIMISTIC

Competing distributors, meanwhile, question the value to Baker & Taylor of some of the terms of its arrangement with AVA. "In the long run, it won't be a good deal for Baker & Taylor because not all members buy through the group," says Walt Wiseman, president of Major Video Concepts. "I don't know how many members they'll sign up, but it'll probably be a lot less than AVA claims."

Baker & Taylor's pricing "is obviously out of line," another distributor says. "It's ridiculously low. I have to wonder what the studios' reaction is going to be to the fact that their distributor won't be talking to the retailer."

Perhaps the most interested party among Baker & Taylor's competitors is Commtron, whose longstanding relationship with AVA has been supplanted. "My reaction is that most of the AVA members are going to stay with Commtron," Commtron sales VP John Farr says. "A cheaper price doesn't offset good service... The thrill of cheap prices is quickly offset by the agony of poor service. That's why AVA members are going to stay with us, because we've always given them great service."

While the prices in the AVA deal may be lower than most, the apparently increasing power of buying groups to extract favorable discounts from distributors represents only the leading edge of the growing profit squeeze within the video distribution business. A recent article on Baker & Taylor's parent company, W.R. Grace, in *Business Week* magazine, for example, attributed efforts by Grace to sell all or part of B&T to the heavily competitive environment.

RACKER CALLS OFF SIGHT & SOUND, VPD DEAL

(Continued from page 3)

seven years all committed and done. The legal contracts were all wrapped up. But we received a fax from [Portland's] Sight & Sound that indicated they were no longer interested in doing the deal," says Mandelker.

He adds that, from the outset, the VPD and Sight & Sound Distributors merger was "step one toward having a national distribution system with a rackjobber relationship in place. We never really evaluated VPD and Sight & Sound Distributors as a

merger of the two entities only. That's not to say that when we go ahead and discuss it we can't or shouldn't do it. But we're not interested in making a deal just for the sake of making a deal. We have to evaluate what that would mean and how would that make us stronger."

Mandelker says St. Louis Sight & Sound and VPD are likely to have more discussions at the National Assn. of Video Distributors Convention in May in Palm Springs, Calif.

SOUL

II

SOUL



"Get a Life" *

The first track from the forthcoming

new Soul II Soul album, which

will be released in May. Also avail-

able as a commercial 12"

Produced by Jazzie B and Nellie Hooper.

Don Taylor Management.



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THE HEAT IS ON IN THE SUMMER TOURING ARENA

(Continued from page 1)

it should be one of the very good years."

Among the artists planning stadium tours are Paul McCartney, New Kids On The Block, David Bowie, the Grateful Dead, and, for limited bookings, Aerosmith, Motley Crue, Depeche Mode, and a dual bill of Jimmy Buffett and Little Feat.

Stadium shows will be the key to the summer season, says Carol Kirkendall of G Street Express in Washington, D.C.

"It seems that the youth are more interested in going to something enormous during the summer," she says. "It's vacation, and they want to see something big. Those have consistently done well."

Kirkendall predicts "one major hip-hop-type youth tour, but none of that has been put to bed."

Beyond the stadium circuit, acts are in line for either indoor arenas of 10,000-20,000 seats or outdoor amphitheater "sheds" combining covered seats and unreserved areas that typically accommodate 10,000 and, in some cases, up to 30,000 fans.

Janet Jackson, who reportedly considered stadium dates, will be playing indoors this summer on the second leg of her U.S. tour. Billy Joel, who has had one of the top-grossing tours of the year to date, will not do an extended stadium swing, although one or two such bookings are possible.

Robert Plant is expected to put persistent rumors of a Led Zeppelin stadium reunion tour to rest on Monday (9) with a New York press conference announcing his upcoming "Manic Nirvana" tour.

Phil Collins, following the double-platinum success of his album "... But Seriously," will be on the road playing both arenas and sheds during the summer.

MADONNA OPTS FOR ARENAS

After playing stadiums on her last outing in 1987, Madonna has opted for an arena tour in May and June; thus far, her dates have been rapid sellouts in L.A. and other cities.

One trend illustrated by Madonna's tour is a move by artists to get a jump on the summer tour season with late-spring outings. Don Henley, giving another push to his "The End Of The Innocence" album, will play indoor arenas in April and May before heading to amphitheaters in June, says agent Steve Smith at the Howard Rose Agency. "The [summer] sheds are not an automatic answer" to tour plans, says Smith.

New England promoter Don Law concurs. "The healthy thing that's occurred in the industry is that we're seeing activity year-round," he says. "It's bad if everything is concentrated in the summer. It's better to see it spread out, and that's beginning to happen."

Ted Mankin of Avalon Attractions in California also agrees that not all acts are waiting until the peak of the summer shed season to tour. "June is very, very, very busy," he says. "A lot of acts are going inside rather than playing sheds, doing three-day multiples in [such markets as] New York and Los Angeles. That's huge. That's a lot of tickets going through, and some [acts] are going back to the markets and playing twice, like Janet Jackson and Phil Collins."

On the down side, Mankin sees a lack of package tours and a paucity of alternative rock in the market this summer.

Numerous other artists, some of

whom were booked into theaters during the winter and spring, will be on the amphitheater boards this summer. Bonnie Raitt will capitalize on her Grammy sweep with a summer tour. The B-52's will buzz back into the sheds after the success of their fall-winter "Cosmic Thing" swing. Stevie Ray Vaughan & Double Trouble will share a shed tour bill with Joe Cocker, and Steve Miller will team with Lou Gramm.

A sampling of other acts expected on the summer trail includes Anita Baker, UB40, Melissa Etheridge, Erasure, Stephanie Mills, Joe Satriani, Cowboy Junkies, Van Morrison, Spyro Gyra, Rickie Lee Jones, Chicago, and Heart.

RAPPERS WRAPPED TOGETHER

On the rap front, a multi-act bill of 3rd Bass, Queen Latifah, M.C. Lyte, and Big Daddy Kane, currently on the road, may be extended into the summer. Public Enemy and Eric B. & Rakim also have summer tour plans, says agent Cara Lewis at the William Morris Agency.

However, Lewis and others note that the growing controversy over objectionable lyrics—which targets rap and metal acts—has made some buildings cautious about booking artists in those genres.

Some promoters express concern that the stadium tours can drain ticket money from arena or amphitheater shows "depending on how they're routed," says Kirkendall at G Street.

But others claim the excitement over big stadium tours can filter down to the overall concert market.

"Those things are great for live music because they emphasize and reinforce what a concert can really be," says Mankin.

"The general feeling is that [stadium tours] can sap a lot of money out of the marketplace," says Wayne Forte at the International Talent Group. "But it can also energize the marketplace and get your less-committed ticket buyers to come out because they become excited about coming to shows."

"There's going to be competition no matter what you do," says Paul LaMonica at Associated Booking. "I don't really concern myself unless it's the same [genre] artist coming into the market" at the same time.

While the level of stadium tour traffic differs from year to year, the number of outdoor amphitheaters is only expected to increase. Shed competition is on the rise in markets including Atlanta, Detroit, Chicago, and Dallas.

"There are a lot of options in these towns," says one agent. "And they're obviously bidding against one another."

Although New York promoter Ron Delsener does not feel there is a glut of acts on the road ("If you go into a supermarket, there's 17 brands of toilet tissue"), he does see a crunch developing as more amphitheaters are built in the same markets.

Delsener, who promotes outdoor shows at the Garden State Arts Center and Waterloo Village in New Jersey as well as Jones Beach in New York, feels that the impact of new amphitheater construction lies two years down the road.

"It's getting crazier and crazier," he says, "and it will soon be like a lot of the arenas, where there are arenas within 20 miles of each other. Someone within the next few years will get hurt."

FOR WEEK ENDING APRIL 14, 1990

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	2	1	1	I'LL BE YOUR EVERYTHING	TOMMY PAGE	1
2	3	2	2	ALL AROUND THE WORLD	LISA STANSFIELD	3
3	7	3	3	DON'T WANNA FALL IN LOVE	JANE CHILD	2
4	9	4	4	NOTHING COMPARES 2 U	SINEAD O'CONNOR	4
5	5	5	5	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	8
6	1	6	6	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	5
7	8	7	7	HERE AND NOW	LUTHER VANDROSS	7
8	10	8	8	FOREVER	KISS	9
9	12	9	9	I WANNA BE RICH	CALLLOWAY	6
10	14	10	10	WITHOUT YOU	MOTLEY CRUE	14
11	13	11	11	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	13
12	6	12	12	BLACK VELVET	ALANNAH MYLES	10
13	15	13	13	HOW CAN WE BE LOVERS	MICHAEL BOLTON	12
14	19	14	14	WHIP APPEAL	BABYFACE	15
15	4	15	15	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	11
16	17	16	16	HEARTBEAT	SEDUCTION	16
17	23	17	17	IF U WERE MINE	THE U-KREW	24
18	32	18	18	WHAT IT TAKES	AEROSMITH	17
19	11	19	19	ALL MY LIFE	LINDA RONSTADT	18
20	24	20	20	THE SECRET GARDEN	QUINCY JONES	31
21	26	21	21	HEART OF STONE	CHER	20
22	31	22	22	THE HUMPTY DANCE	DIGITAL UNDERGROUND	33
23	33	23	23	SENDING ALL MY LOVE	LINEAR	19
24	18	24	24	JUST A FRIEND	BIZ MARKIE	36
25	25	25	25	WILD WOMEN DO	NATALIE COLE	34
26	36	26	26	POISON	BELL BIV DEVOE	38
27	21	27	27	NO MORE LIES	MICHEL'LE	32
28	39	28	28	ROOM AT THE TOP	ADAM ANT	27
29	37	29	29	THE HEART OF THE MATTER	DON HENLEY	22
30	16	30	30	ESCAPADE	JANET JACKSON	23
31	40	31	31	HOLD ON	WILSON PHILLIPS	25
32	—	32	—	LOVE CHILD	SWEET SENSATION	21
33	—	33	—	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	26
34	20	34	34	KEEP IT TOGETHER	MADONNA	29
35	34	35	35	LAMBADA	KAOMA	50
36	28	36	36	OPPOSITES ATTRACT	PAULA ABDUL	42
37	—	37	—	EXPRESSION	SALT-N-PEPA	47
38	—	38	—	TIME AFTER TIME	TIMMY T	51
39	27	39	39	C'MON AND GET MY LOVE	D-MOB	40
40	—	40	—	THIS OLD HEART OF MINE	ROD STEWART	28

