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NEWSPAPER

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FOLLOWS PAGE 56

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 19, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Here It Is In Black & White: The RIAA Warning Sticker

BY BILL HOLLAND

WASHINGTON—A new uniform parental guidance sticker developed by the Recording Industry Assn. of America will be on some new releases in stores next month, according to RIAA president Jay Berman.

At a press conference here May 9 unveiling the sticker, Berman said the uniform sticker is due in six to eight weeks and had been developed to "better assist consumers—especially parents—in identifying material that contains explicit lyrics." Berman also termed the development of the sticker by the RIAA as the action "of responsible corporate citizens."

Berman added that "virtually all" the RIAA member labels had agreed to abide by the new standardized sticker. However, he added that a list of the member labels that will comply will not be available until "the next week or so."

The standardized, black-and-white sticker logo will in all cases be placed
(Continued on page 81)



The RIAA parental guidance logo for CDs and LPs reproduced actual size. A smaller version will be available for cassettes and CD jewel boxes.

No Happy Returns For Vid Distribbs 4th-Quarter Titles Still Clog Pipeline

BY PAUL SWEETING and KEN TERRY

NEW YORK—With large, unreturnable quantities of certain fourth-quarter titles still crowding video distributors' warehouses, wholesalers are putting increasing pressure on manufacturers to alter their approaches to the sell-through business.

An informal survey of distributors indicates that serious inventory problems persist in some areas of the

country on several fourth-quarter titles, such as Warner Home Video's "Batman" and Walt Disney Home Video's "Who Framed Roger Rabbit" and "Bambi." Distributors also express concern that similar problems could eventually develop on some of the major first-quarter sell-through releases, including Paramount Home Video's "Indiana Jones And The Last Crusade" and Disney's "Honey, I Shrunk The Kids."

"There's millions of dollars worth of 'Bambis' out there," one distribu-

tor says. "Overall, the returns would be 40%-50% if Disney would take it." And John Thrasher, product manager for West Sacramento, Calif.-based Tower Records Video, says he has heard "there are whole warehouses full of 'Bambi' and 'Roger Rabbit.'"

Warner's "Batman" is also regarded as a problem by many wholesalers
(Continued on page 91)

New Releases Now Feel Vinyl Squeeze

BY ED CHRISTMAN

NEW YORK—Vinyl continues its journey into oblivion as three of the six majors report the configuration is unavailable on more than half of their new pop/rock releases. That is in marked contrast to the last Christmas season, when a new release

without vinyl availability was considered the exception, rather than the rule (Billboard, Nov. 18).

A Billboard survey shows that CEMA and CBS each issue vinyl on about 40% of their new titles, and that less than 50% of new releases from PolyGram Group Distribution have LP versions, according to execu-

tives at those companies. But BMG still maintains vinyl on almost all of its new pop/rock releases, while WEA's level is at about 85%, company officials say. MCA declines to comment, but one-stops estimate vinyl is available on about 80% of its current pop releases.

(Continued on page 88)



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New Hollywood Label Chooses WEA Distrib

PAGE 6

Madonna Tour Opens; Sinead Goes 2 Boston

PAGE 34

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ VOGUE	MADONNA (SIRE)
TOP POP ALBUMS	
★ I DO NOT WANT WHAT I HAVEN'T GOT	SINEAD O'CONNOR (ENGLISH)
HOT BLACK SINGLES	
★ RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ WALKIN' AWAY	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ LOOK WHO'S TALKING	(RCA/COLUMBIA HOME VIDEO)

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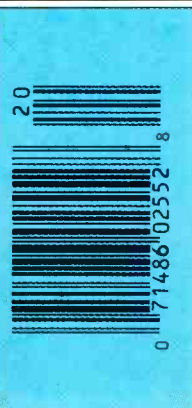
HEAD OVER HEELS the captivating new release from the masterful ALEX BUGNON. The follow up to his acclaimed "Love Season" album. Now on tour with Najee! Orpheus records #75615

Smaller Markets Take Big Liking To Dance Format

BY SEAN ROSS

NEW YORK—You might not think of Vineland, N.J., as a dance radio hotbed. Or Allentown, Pa. Or Baton Rouge, La. But those markets all have dance-oriented radio stations. So do Salt Lake City, Hartford, Conn., Waukegan, Ill., Colorado Springs, Colo., and Oklahoma City, which has two.