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT 100 POSITION
1	3	1	1	DON'T WANNA FALL IN LOVE	JANE CHILD	2
2	4	2	2	I'LL BE YOUR EVERYTHING	TOMMY PAGE	1
3	1	3	3	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	5
4	6	4	4	ALL AROUND THE WORLD	LISA STANSFIELD	3
5	5	5	5	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	11
6	10	6	6	NOTHING COMPARES 2 U	SINEAD O'CONNOR	4
7	7	7	7	I WANNA BE RICH	CALLLOWAY	6
8	2	8	8	BLACK VELVET	ALANNAH MYLES	10
9	8	9	9	HERE AND NOW	LUTHER VANDROSS	7
10	9	10	10	FOREVER	KISS	9
11	15	11	11	HOW CAN WE BE LOVERS	MICHAEL BOLTON	12
12	11	12	12	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	8
13	16	13	13	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	13
14	17	14	14	WHIP APPEAL	BABYFACE	15
15	18	15	15	WITHOUT YOU	MOTLEY CRUE	14
16	20	16	16	HEARTBEAT	SEDUCTION	16
17	21	17	17	WHAT IT TAKES	AEROSMITH	17
18	22	18	18	LOVE CHILD	SWEET SENSATION	21
19	24	19	19	THIS OLD HEART OF MINE	ROD STEWART	28
20	14	20	20	ALL MY LIFE	LINDA RONSTADT	18
21	23	21	21	THE HEART OF THE MATTER	DON HENLEY	22
22	12	22	22	ESCAPADE	JANET JACKSON	23
23	25	23	23	SENDING ALL MY LOVE	LINEAR	19
24	38	24	24	ALRIGHT	JANET JACKSON	30
25	29	25	25	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	26
26	28	26	26	HOLD ON	WILSON PHILLIPS	25
27	30	27	27	ROOM AT THE TOP	ADAM ANT	27
28	27	28	28	HEART OF STONE	CHER	20
29	—	29	—	U CAN'T TOUCH THIS	M.C. HAMMER	—
30	40	30	30	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	37
31	—	31	—	VOGUE	MADONNA	29
32	13	32	32	KEEP IT TOGETHER	MADONNA	29
33	19	33	33	ROOM	THE B-52'S	35
34	39	34	34	IF U WERE MINE	THE U-KREW	24
35	36	35	35	TRUE BLUE LOVE	LOU GRAMM	44
36	—	36	—	IT MUST HAVE BEEN LOVE	ROXETTE	49
37	—	37	—	A LITTLE LOVE	COREY HART	48
38	—	38	—	MAKE IT LIKE IT WAS	REGINA BELLE	43
39	32	39	39	SACRIFICE	ELTON JOHN	45
40	34	40	40	NO MORE LIES	MICHEL'LE	32

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
3 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	BMI/Mark Spiro, BMI)
26 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP)	7 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
18 ALL MY LIFE (Seagrap, BMI) CLM	62 HERE WE ARE (Foreign Imported, BMI) CPP
68 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP)	79 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
30 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	25 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
77 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	99 HOUSE OF BROKEN LOVE (Psycho Bimbos From Hell, ASCAP) WBM
91 ANYTIME (Steve Mann, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	52 HOUSE OF PAIN (Gypsy Felish, ASCAP) CLM
74 BABY, IT'S TONIGHT (Coleision, BMI)	83 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP
89 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	12 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
10 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	33 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
69 BLUE SKY MINE (WB, ASCAP) WBM	56 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI April, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM
78 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	75 I COME OFF (Varry White, ASCAP)
63 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	55 I GO TO EXTREMES (Joel, BMI) HL
40 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	6 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Vams, BMI) HL/WBM
67 CUTS YOU UP (American Momentum, BMI)	11 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.)
41 DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	24 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
76 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	1 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doratio, BMI/Page Three, BMI) WBM
2 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	60 I'LL SEE YOU IN MY DREAMS (Itsall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
95 DUB BE GOOD TO ME (Gol Discs/EMI, ASCAP)	49 IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN") (EMI Blackwood, BMI/Jimmy Fun, BMI) HL/CLM
96 ENJOY THE SILENCE (Emile, ASCAP)	36 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
23 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	29 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
47 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	50 LAMBADA (CBS, ASCAP)
81 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	48 A LITTLE LOVE (Liesse-Harco, ASCAP)
82 FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)	73 LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
9 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	21 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
94 GET A LIFE (Virgin, ASCAP)	46 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
8 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM	5 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
65 GETTING AWAY WITH IT (Warner Chappell/Cage/10) CPP/WBM	43 MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP
87 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	71 MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kipner, ASCAP) HL/WBM
72 GOT TO GET (Telegram, MCPS/Misty, MCPS)	98 NICETY (Ruthless Attack, ASCAP)
54 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP)	32 NO MORE LIES (Ruthless Attack, ASCAP)
20 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM	53 NO MYTH (Lafail, BMI/Careers, BMI) HL
22 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	4 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
16 HEARTBEAT (Sugarbiscuit, ASCAP)	84 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP)
80 HEAVEN IS A 4 LETTER WORD (Rock Dog, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI,	42 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber,
	ASCAP) CPP
	85 PERSONAL JESUS (Emile, ASCAP) MSC
	38 POISON (Hi-Frost, BMI)
	57 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/CBS, ASCAP) HL
	64 READY OR NOT (Epic/Solar, BMI/Kear, BMI)
	35 ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
	27 ROOM AT THE TOP (Colegms-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
	45 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
	58 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
	31 THE SECRET GARDEN (Hee Bee Doomit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL
	19 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	61 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
	92 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP)
	97 SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
	28 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
	51 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI)
	88 TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
	44 TRUE BLUE LOVE (Colegms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) HL/WBM
	100 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
	39 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)
	59 THE WAY IT IS (City Kidd, ASCAP) CLM
	93 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
	17 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
	15 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	13 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Elliott Wolff, ASCAP/Jobete, ASCAP) CPP
	34 WILD WOMEN DO (FROM "PRETTY WOMAN") (Gelfand, ASCAP/CBS, ASCAP/No Ears, ASCAP/Chalk Hill, ASCAP) HL/WBM
	14 WITHOUT YOU (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM
	86 YOU CAN'T GET AWAY (Panchin, BMI)
	90 YOU MAKE ME FEEL (MIGHTY REAL) (Sequins At Noon, ASCAP/Warrick, ASCAP)
	37 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM
	70 YOU'RE THE ONLY WOMAN (Rubicon, BMI) WBM

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"I'LL BE YOUR EVERYTHING" by **Tommy Page** (Sire) goes to No. 1, with sales leading the way. "Don't Wanna Fall In Love" by **Jane Child** (Warner Bros.) is close behind, bulleted at No. 2, and already leads in airplay by a wide margin. Child's single is likely to go to No. 1 next week, but faces stiff competition from "All Around The World" by **Lisa Stansfield** (Arista), bulleted at No. 3, and "Nothing Compares 2 U" by **Sinead O'Connor** (Chrysalis), which has had a meteoric rise to No. 4 and could jump right into the top spot. "Nothing" is already the most widely played record at top 40 radio, with 243 out of the 250 stations reporting airplay. No other record has more than 230 stations.

FROM NO. 12 TO NO. 28, the chart is jammed, with 15 bullets out of 17 positions. As a result, "Whole Wide World" by **A'me Lorain** (RCA) stalls at No. 13 despite having more than enough points to bullet. Also, "If U Were Mine" by the **U-Krew** (Enigma) moves up only one place to No. 24 despite 16 adds and nine top five radio reports, including 7-5 at Y108 Denver and 5-3 at Z100 Portland, Ore. The U-Krew single is doing well at radio but is on a relatively light 90 stations, placing it at No. 34 in airplay points but a much stronger No. 17 in sales points.

THIS WIDE DISPARITY BETWEEN strong sales and light radio support is even more marked on three singles bulleted in the 30s. "The Secret Garden" by **Quincy Jones** (Qwest) leaps nine places to No. 31, almost entirely due to sales points, where it now ranks No. 20. It is only receiving airplay to date on 32 reporting stations. "The Humpty Dance" by **Digital Underground** (Tommy Boy), at No. 33, is listed only on 28 reporting stations, but is a remarkable No. 22 in sales and is certified gold. It shows strong moves where played, such as 19-10 at KWOD Sacramento, Calif., and 13-9 at WDFX Detroit. "Poison" by **Bell Biv DeVoe** (MCA) is on 36 stations among the 250 on the panel, but is already No. 26 in sales. Early radio jumps include 17-10 at KMEL San Francisco. Never have there been four records in the top 40 with such a major discrepancy between sales points and airplay points. Three of the records have a strong base at black radio, triggering considerable crossover sales. The question for top 40 radio programmers is whether they are missing major national hits. This seems to be part of the general trend toward fractionalization in top 40 radio—nobody plays all the hits today.

THIS WEEK'S NINE DEBUTS include an amazing entry at No. 39 for **Madonna's** "Vogue" (Sire), with 198 adds out of the box. Three new artists make their chart bows. **Perfect Gentlemen**, yet another creation of **Maurice Starr** (New Edition, New Kids On The Block), is a trio from Boston that includes Starr's son, Maurice Jr. They bow at No. 84 with "Ooh La La" (Columbia). **Hi Tek 3** from Belgium enters at No. 92 with its club hit "Spin That Wheel" (SBK), already moving 23-19 at Power 92 Phoenix. And **Beats International**, a U.K. group led by **Norman Cook**, enters the U.S. chart at No. 95 with its No. 1 U.K. hit "Dub Be Good To Me" (Elektra), a reggae-flavored cover of "Just Be Good To Me," which went to No. 55 for the **S.O.S. Band** in 1983.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
VOGUE MADONNA SIRE	20	46	132	198	198
IT MUST HAVE BEEN LOVE ROXETTE EMI	5	11	40	56	154
BABY, IT'S TONIGHT JUDE COLE REPRISE	2	6	30	38	69
ALRIGHT JANET JACKSON A&M	2	7	28	37	210
U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	3	4	27	34	137
SENDING ALL MY LOVE LINEAR ATLANTIC	3	4	25	32	148
SAVE ME FLEETWOOD MAC WARNER BROS.	1	4	23	28	115
OOH LA LA... PERFECT GENTLEMEN COLUMBIA	8	12	8	28	32
YOUR BABY NEVER LOOKED... EXPOSE ARISTA	2	6	18	26	185
OYE MI CANTO GLORIA ESTEFAN EPIC	0	3	22	25	95

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.

"TWO THUMBS UP!"
"THE FEEL-GOOD SINGLE OF THE YEAR!"



IS SHE NICE...
OR IS SHE NASTY?
SHE MAY JUST BE...

n i c e t y

THE SIZZLING NEW SINGLE STARRING

MICHELLE

WITH CO-STARS

EAZY-E as The Devil EASY-E as The Angel
Special cameo appearance by DR. DRE

BROUGHT TO YOU BY THE SAME TEAM THAT RELEASED "NO MORE LIES"

A Ruthless Release. Produced by DR. DRE for HIGH POWERED PRODUCTIONS.
Co-Produced by ANDRE (L.A. DRE) BOLTON for DRECO PRODUCTIONS
EXECUTIVE PRODUCER: ERIC (EAZY-E) WRIGHT

R RATED R FOR RUTHLESS

ON RUTHLESS RECORDS

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TOP POP 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, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	3	53	BONNIE RAITT ▲ CAPITOL C1-91268 (9.98) (CD)	NICK OF TIME
2	2	1	91	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
3	4	4	39	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
4	3	2	28	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	6	14	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
6	24	—	2	SINEAD O'CONNOR ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
7	6	5	20	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
8	8	10	29	AEROSMITH ▲ ² GEFLEN 24254 (9.98) (CD)	PUMP
9	7	7	39	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
10	13	16	6	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
11	10	11	17	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
12	9	8	26	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
13	12	13	19	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	43	—	2	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
15	11	9	56	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
16	16	24	6	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
17	39	—	2	ROBERT PLANT ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
18	19	18	37	BAByFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
19	20	19	40	DON HENLEY ▲ GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
20	21	22	5	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
21	17	15	30	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
22	15	14	49	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
23	14	12	24	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
24	22	20	7	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
25	18	17	19	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
26	27	29	38	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
27	28	27	21	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
28	25	28	22	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
29	23	23	86	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
30	70	—	2	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
31	29	26	30	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
32	26	25	52	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
33	37	45	4	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
34	31	32	21	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
35	32	33	24	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
36	44	55	9	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
37	33	35	65	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
38	34	31	62	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
39	35	37	14	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
40	36	30	48	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
41	30	21	20	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
42	41	38	31	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
43	38	34	21	WHITESNAKE ▲ GEFLEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
44	42	36	41	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
45	50	52	4	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
46	47	44	39	CHER ▲ GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
47	48	48	11	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
48	40	40	12	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
49	45	41	22	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
50	53	108	3	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
51	49	42	38	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
52	46	39	25	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
53	54	61	7	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
54	116	—	2	DAVID BOWIE RYKODISC RALP 0171 (13.98) (CD)	CHANGESBOWIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	130	—	2	SOUNDTRACK EMI 93492 (10.98) (CD)	PRETTY WOMAN
56	62	91	3	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING ... PRESUMED HAVING A GOOD TIME
57	51	50	56	TESLA ▲ GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
58	65	135	3	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
59	59	57	24	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
60	159	—	2	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
61	61	56	22	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
62	52	46	37	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
63	56	54	18	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
64	95	162	3	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
65	55	43	31	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
66	85	106	26	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
67	71	165	3	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
68	68	174	3	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
69	57	51	42	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
70	58	47	40	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
71	77	63	18	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
72	60	53	59	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
73	84	86	14	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
74	88	102	24	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
75	64	59	20	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
76	75	76	10	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
77	63	62	28	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
78	72	72	6	QINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
79	93	94	7	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
80	79	80	5	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
81	82	74	9	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
82	73	79	31	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
83	87	70	19	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
84	92	95	5	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
85	81	85	6	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
86	69	66	7	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
87	80	64	21	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
88	66	58	11	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
89	76	73	36	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
90	74	68	11	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
91	NEW ▶	—	1	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
92	89	75	45	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
93	97	84	12	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
94	101	93	13	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
95	96	96	9	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
96	83	69	35	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
97	94	88	20	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
98	91	78	43	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
99	78	65	28	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
100	98	82	8	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
101	105	92	29	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
102	NEW ▶	—	1	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
103	102	89	31	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
104	NEW ▶	—	1	WILSON PHILLIPS SBK 93745 (9.98) (CD)	WILSON PHILLIPS
105	67	49	13	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
106	90	81	25	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
107	107	109	10	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
108	103	67	20	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
109	115	119	3	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD

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. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

Sweet Sensation



LOVE CHILD

THE NEW ALBUM
FEATURING THE SMASH SINGLE

"LOVE CHILD"

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EXECUTIVE PRODUCER: CHERRIE SHEPHERD
A PLATINUM VIBE PRODUCTION
MANAGEMENT: ARTISTS ONLY MANAGEMENT CO., INC

On Arco Compact Discs, Cassettes and Records 

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	100	83	8	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
111	142	159	3	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
112	109	120	5	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
113	99	71	54	MADONNA ▲3 SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
114	111	127	3	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
115	110	112	5	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
116	104	77	44	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
117	127	142	3	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
118	113	111	21	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
119	114	99	22	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
120	112	87	14	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
121	106	97	27	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
122	86	60	58	FINE YOUNG CANNIBALS ▲2 I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
123	132	149	4	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
124	119	123	12	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
125	134	118	59	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
126	120	116	7	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
127	121	121	6	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
128	143	178	4	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
129	124	100	19	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
130	117	104	91	BOBBY BROWN ▲6 MCA 42185 (9.98) (CD)	DON'T BE CRUEL
131	125	107	21	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
132	122	122	6	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
133	118	105	7	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
134	133	133	3	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
135	162	—	2	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
136	138	134	8	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BULLET
137	108	115	8	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
138	135	103	9	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
139	NEW ▶	—	1	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
140	123	101	20	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS' N' BALLADS
141	126	90	28	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
142	128	117	11	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
143	136	114	24	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
144	148	146	71	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
145	129	113	19	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
146	154	150	8	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
147	156	157	4	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
148	NEW ▶	—	1	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
149	147	148	60	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
150	144	147	5	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
151	150	137	113	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
152	137	129	23	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
153	131	124	11	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
154	152	132	6	ORIGINAL LONDON CAST GEFEN GHS 24271 (19.98) (CD)	MISS SAIGON
155	155	154	31	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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3rd Bass 75
Paula Abdul 2
Above The Law 169
Aerosmith 8
After 7 66
American Angel 168
Animal Logic 145
Adam Ant 79
Patti Austin 148
The B-52's 9
Babyface 18
Babylon A.D. 97
Bad English 70
Rob Base 83
Rob Base & D.J. E-Z Rock 175
Basia 24
Bell Biv DeVoe 30
Regina Belle 82
The Beloved 159
Clint Black 92
Black Uhuru 127
The Black Crowes 123
The Blue Nile 137
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David Bowie 54
Britny Fox 131
Bobby Brown 41, 130
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Calloway 117
Tracy Chapman 193
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Chicago 129
Jane Child 53
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Phil Collins 7
Shawn Colvin 167
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Depeche Mode 14
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Erasure 199
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Sam Kinison 185
Kiss 59
Lenny Kravitz 87