Five years after the revival of dance music as a radio format in Miami, Los Angeles, New York, and other large markets, top 40/dance stations are gradually popping up in
(Continued on page 12)



BRUCE DICKINSON = TATTOOED MILLIONAIRE
THE VOICE OF IRON MAIDEN UNLEASHES HIS SOLO DEBUT
TATTOOED MILLIONAIRE - THE ALBUM, THE SINGLE, THE TOUR.
ON COLUMBIA.

Produced and engineered by Chris Tsangarides / Mixed by Nigel Graen. / Management: Rod Smallwood & Andy Taylor For Sanctuary Music

"Columbia" Reg. U.S. Pat. & Tr. Off. by CBS Records Inc. © 1990 CBS Records Inc.

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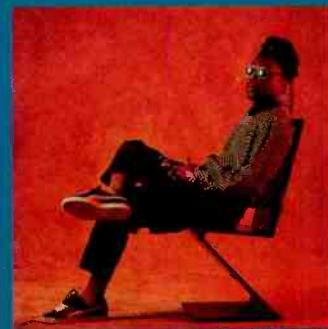
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1990



Virgin

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THE REVOLUTION

IS ALIVE. VOL. II 1990 A

NEW DECADE IS THE NEW

ALBUM FROM SOUL II

SOUL. THE REVOLUTION

HAS MANY FRIENDS.

TWO GRAMMY AWARDS,

AWARDS, THE MULTI-

ON MOVIN' AND TWO PLATINUM SINGLES ATTEST TO THE

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COLLABORATION. THE REVOLUTION IS HERE. "GET A LIFE"

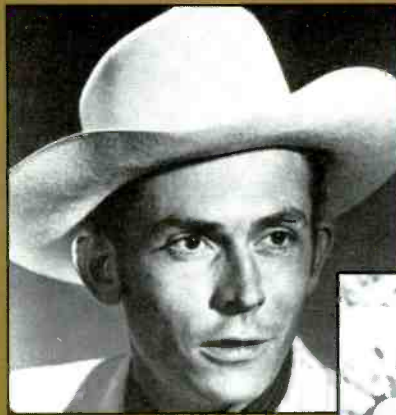
IS ALREADY GOLD AND "A DREAMS A DREAM" IS THE

NEXT SINGLE; THE ALBUM VOL. II 1990 A NEW DECADE

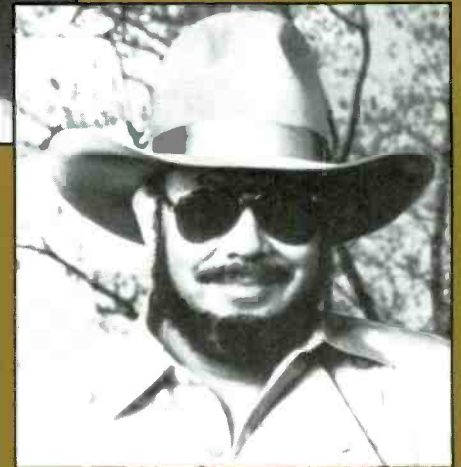
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Video Of The Year
"There's A Tear In My Beer"



HANK WILLIAMS, SR.
Video Of The Year
"There's A Tear In My Beer"