Don Henley 19
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John Lee Hooker 77
Miki Howard 126
George Howard 128
Hurricane 186
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Alan Jackson 109
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Joan Jett 88
Jive Bunny & The Mastermixers 173
Billy Joel 23
Elton John 42
Quincy Jones 13
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Kaoma 48
The Notting Hillbillies 63
Sam Kinison 185
Kiss 59
Lenny Kravitz 87

L.A. Guns 155
K.D. Lang & The Reclines 116
Nick Lowe 182
Madonna 113
Mantronix 163
Biz Markie 106
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Kathy Mattea 133
McAuley Schenker Group 142
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Michelle 39
Midnight Oil 20
Milli Vanilli 15
Stephanie Mills 181
Chris Rea 115
The Mission U.K. 112
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Phantom 132, 151
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Bonnie Raitt 1
Chris Rea 115
Red Hot Chili Peppers 103
Dianne Reeves 85
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Linda Ronstadt 12
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Carly Simon 67
Sir Mix-A-Lot 119
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Tears For Fears 99
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Travis Tritt 111
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Warrant 72
Whitesnake 43
The Who 188
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Willie Waylon, Johnny & Kris 80
Wilson Phillips 104
Peter Wolf 114
XYZ 165
Neil Young 157
Young M.C. 31

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	140	136	28	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
157	145	110	26	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM
158	151	144	72	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
159	NEW ▶	—	1	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
160	139	126	12	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
161	158	186	3	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
162	146	156	4	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME
163	175	199	5	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
164	165	138	5	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
165	193	169	18	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
166	160	152	42	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
167	153	141	18	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
168	164	183	4	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
169	NEW ▶	—	1	ABOVE THE LAW EPIC E 46041 (CD)	LIVING LIKE HUSTLERS
170	166	175	5	COMPANY OF WOLVES MERCURY 842 144 (CD)	COMPANY OF WOLVES
171	171	166	4	VARIOUS ARTISTS ENIGMA 73354/CAPITOL (9.98) (CD)	REQUIEM FOR THE AMERICAS
172	168	145	18	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
173	141	98	15	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
174	178	184	3	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
175	161	168	80	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
176	191	—	2	SALTY DOG GEFEN GHS 24270 (9.98) (CD)	EVERY DOG HAS ITS DAY
177	157	128	28	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
178	173	158	138	GUNS N' ROSES ▲8 GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
179	149	139	30	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
180	172	164	64	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
181	170	179	37	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
182	189	—	2	NICK LOWE REPRISE 26132 (9.98) (CD)	PARTY OF ONE
183	174	143	21	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
184	179	—	2	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
185	NEW ▶	—	1	SAM KINISON WARNER BROS. 26073* (9.98) (CD)	LEADER OF THE BANNED
186	NEW ▶	—	1	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
187	194	200	4	THE GHETTO BOYS RAPA-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
188	NEW ▶	—	1	THE WHO MCA 19501 (19.98) (CD)	JOIN TOGETHER
189	163	163	25	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
190	185	131	23	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
191	169	151	19	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
192	181	182	82	METALLICA ▲2 ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
193	187	130	26	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
194	RE-ENTRY	—	29	SINEAD O'CONNOR ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
195	184	155	50	GREAT WHITE ▲2 CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
196	177	181	8	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
197	188	—	2	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
198	167	193	4	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
199	183	190	23	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
200	186	195	46	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES

The PMRC's Record-Stickering Campaign: A Five-Year History

BY BRUCE HARING

NEW YORK—The Parents' Music Resource Center, which sponsored the April 5 press conference at which several lawmakers announced the withdrawal of their album-labeling bills, started the stickering ball rolling when it was formed in 1985. The group, whose membership includes several politically connected spouses, pres-

Songwriters Academy Backs Sticker Fight

WASHINGTON, D.C.—The National Academy of Songwriters has come out in "full support" of record industry efforts to fight mandatory state stickering bills, but stopped short of pledging lobbying support.

NAS first went on record two weeks ago as being opposed to the rash of state stickering bills when Steve Schalchlin, director of NAS services, reacted to statements by National Music Publishers' Assn. and Songwriters Guild of America officials that they had not taken a position.

On March 27, the NAS board of directors voted to "fully support the RIAA, NARAS, and civil rights groups" opposing state legislation requiring stickering of some titles.

"The government has no business legislating the parameters of art," says Dan Kilpatrick, an NAS director. "While NAS stands with parents in their need to be informed about what their children are listening to, we feel this is an industry issue—not a legislative one."

NAS counts in its membership nearly 300 rock-era songwriters. Meanwhile, officials from the National Music Publishers Assn. issued further statements that now indicate opposition to the state bills and stronger support for the industry's self-regulation efforts; however, the group continues to skirt the subject of active lobbying opposition.

Edward Murphy, NMPA president, says his group has undertaken "a careful and deliberate study" of the pending state record-labeling bills and has been advised by legal consultants "that each bill, without exceptions, appears constitutionally flawed."

Murphy adds that "NMPA opposes these bills on both legal and moral grounds and further opposes any legislation or any formal agreement with parties outside of our own community which imposes a system of mandatory content-based labeling on the music industry."

George David Weiss, president of SGA, says his group has taken the position since 1985 that "censorship is the worst possible solution to the 'objectionable-lyric' problem," and notes "with deep gratification" the RIAA self-regulation efforts. Weiss' comments, however, did not address opposition to the mandated stickering of product.

BILL HOLLAND

ured record companies to provide information on lyrics content.

The PMRC soon gained the attention of the Recording Industry Assn. of America, which agreed to enter into negotiations over the issue of parental advisories on albums.

Talks took place over the summer of 1985. RIAA member labels rejected an initial PMRC proposal that would have labeled albums with an "X" if they contained material that was deemed sexually explicit, violent, or profane; "O" for those that dabbled in the occult; or "D/A" if the records glorified drugs or alcohol.

At the time of that labeling proposal, the PMRC also asked that lyrics sheets be included with explicit albums and called for an in-

dustry panel to screen offenders.

A September 1985 Senate Commerce Committee hearing on lyrics provided comic relief and a national forum for the labeling issue. The committee hinted that government intervention in the stickering issue would be forthcoming unless the record business moved to an industrywide stickering system.

Frank Zappa, John Denver, and Dee Snider of Twisted Sister testified before the committee, Snider in full costume.

In November 1985, 20 RIAA member labels and the PMRC announced an agreement to print warning labels or song lyrics on albums to alert consumers to lyrics that were explicit or violent or glorified substance abuse. The agreement also included guidelines for

the placement of the lyrics logo on the lower quarter of the back cover.

In return, the PMRC and its ally, the Parent Teachers Assn., pledged to support the lyrics and labeling policies and the companies that implemented them. The PMRC/PTA forces also said they would report to the government and recommend against its involvement in the stickering issue.

Despite the pact, however, there was no unanimity in the industry regarding the warning stickers. The most outspoken industry group against stickering was the Musical Majority, an anti-censorship group supported by the A&M, Geffen, Island, I.R.S., Tommy Boy, Modern, and Gold Mountain labels. By supporting the Musical

Majority, A&M was reversing its support of the RIAA agreement.

David Geffen condemned screening devices on recordings and suggested parents be rated. "I don't feel I'm in a position to evaluate the contents of the records we put out," he said (Billboard, Oct. 5, 1985). "We record artists we believe in, and they put out product they believe in."

In addition, the National Assn. of Recording Merchandisers was unanimously opposed to the estab-

(Continued on next page)

13 STATE LEGISLATORS ANNOUNCE WITHDRAWAL OF STICKERING BILLS

(Continued from page 1)

bill was effectively killed when it failed to be reported out of committee last month.

Representatives from the National Assn. of Recording Merchandisers and the national Parent-Teachers' Assn. also were present at the press conference to speak to the issue of voluntary labeling. The Recording Industry Assn. of America and the National Assn. of Independent Record Distributors were invited but declined to attend. Both groups are in the process of finalizing voluntary standardized stickering agreements with their members.

'THE TIDE IS TURNING'

Pam Horovitz, NARM executive VP, made it clear in her remarks that many of the bills introduced by the legislators agreeing to the withdrawal announcement had already been defeated, overlooked, or killed in committees weeks before the idea for the press conference germinated at PMRC headquarters.

"We have explained to legislators [over the last three months] why a state-imposed requirement would be counterproductive. Our message to legislators has been heard. As a result of these efforts, the tide is turning."

In addition to the defeated or languishing bills, several of the bills to be "withdrawn" were not to be introduced until next year and were not even in written form.

Horovitz also praised ongoing industry efforts to standardize a voluntary sticker. Insiders add that NARM decided to take part in the press con-

ference in the hope that it would help the PMRC spread the message that it does not support or advocate legislation to mandate labeling of records.

Further dampening the impact of the event were the actions of four other state legislators who want further concessions from the industry and who have more active bills pend-

'NARM's message has been heard'

ing. The four, who did not take part in the conference, had earlier refused the PMRC suggestion to withdraw from the fray, and were expected to meet with Jay Berman, RIAA president, at the trade group's headquarters here April 6 to press their demands.

RIAA MEETING PLANNED

Those legislators are Ron Gamble of Pennsylvania, V. George Carey of Delaware, Joe Arnall of Florida, and Jean Dixon of Missouri.

Dixon, seen as the architect of the state stickering efforts, sent copies of her bill to all of the legislators who later sponsored bills in their own states.

At press time, Berman said he would tell the legislators that the industry is still in the process of finalizing its standardized sticker with member companies. He reiterated that the RIAA will continue to fight stickering legislation and will not accede to demands for further changes or additions to the label.

Tenn. D.A. Deems Rap Albums Obscene

BY EDWARD MORRIS

NASHVILLE—Following the issuance of an opinion by a Williamson County, Tenn., law officer that a pair of rap albums, "As Nasty As They Wanna Be" and "Straight Outta Compton," are obscene under state law (Billboard, April 7), a local record store owner has voluntarily pulled both albums.

Karen Marshall, who owns the one-unit Hit Stop operation in Franklin, says she quit carrying the 2 Live Crew and N.W.A. albums on the advice of her attorney soon after District Attorney General Joe Baugh delivered his opinion.

It was at her store that county commissioner Stephen D. Wherley purchased the albums in question to take to Baugh for his reading on legality.

Marshall said she believed she could continue carrying "Straight Outta Compton" legally if she prevented its sale to minors. However, she noted, "I have college kids working for me part-time when I leave here at night, and I was just afraid that there would be a slip-up."

Turtle's Records & Tapes, which also has a store in Franklin, reports that it still carries both albums and will continue to until there is a ruling otherwise from corporate headquar-

ters. Carla Joyner, the store's manager, says one person called, identified himself, and threatened to picket the store if the albums were pulled.

"I tell you," says Marshall, "I'm really sitting on the fence with this issue. I'm a Christian and I don't believe in censorship. But I don't want to hear this kind of filth that's coming from 2 Live Crew. I have three teenagers, and I don't allow them to listen to it. But I want to be the one to make that decision."

Hit Stop, established last November in a local strip center, continues to carry other stickered product.

County Warns Georgia Stores On Obscenity

NASHVILLE—The chief solicitor for Richmond County, Ga., has sent warning letters to area record stores, notifying them against selling content-stickered albums to minors.

Dated Feb. 23, the "Dear Merchant" letter from Solicitor Robert W. Hunter III notes that violation of the applicable code is a misdemeanor that can carry a maximum sentence of up to a year in jail and a fine of \$1,000.

Hunter says he cannot recall how many letters were sent. "I think we sent them out to most of the merchants that we knew were carrying records in this area."

He adds, "We had complaints that people were selling songs with explicit lyrics to people under 18 years of age. I cited [in the letter] the [obscenity] code section of the official code of Georgia."

Two stores Billboard contacted in pursuing this story—Home Folks and Turtle's, both in Augusta—confirmed they had received the letter. And both said they had already been requiring proof of age for certain albums.

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CANADIAN ACTS WEIGH U.S. LABEL COSTS/BENEFITS

(Continued from page 5)

more sophisticated, and their expertise saves you so much time and aggravation."

In Wright's case, it has meant access to better songs, a fine-tuning of her image, the finest studios and sidemen, and an imminent release that Ferriman says has been well-financed and is far superior to anything the artist could have done in Canada.

Arista, which is attempting to secure a foothold in the country market, has made Wright a priority. The problem is, says Capitol-EMI's Cameron, a Canadian can be a priority today and a nobody tomorrow when he or she signs with a U.S. major.

Many Canadian industry executives say that U.S. companies are more impatient and mercenary in dealing with talent. They argue that U.S. companies, by virtue of their size, often are not willing to give close, extended attention to developing artists and to allow them to build an audience.

Another problem for many Canadian artists is the lack of home-grown managers with clout in the U.S. Again, this means looking below the border for career assistance. Alanah Myles, for example, has benefited from her association with high-profile American manager Danny Goldberg. Similarly, Glass Tiger had

Los Angeles-based Derek Sutton at the helm when it was launched.

Says Myles of her manager: "He knew how to break a star act, and he knows exactly what I need to do."

Allen, one of the few acknowledged Canadian competitors in the managerial big leagues—another is Leonard Rambeau, manager of Anne Murray and newcomer George Fox—acknowledges that managerial expertise remains in short supply in Canada. "Too many Canadian acts make great records, but have lousy people handling them," says Allen, who guided the careers of Loverboy and Bachman-Turner Overdrive.

Vinny Cinquemani, president of The Agency, the leading Canadian booking agent, agrees that high-powered managers are rare in Canada. "I often have to do more for an artist's career than his manager would," he says.

The combination of a well-connected manager and a supportive label executive means "more attention when it counts," says Myles, the Canadian international success story of 1990. Signing directly to a U.S. label can mean "more of a personal touch," she adds.

When Myles' debut release was a top 5 album for months in Canada, but not even charting in the U.S., the players were still there to give the

record a second try. "[Atlantic chief] Doug Morris pushed the button" and everything fell into place, Allen observes.

Without an American signing and without an American manager, Myles might have had to wait until her next album.

But for some, waiting an album or two longer is not a problem. Celine Dion, at 21 the biggest singing star in Quebec, has been recording for nine years. Her manager, Rene Angelil, says he turned down six-figure offers for years to get the right pact at the right time. Dion is signed to a five-record CBS deal for the world, but largely because Angelil held off and ensured that Dion was able to speak and sing English and had built musical allies worldwide. David Foster, Christopher Neil, and Andy Goldmark share production on her English-language debut, "Unison," due out in the U.S. this spring.

"It's a matter of judging just when your artist is ready," he says. "It's tempting to say yes early on, but you shouldn't jump at the first thing."

Capitol-EMI Canada artist Annette Ducharme, nominated this year for a Juno as best new female vocalist, agrees. "I want to hold out for the best deal, not seize the first opportunity."

ABDUL, BROWN SHINE IN MARCH CERTIFICATIONS

(Continued from page 5)

album was certified gold and platinum simultaneously on March 21, the day after her breakthrough smash, "Black Velvet," became a gold single.

The B-52's land their first double-platinum album with "Cosmic Thing." The former top five album yielded back-to-back No. 3 singles with "Love Shack" and "Roam."

Motley Crue's 1989 chart-topper, "Dr. Feelgood," hit the 3 million mark, matching the sales pace of the band's 1985 breakthrough smash, "Shout At The Devil."

Earth, Wind & Fire's 1978 greatest-hits package became the group's first release to top the 3 million sales plateau. Three other albums by the group—"Spirit," "All 'N All," and "I Am"—are certified at 2 million.

Rodney Crowell and k.d. lang & the Reclines, a pair of critically admired artists who won their first Grammys this year, landed their first gold albums in March. Crowell scored

with "Diamonds & Dirt," lang with "Absolute Torch & Twang."

Another critics' favorite, the Red Hot Chili Peppers, finally landed its first gold album with "Mother's Milk."

Kenny Rogers landed his 20th gold album with "Something Inside So Strong," suggesting that even without significant chart success, Rogers—a decade ago the best-selling artist in the business—still sells respectably.

Here is the complete list of March certifications:

MULTIPLATINUM ALBUMS

Bruce Springsteen, "Born In The U.S.A.," Columbia, 12 million.

Paula Abdul, "Forever Your Girl," Virgin, 6 million.

Bobby Brown, "Don't Be Cruel," MCA, 6 million.

Aerosmith, "Permanent Vacation," Geffen, 3 million.

Earth, Wind & Fire, "The Best Of Earth, Wind & Fire" (Vol. 1), Columbia, 3 million.

Motley Crue, "Dr. Feelgood," Elektra, 3 million. Tom Petty, "Full Moon Fever," MCA, 3 million.

B-52's, "Cosmic Thing," Reprise, 2 million. Gloria Estefan & Miami Sound Machine, "Primitive Love," Epic, 2 million.

PLATINUM ALBUMS

Luther Vandross, "The Best Of Luther Vandross: The Best Of Love," Epic, his seventh.

Hank Williams Jr., "Greatest Hits, Volume 2," Warner Bros., his fifth.

Eric Clapton, "Journeyman," Duck/Reprise, his third.

"Bad English," Epic, its first.

"Alannah Myles," Atlantic, her first.

Bonnie Raitt, "Nick Of Time," Capitol, her first.

GOLD ALBUMS

Kenny Rogers, "Something Inside So Strong," Reprise, his 20th.

David Sanborn, "Straight To The Heart," Warner Bros., his third.

Ricky Van Shelton, "RVS III," Columbia, his third.

Poco, "Legacy," RCA, its second.

Rodney Crowell, "Diamonds And Dirt," Columbia, his first.

"Gipsy Kings," Elektra, their first.

Vern Gosdin, "Chiseled In Stone," Columbia, his first.

Kaoma, "World Beat," Epic, its first.

k.d. lang & the Reclines, "Absolute Torch & Twang," Sire, their first.

"Alannah Myles," Atlantic, her first.

Red Hot Chili Peppers, "Mother's Milk," EMI, their first.

Various, "Kids Praise I," Marantha Music.

Various, "Roger Rabbit Read-Along," Walt Disney.

GOLD SINGLES

Paula Abdul duet with the Wild Pair, "Opposites Attract," Virgin, her fourth.

Digital Underground, "The Humpty Dance," Tommy Boy, its first.

Michelle, "No More Lies," Atco, her first.

Alannah Myles, "Black Velvet," Atlantic, her first.

Lisa Stansfield, "All Around The World," Arista, her first.

WEA RAISES SOME PRICE POINTS

(Continued from page 1)

In addition, about 100 \$13.98 and \$15.98 CDs will be repriced to \$11.98 list.

The price increases were effective April 2, while the reductions will come into effect July 2.