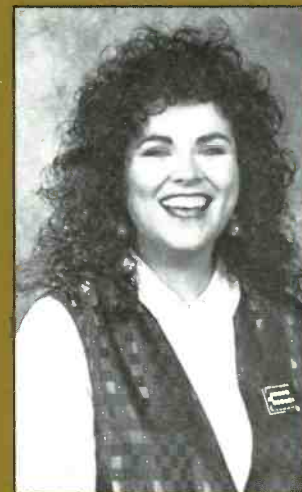
RESTLESS HEART
Top Vocal Group



MARK WRIGHT
Producer
Album Of The Year
"Killin' Time"
Single Record Of The Year
"Better Man"



KENTUCKY HEADHUNTERS
Top New Vocal Duet Or Group



JOANNE GARDNER
Producer
Video Of The Year
"There's A Tear In My Beer"



JAMES STROUD
Producer
Album Of The Year
"Killin' Time"
Single Record Of The Year
"Better Man"



THE NASHVILLE NOW BAND
Band Of The Year (Non-Touring)



THE JUDDS
Top Vocal Duet

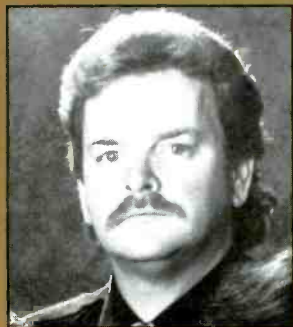


CHRIS HILLMAN
& THE DESERT ROSE BAND
Band Of The Year (Touring)

INSTRUMENTALISTS OF THE YEAR



JAY DEE MANESS
Steel Guitar



STEVE DUNCAN
Drums



MARK O'CONNOR
Fiddle

BMI 50th ANNIVERSARY



New British Invasion Has A Dance Beat

BY THOM DUFFY

NEW YORK—With dance/pop acts leading the charge, the British music scene has attained another peak of influence on the American pop market, U.S. label executives say.

The success in the past year of such acts as Soul II Soul, whose second album for Virgin Records is due May 22, and Arista's Lisa Stansfield, whose debut disk, "Affection," is No. 12 on the Billboard Top Pop Albums chart, shows how U.K. artists are again shaping American tastes and trends—while racking up considerable record sales.

Why are British dance- and soul-oriented acts finding a niche in U.S. radio now, not only at pop but at black music stations?

"As it stands now, [those acts] are definitely working for our particular format," says Gregg Diggs, music director of urban WKYS Washington, D.C. "A lot of pop stations have begun to play more urban and R&B music, and black stations see more crossover" between formats.

"It's a cyclical business," says Tony Anderson, VP of R&B promotion for Arista, which has seen black and pop radio embrace Stansfield. "The R&B marketplace has always been into great rhythms, great vocals, and strong songs. Those have been more prominent [in British pop] in the last couple of years than in some time. There seems to be a resurgence of soul coming from England."

Once again, "it's the U.K. as a proving ground," says Richard

Sweret, director of A&R at Arista, who has worked on Stansfield's successful U.S. breakthrough. Sweret credits the "highly entrepreneurial labels, the hotbed of press, and the major club scene" as factors in the stateside success of the latest U.K. talent wave.

"It's quite exciting what we see coming out of England at the moment," says Dave Novick, VP of A&R at Columbia Records, noting the label's recent development of such acts as the Chimes, Roachford, the Pasadenas, and others. For example, Columbia is preparing a pop radio push for the next Chimes single, a

dance cover of the U2 song "I Still Haven't Found What I'm Looking For."

"Every time I go [to the U.K.], it's adventurous and exciting," says Michael Barackman, VP of A&R at EMI, who has signed Soul II Soul vocalist Caron Wheeler to a solo deal for the U.S. "There's a real acceptability to newness."

The British music scene, of course, has influenced the larger U.S. pop market throughout the history of rock'n'roll—often by taking sounds from America's musical fringe and molding them for the masses. The
(Continued on page 89)

Billboard Debuts World Music Album Chart

NEW YORK—Billboard introduces its World Music chart in this issue. The addition of this albums chart is one of several changes this week.