The dwindling vinyl configuration is not part of the restructuring. WEA's \$8.98- and \$6.98-list LPs will retain those price points.

Most retailers interviewed say that, in effect, WEA has eliminated its midline by increasing the list price of the Supersaver by \$1. "The Supersaver series may be misnamed," says one retailer. Another says the move makes WEA's midline the most expensive in the business.

Barry Bordin, VP/GM of The Wiz in New York, says, "We were all out at the NARM convention talking about lower prices, and then we come back and they hit us with a price increase."

Joe Andrules, VP of advertising at the 54-unit, Miami-based Spec's Music & Video, explains the retailers' dilemma this way: "For sales, \$9.98 hit goods are sold to shoppers at \$6.98," he says. "Now, you will see retailers selling the latest album by somebody like Phil Collins at the same price as his older stuff."

Dave Curtis, marketing manager at the 18-unit, Cambridge, Mass.-based Lechmere, says he is very disappointed in the Supersaver price increase, which he calls a mistake. "Phil Collins, Led Zeppelin, and Fleetwood Mac will continue to sell," he says. "The problem will be when you get into the deeper catalog, like Tom Waits and Jackson Browne. What they should have done is to raise stuff like Led Zeppelin to \$7.98 and lower the other stuff like Tom Waits to \$5.98."

Curtis says that, overall, Lechmere will probably do significantly less business with the Supersaver line. In addition, he says he probably will not carry as many Supersaver titles because of the price increase.

But WEA president Henry Droz says the price increase is justified because the Supersaver series, composed of about 1,000 titles, has been at \$6.98 since 1982. Moreover, WEA implemented the price increase to induce labels under its umbrella to devalue full-line catalog titles and place them in the Supersaver series.

"In order to attract more quality product [from the WEA labels], we felt we had to go to \$7.98," Droz says. "We believed the labels would be more inclined to take it down to that price than to \$6.98, where the economics didn't make as much sense." WEA label officials were unavailable for comment.

As for the elimination of the \$8.98 price point, Droz explains, "We really don't see \$8.98 as a viable price point anymore. The front line is now really \$9.98; most of our product has been coming out at that point for a year." By creating the \$7.98 midline, WEA made \$8.98 irrelevant, he says.

About the only facet of the program that pleases most retailers is WEA's move to reduce CD prices on some full-line product to the \$11.98 price point, which allows them to sell those titles for less than \$10. But even that price reduction drew fire from Stan Goman, senior VP of retail operations at the 54-unit, West Sacramento, Calif.-based Tower Records. "Until they take new releases and get them down so that we can sell them in the stores for \$9.99 and make a decent gross margin, any other price reductions they make is like putting a Band-Aid on the problem," he contends.

However, Goman says he is not perturbed by the Supersaver price increase. "I guess it's all right with me," he says. "We are starting to see an erosion in the cassette business, anyway." Goman speculates that WEA felt justified to raise the Supersaver price because most retailers are already selling that series above its list price.

"It's hard to complain [about the Supersaver price increase] because WEA still has the best catalog in the business," says Bordin of The Wiz. "If they wanted to raise it to \$9.98, it would still probably sell."

Not surprisingly, Droz agrees. "Our Supersaver series is different from other midline and budget lines, because in that line we have only the best Led Zep, AC/DC, Eagles, and Fleetwood Mac," he says. "So we look at Supersavers more as our catalog than as a midline."

As part of the price restructuring, WEA is offering retailers three discount programs from March 26 through June 29 on the titles to be reduced in price. According to Droz, these discounts bring retailers' costs part of the way down to the new wholesale prices that will take effect July 2.

For all titles dropped from \$8.98 to \$7.98 list, retailers will get a 5% discount, resulting in a wholesale cost of \$4.93, compared to the July 2 cost of \$4.62. For titles dropped from \$9.98 to \$7.98 list, a 15% discount results in a wholesale cost of \$4.91. The CD titles that are scheduled to be repriced will be sold with a 10% discount during that period.

As for returns, retailers will be credited at the original purchase price until July 1, says Droz.

RECORD STICKERING AND THE PMRC

(Continued from preceding page)

lishment of a rating system or a warning label. A statement issued by NARM's board said the best solution "lies in developing a sense of accountability on the part of the creative community." Most retailers pooh-poohed the RIAA-PMRC deal; many predicted that stickering would provide an incentive for young people to buy explicit recordings.

While the issue seemed to quiet down for a while, in the spring of 1988 the PMRC was again on the march, enlisting powerful allies. The American Academy of Pediatrics and the National Mental Health Organization threw their support to the "Washington wives." The PMRC's new organizing efforts—and its protests against what it saw as insufficient

industry compliance with the stickering pact—coincided with a new wave of anti-explicit-lyrics sentiment rising across the country.

Retailers were arrested for selling 2 Live Crew titles; a number of chains, feeling pressure from parents and community groups, adopted 18-to-purchase policies; and, finally, after an earlier spate of state bills failed to make headway, stickering legislation erupted across the country this year as bills were introduced in 10 states and promised in eight others.

Through it all, the PMRC has continued to insist that it does not favor legislation to solve the problem. At the same time, however, its literature and program have been extensively used by proponents of those bills.



Najee's Night Out. EMI saxophonist Najee celebrates the forthcoming release of his album "Tokyo Blue" and single of the same name at a reception given in his honor by EMI at New York's Blue Willow. Shown, from left, are Jim Cawley, senior VP of marketing, EMI; Ron Urban, senior VP/GM, EMI; Fareed, Najee's brother and co-producer of the album; Najee; Sal Licata, president/CEO, EMI; Varnell Johnson, VP of urban promotion, EMI; and Glynice Coleman, national director of urban promotion, EMI.

Italian Disco Equipment Fair Draws Full House

BY MIKE HENNESSEY

RIMINI, Italy—With more than 450 exhibitors, six exhibition halls covering an area of 323,000 square feet, and 15,000 visitors—20% from abroad—the SIB/MAGIS exhibition of discotheque, ballroom, and theater equipment held here April 1-4 consolidated its position as the leading exhibition of its kind in the world.

At the opening of this 8th annual show, SIB president Rodolfo Lopez Pegna reviewed the growth of the fair from the inaugural exhibition in 1983, when there were 12 exhibitors, to this year's event, which was a dramatic reflection of the continuing international expansion of the industry.

In Italy alone, discotheque revenue has increased by a steady 12%-15% a year over the last five years to its current annual figure of \$488 million.

According to Nicola R. Ticozzi, chairman of the Assn. of Italian Discotheque and Theater Equipment Producers (APIAD), there are currently 600 companies in Italy involved in the disco and theater equipment field, employing 10,000 people and generating sales of \$2.25 billion annually.

"Up to now," says Umberto Bonito of the Italian Institute for Foreign Trade (ICE), "the boom in the domestic market means that the great potential of the export market has been completely underexploited. But now, with the club and disco industry undergoing a renaissance in the U.S. and developing fast in Japan, Taiwan, Thailand, and South Korea, our organization is doing all it can to encourage Italian companies to build their overseas trade. Because, particularly in the lighting sector, Italy leads the world."

Bonito notes that 80 new discotheques were opened last year in Indonesia alone. And in the U.S., which has 7,000 discotheques compared with Italy's 8,000, almost 1,000 new discos opened last year.

Clay Paky, a major Italian manufacturer of disco equipment, recorded a 53% increase in sales last year. It is exporting 80% of its production, with Japan the main overseas customer, followed by Spain, the U.K., Germany, France, and South Korea.

And another Italian major, Coemar, which has 57 years of experience in the theatrical lighting business, is exporting 65% of its production and has doubled its total sales income in the last five years to \$22 million last year.

Says Coemar president Bruno Dedoro: "It is not unusual for a discotheque to spend up to \$550,000 just on light installations."

Genux, a 1-year-old Brescia, Italy, discotheque and a Coemar customer, spent \$800,000 on its lighting equipment. With a capacity of 12,000, it is claimed to be the world's largest discotheque.

(More on SIB/MAGIS in next week's issue.)

LABELS EASE CD LONGBOX CONCERNS VIA RECYCLED PACKAGES

(Continued from page 6)

night Oil album, "Blue Sky Mining." Prior to that release, "there was a question of quality" at the label, according to director of marketing Mason Munoz. "But Midnight Oil forced the issue and everyone was very happy with the results. [Label president] Don Jenner was so pleased that he indicated that he wants [recycled packaging used] whenever possible." Columbia is looking into using recycled materials for future releases from Rosanne Cash, Rodney Crowell, and Poi Dog Pondering.

Many of the labels that use recycled materials only for certain artists say they are doing so at the request of the bands themselves. PolyGram's Hothouse Flowers, whose new album will be released in June, has requested that the company use recycled materials not only for the longboxes and album jackets, but for every bit of packaging, including the paper used for press releases and bios. Another PolyGram act, Chickasaw Mudd Puppies, whose debut album is expected this spring, have also requested the

use of recycled materials. RCA will use recycled materials for spring releases from Alabama and Marc Jordan.

Although Columbia has a policy of passing along the cost of what it calls "special packaging" to the band itself, in the case of Midnight Oil, Munoz says, "we ate the cost because people here really admire [the band] for the gesture. We believe in the sentiment and feel obligated to help support the stand."

RECYCLED PLASTICS, TOO

Longboxes and album covers are not the only places where recycled materials are turning up. Island is using recycled paper for posters and some point-of-purchase displays, while Elektra is using it for cassette single O-cards. Several labels are also contemplating using recycled paper for cassette insert cards and CD booklets. Promotional copies of Midnight Oil's latest single, "Blue Sky Mine," included a booklet that was printed on recycled paper and a jewel

box made partially of recycled plastic. Munoz says the point of the jewel box was to make people aware that plastic can be recycled.

In addition to longboxes, other sources of environmental concern include CD blister packs and shrink-wraps, neither of which is biodegradable. But labels say they have no immediate plans to do away with either one. Blister packs are significantly less expensive than longboxes for small-quantity pressings of 3,000-5,000 disks, according to Simonds. And label reps say shrink-wraps will continue to be used until a biodegradable alternative can be developed. "Retailers are adamant about not eliminating shrink-wrap," says Merlis.

Companies that are using or plan to use recycled paperboard will print either a recycling logo or a short message on the back of the box indicating that the board is recycled, but no label plans a major promotional push around the recycling issue. "[Labels are] not making a big deal of this be-

cause I think a lot of [them] are a little ashamed that we have longboxes to begin with," says Ryko's Simonds.

NO PUBLICITY STUNTS

At PolyGram, publicist Marty Maidenbergh says, "We're planning to make everyone aware of the commitment" of Hothouse Flowers and Chickasaw Mudd Puppies, "but we don't want to make this into a publicity angle for them." Similarly, Columbia's Munoz says, "Midnight Oil isn't doing anything to promote this because they don't want people to see it as exploiting an issue to promote themselves."

"I don't think blowing our own horn about this is as important [an issue] as taking care of the environment," adds Virgin's Swindel.

Label reps say using environmentally conscious packaging is just the first step toward resolving the longbox controversy. "Until the industry is ready to stop using [the longbox]," says Island VP sales Rick Bleiweiss, "we're going to have to find the best way we can to use it."

"The longbox will still be perceived as a necessary waste," says Elektra VP/marketing David Bither. "I'm sure the issue won't go away as a result of using recycled paper, but it's a step in the right direction."

"This is an interim step and not meant to be a panacea for the problem," adds Rhino's Tobey. "This is the first in a series of proactive steps that the industry can take."

POLYGRAM

(Continued from page 4)

Also announced with Brody's new position was the promotion of 17-year company veteran Randy Roberts, who was named VP of singles sales, charts & video promotion. His most recent title was director, alternative promotion.

Additionally, Alan Voss will assume the new title of VP of national sales. He was previously VP of sales planning and administration.

Both Roberts and Voss will report to Brody.

In other appointments announced by PolyGram, Joe Shults was named president of PolyGram Music Video U.S. (see The Eye, page 49). Several appointments were also made in sales, urban music, special markets, jazz, and promotion (see Executive Turntable, page 4).

FRIESEN QUILTS A&M POST

(Continued from page 4)

reports indicating that intercession by PolyGram may have sparked Friesen's decision to resign, and say that the parent company had no hand in forcing his exit—even though rumors of high-level executive changes at A&M have been in the wind since the sale.

Some observers surmise that executives from Friesen's regime may now be left unprotected and could face a personnel shakeup. However, PolyGram is indicating that it will maintain a hands-off posture in the management of A&M.

A statement from PolyGram CEO

Alain Levy said, "We've always looked at A&M and Island as autonomous labels, and any executive changes within either of those labels are the internal concerns of A&M and Island." Island was also purchased by PolyGram last year.

Sources familiar with the circumstances of Friesen's departure say that friction between Moss and Friesen since the sale to PolyGram led to the latter's decision to leave.

Following the sale, say the sources, Moss and A&M's new parent were involved in discussions about the possibility of Moss assum-

ing the chairmanship of PolyGram's North American operations. After that position failed to materialize, Moss began to take a more active part in the leadership of A&M, which allegedly created conflict with Friesen.

Sources indicate that Moss and Friesen clashed over the label's A&R policies. In the past year, A&M has had little success with its new artists; Janet Jackson's "Rhythm Nation" was the sole A&M album to enjoy platinum sales in 1989.

Explaining the rift between the two executives, one source says, "Clearly, there was not room for two presidents of the company."

Contacted by Billboard, Friesen would only say, "There are terrific music people and great artists at A&M, and I predict they will have a very good year. I wasn't the center of the universe while I was there, and I very much look forward to my next challenge."

Friesen says he has no immediate plans for a new job in the industry. Sources indicate that he may be in no great rush to secure a new position, since he made what one insider calls "an enormous amount" from the A&M sale.

BERRY'S KERRY FORMS LABEL

(Continued from page 6)

Motown mailroom at 14, Kerry held down positions in production, A&R, publishing, and promotion. "The basic reason I started the company is I wanted to do it all my life," says Kerry. "I started my career from the mailroom at the Gordy Co. When I left, I was head of the record division."

Karen had been head of business affairs for the Gordy Co. when the two departed that enterprise at the end of 1989.

"We have signed four acts now, we have a total administrative staff, and we've hired a writer/producer staff," says Kerry. "We have two in-house

MIDI studios with 24-track machines. All of our operations are in-house. Our offices are in the same place as the studio; our writers come and work when they like, much like the early Motown. A lot of the philosophy came from my father: You have to have writers and producers working in synergistic relationship, in a creative environment."

Although the SONG founders say they have been inspired by Berry Gordy, he will not play a part in the label. Says Kerry: "We're great friends and he always gives me his opinion. But he's not involved in the day-to-day operation."

GRUPO MAZZ, NAVAIRA DOMINATE TEJANO AWARDS

(Continued from page 6)

Los Lobos), Navaira was on the bill that sold out the Houston Livestock Show & Rodeo recently with Roberto Pulido and Vikki Carr.

Album-of-the-year honors went to Latin Breed, one of the dominant bands from the '70s, for its "Breakin' The Rules" comeback album on CBS. The band also won single-of-the-year honors for "Ay Mujer (Oh Woman)."

Male-vocalist-of-the-year honors went to David Marez of San Antonio. Singer Selena Quintanilla, of Corpus Christi, Texas, won both female-vocalist and female-entertainer honors for the second consecutive year. Tejano gospel-music-artist honors

went to Paulino Bernal for the second consecutive year.

Lopez and Mazz opened a six-hour show that also included performances by Shelly Lares, the Breed, Quintanilla, Ramiro Herrera, Roberto Pulido, Laura Canales, and Johnny Hernandez, among others.

More than 62 radio and 31 TV stations in Texas and its surrounding states are expected to broadcast coverage of the awards through syndication.

Major sponsors include Budweiser, Coca-Cola USA, and the City of San Antonio.

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Memphis Close To Enacting Law Vs. Explicit Live Shows

BY EDWARD MORRIS

NASHVILLE—The city of Memphis is one step away from having one of the nation's most restrictive live-performance laws. If passed, the law would hold concert promoters, performers, event producers and directors, and parents actionable for any proscribed representations of violence or obscenity witnessed by minors at public performances. Conviction on the misdemeanor would carry a \$50 fine.

On April 3, the Memphis City Council approved Ordinance 3957 on second reading. The third and final reading and a public hearing are set for Tuesday (10). If the council passes the measure again, it will go to the mayor for his signature. His veto can be overridden by the council. And if he does not sign the bill, it will automatically become law after a period of "10 or 15 days," according to Linda Rogers, deputy controller of council records.

The document specifies what constitutes such shadowy legal areas as "excess violence," "sexual con-

duct," and "harmful to minors." For example, the "sexual conduct" activities from which anyone under 18 is to be shielded are defined as "acts of masturbation, homosexuality, sexual intercourse, or physical contact with a person's clothed or unclothed genitals, pubic area, buttocks, or the breast."

According to one source, the proposed ordinance grew out of a concert in Memphis during which Tommy Lee, the drummer for Motley Crue, "mooned" the audience. Nudity is also defined and prohibited under the ordinance.

A provision of the ordinance says that if any one part of the law should be found unconstitutional, other parts shall remain in effect.

Rogers says the proposed law has a great deal of popular support, and that so far only three people have spoken against it in its trip through the council.

There are also provisions in the ordinance directed at minors that would make it illegal for them to attempt to purchase tickets for or attend potentially "harmful" performances or to lie about their age.

Bills Would Require Alcohol Warnings In Radio, TV Spots

WASHINGTON, D.C.—Legislation introduced April 4 in the U.S. Senate and House would require safety and health warnings on all alcoholic beverage advertising, including lengthy warnings in radio and cable TV spots.

Officials of the National Assn. of Broadcasters were returning home from their annual convention in Atlanta at press time and were not available for comment. NAB is expected to oppose the warning bills.

More than \$146 million of the alcoholic beverage industry's \$2.2 billion ad budget is spent each year on spot radio alcohol ads; \$15 million is allotted to network radio ads. NAB has been lobbying against related alcohol ad ban bills for nearly a decade.

The bill's sponsors are Sen. Al-

bert Gore, D-Tenn., and Rep. Joe Kennedy, D-Mass. The legislation would require five warnings relating to drinking while pregnant, driving under the influence, mixing alcohol and drugs, drinking as potentially addictive, and unlawful purchase by those under age.

Such warnings, according to the Assn. of National Advertisers, would drastically increase the cost of broadcast alcohol advertising and would "virtually eliminate 30-second and 15-second commercials."

An ANA representative said it was "extremely premature to reopen the issue of warning labels less than four months after congressionally mandated warnings began to appear on alcoholic beverage containers."

BILL HOLLAND

BMG, Japan Central Link Pub Deal Eyes Japanese Talent

NEW YORK—BMG Central Music is being formed in Japan as a co-venture between BMG Music Publishing Worldwide and Japan Central Music, a unit of major broadcasting company Bunka Hoso Radio.

A major feature of the co-venture will be recording projects over the next two years involving 20 local talents.

According to Nick Firth, president of BMG Music Publishing Worldwide, the co-venture enables BMG to participate in the development of Japanese talent in a country where some 80% of the music that succeeds is of local origin.

Firth regards the co-venture as the first of its kind between U.S. and Japanese music publishers in

that "it is a pure publishing arrangement that doesn't stem from major record company involvements in that country."

Before the formalized creation of BMG Central Music, the arrangement calls for Japan Central to take on management of BMG's existing Japanese company, Nippon BMG, and responsibility for the exploitation of its catalog. Also, Keiko Hida, Japan Central's international manager, will serve as general manager of Nippon BMG.

Japan Central itself maintains its independent status. Considered among Japan's top five music publishers, it is run by Takaichi Motegi, president.

IRV LICHTMAN

INSIDE TRACK



Edited by Irv Lichtman

OFF TRAX? CBS Records has apparently lost its exclusive rights to buy Filmtrax, the U.K. company that has built an important music publishing base in recent years. The CBS deal—for a reported \$130 million-\$135 million—was to close March 31, and because the deadline was not met, others can now enter the bidding war. (Track hears that CBS' exclusive rights cost the company about \$2.25 million, which Filmtrax can keep whether or not it makes a deal with CBS.) Principal Filmtrax owners include **Ensign Trust** in the U.K. and **Prudential-Bache** in the U.S.

STORE REPORTS—LYRICS, THAT IS: The 80-store, N.Y.-based **Record World** has decided not to stock the solo debut of former **Public Enemy** member turned **Skywalker Records** artist **Richard "Prof. Griff" Griffin**. The album, "Pawns In The Game," was declined because of questionable lyrical content, according to **Mitch Imber**, VP purchasing and distribution. The chain has declined to carry certain albums in the past. "Some things we deemed totally obscene," Imber says. . . **Variety Records** of Virginia, parent corporation of the 20-store **Mother's Records** chain, is said to have dropped all 2 **Live Crew** product from its stores. **Dodie Gantt**, president of the chain, did not return phone calls. . . **Spec's**, the 52-store Florida chain, has dropped copies of "Miami Bass Vol. I and II" by 2 Live parent **Skywalker Records** because the albums contain 2 Live Crew songs, according to spokeswoman **Vicky Carmichael**. Additionally, Carmichael says the chain is not responding "at this time" to allegations by Florida obscenity crusader **Jack Thompson** that N.W.A.'s "Straight Outta Compton" violates the state's anti-sedition and insurrection act via its "F— Tha Police." "It's still in the stores, and we continue to card for albums containing explicit lyrics," Carmichael says.

THEY REALLY PRODUCE: The New York chapter of **NARAS**, the recording academy, hosts its annual A&R/Producers Luncheon April 17 at the Loews Summit Hotel, where tributes go to **Arif Mardin**, **Jack Pfeiffer**, **Nile Rodgers**, and **George Simon**, who receives the **Russ Sanjek Award**. Grammy winner **Ray Barretto** will receive his award at the luncheon, too, because he was unable to attend the ceremonies in February. Tickets are \$65, and checks can be mailed to the NARAS office at 157 West 57th St., Suite #902, New York 10019. Charges on Visa/Mastercard can be made through 212-489-0394.

ON THE LEE SIDE: What could be a precedent-setting ruling was handed down in Los Angeles Superior Court March 30, when Judge **William Huss** ruled in favor of singer **Peggy Lee** in her suit against **Walt Disney Productions**. Lee had claimed that she was entitled to royalties for videocassette sales of Disney's "Lady And The Tramp" due to the portion of her original 1952 contract that guaranteed her monies from "records and transcriptions" of the film's soundtrack. Lee's attorneys contended the videocassette—clearly nonexistent as a configuration at the time of the original contract—represented a "transcription," while Disney held it was not. "I think it is a precedent-setting decision," says Lee's attorney, **Neil Papiano**. Disney's only comment: "We disagree with the court's interpretation of the agreement. We believe our interpretation is supported by existing law. We will have nothing more to say until we have examined our options. We expect to make our case at our next appearance in court." That appearance could come within the next few months, when a jury is finally selected to assess damages owed to Lee. Lee's suit is asking \$12.5 million.

EXIT: **Jeff Gold**, VP of marketing and creative services at A&M, is departing the label for an executive creative services post at **Warner Bros**. The timing of the move is tinged with irony: Gold, who announced his departure four days after the resignation of A&M president **Gil Friesen** (see separate story, page 4), joined the label in 1981 as Friesen's assistant.

THE NEW MANAGING DIRECTOR at **Phonogram**

is **Tim Read**, who moves from international marketing director at **PolyGram U.K.** The multinational recently split its Down Under operations into two companies, **Phonogram** in Sydney and **Polydor** in Melbourne (Billboard, Feb. 17). As at other PolyGram worldwide companies, **Island** will align with **Phonogram** and **A&M** with **Polydor**.

'RAP TO ROCK' IS A SERIES of half-hour TV shows documenting the budding careers of three New York acts that vet music man **Eric Colodne** has sold for syndication to **Silverbach-Lazarus Group**. Colodne, via his **Sovereign Spring** offices in New York, has completed 13 programs and is working for a total of 52. He's also talking to labels, home video companies, and concert tour promoters for further associations. Colodne can be reached at 212-247-8584.

TRIAL DATE SET: **Doc McGhee**, accused of being part of an international drug ring that conspired to bring 1.28 million pounds of marijuana into the country, is set for trial April 16 in Louisiana. McGhee heads a New York management company whose clients include **Bon Jovi** and **Skid Row**. McGhee's trial is the third segment of a split case covering 170 people named in a June 1989 indictment. The trial that begins this week is expected to focus on the bigger operatives and investors in the case, with the prosecution expected to reveal conspiratorial ties to **Gen. Manuel Noriega** as part of its case. McGhee previously pleaded guilty to helping import 20 tons of marijuana into North Carolina in November 1982 and faces substantial jail time if convicted in the Louisiana case.

ROLL CALL: Start with **RCA** priority act **Michael Penn** as headliner. Then add **Columbia** priority **Toad The Wet Sprocket** as opening act. You've got the perfect ingredients for a major schmoozatorium at New York's **Bottom Line**. Among those seen on the scene April 2: **Bob Buziak**, **Rick Dobbis**, **Joe Galante**, **Butch Waugh**, **Kevin Sutter**, **Geary Tanner**, **Wynn Jackson**, **Dennis Fine**, and **Marilyn Lipsius** of **RCA**; **Don Jenner**, **Bob Sherwood**, **Burt Baumgartner**, **Jack Rovner**, **Kid Leo**, **Paul Rappaport**, **Jim Del Balzo**, **Steve Tipp**, **Mark Ghuneim**, and **Mary Ellen Cataneo** of **Columbia**; **John Sykes**, **Laura Kuntz**, and **Frances Pennington** of **Chrysalis**; **Laurie Guthrie** of **David Letterman's TV show**; **Daniel Glass** of **SBK**; **Linda Ingrisano** of **Elektra**; **Marilyn Laverty** of **Shore Fire Media**; **Charlie Feldman** of **BMI**; **Michael Abramson** of **DIR**; consultant **Michael Klenfner**; artists **Gene Simmons** and **Grayson Hugh**; **Rick Krim** of **MTV**; Penn managers **Danny Heaps** and **Nick Wechsler**; **Ralph Tortora** of **WBAB**; **Mark Lobel** of **WBLI**; and assorted members of the press. The late show had fewer industry types, but it did draw **Jon Bon Jovi** and **Lou Diamond Phillips**.

SHARE & SCHER ALIKE: Promoter **John Scher's Metropolitan Entertainment Inc.** and **The Rochester Broadway Theatre League** have settled a suit that contended Metropolitan was locked out of promotions at the **Finger Lakes Performing Arts Center** in Canandaigua, N.Y., an outdoor facility managed by the **RBTL** as agents for the **Rochester Philharmonic Orchestra** (Billboard, Sept. 3, 1988). The deal, announced April 4, will see Metropolitan and the Broadway League co-promote a minimum of 12 events this summer at the facility.

TIT FOR TAT: European backlash is building against the newly codified regulations of the U.S. Immigration Reform and Control Act, which has made it more difficult for new or relatively unknown foreign performers to tour the States. French Minister of Culture **Jack Lang** will hold a press conference on Tuesday (10) to discuss the U.S. position. Lang is expected to lobby against the new regulations at the forthcoming European Minister Conference in Ireland, according to **Jaap van Beusekom**, director of the **Dutch Rock Music Foundation**.

LATE NEWS FLASH: **Nintendo** is suing a number of U.S. video retailers and distributors for selling and renting unauthorized Japanese versions of the **Mario Bros. 3, 4, and 5** games, according to **Ted Engen**, a principal in the Minneapolis-based **Video Buyers' Group**. Engen says five of his group's members have been named, along with at least four other defendants, in federal court in Minneapolis. Papers were served early last week, and a court hearing was taking place at press time. **VBG** is not named in the suit, adds Engen.

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