Based on reports from a panel of 40 dealers, the World Music chart lists the top 15 best-selling albums in this growing genre. The chart will run biweekly in the Retail section in tandem with the 25-position New Age chart under the heading Top Adult Alternative Albums (see page 47). Eric Lowenhar of Billboard's chart department will manage the new chart.

Other changes this week are as follows:

- The Hot Adult Contemporary chart moves out of the Radio section and into the back of the book, placing it closer to the Hot 100 Singles chart and the Crossover Radio Airplay charts (see page 83).

- The Power Playlists covering black, top 40/dance, and top 40/rock stations move to the Radio section. This puts all of Billboard's Power Playlists in one easy-to-read spread (see pages 20-21).

- PD Of The Week continues to run in the Radio section (see page 19).

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CLASSIFIED/REAL ESTATE

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U.K.'s BPI, MCPS Still At Odds Over A New Mechanical Rate

LONDON—The gulf is widening between the British Phonographic Industry, representing the U.K. record companies, and the Mechanical Copyright Protection Society, representing most of the U.K. music publishers, on negotiating a new mechanical royalty rate.

A new rate must be fixed following the abolition of the longstanding statutory rate of 6.25% of the retail price by the Copyright, Designs & Patents Act of 1989. This rate remains in force as an interim measure until July 1, pending a new agreement.

The BPI informed the MCPS recently that it believes there is a con-

vincing case for reducing the rate by 20% to 5% of the retail price. The MCPS, on behalf of the publishers, is requesting a 12% increase. It has declined a BPI request to extend the July 1 deadline.

BPI chairman Terry Ellis is reported as saying the case for reducing the royalty is based on research showing that the mechanical fees being received by European writers under the BIEM-IFPI agreement are virtually the same as those paid to their U.K. counterparts "in real terms."

The MCPS is seeking to impose a rate 12% higher from July 1.

VSDA Wins Legislative Battle With Nintendo Senate Passes Bill Preserving Vid Stores' Right To Rent

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Senate passed a bill May 1 that preserves video retailers' rights to rent computer cartridge software games such as Nintendo. The Video Software Dealers Assn.'s industry lobbyists will now focus their attention on the less active House version of the legislation.

The House bill, H.R. 2740, introduced by Rep. Mike Synar, D-Okla., also excludes video games from its provisions, which seek to protect computer software firms from piracy. No hearing has yet been scheduled, and a staffer from the Intellectual Property Subcommittee says that none is expected before summer. As in the Senate, he says, House subcommittee members feel "little enthusiasm" for the idea of offering the same protection to Nintendo that would be given to floppy-disk firms if the bill is approved.

The Senate bill, S. 198, passed without debate. The legislation has been the focus of a two-year lobbying battle between VSDA and Nintendo.

Last July, however, when lawmakers voted the bill out of subcommittee, they excluded cartridge-form software from the bill, agreeing with VSDA lobbyists and retailers that Nintendo consumer copying and "piracy" are not an issue and that the company actually seeks greater control over rentals.

This year, Nintendo put forward an amendment that would prevent any new Nintendo game from being rented or copied for one year. Key

senators, however, indicated that reversing the practice of rental would be difficult and voted down the amendment (Billboard, March 3).

"We haven't given up our fight on this issue," says Richard Lindner, spokesman for the Redmond, Wash.-based Nintendo of America. "It may have passed through the Senate, but it still has to go through the subcommittees and committees in the House, and the entire House itself. So we expect to continue fighting for our position on this issue."

Lindner declined to call the Senate vote a major disappointment. "Obviously we could tell long before this

happened where everyone was coming down on the issue in the Senate, and we were prepared for that vote," he says. "But we don't think this issue is over with by a long shot."

Charles Ruttenberg, legal counsel to the VSDA, says, "As long as the Nintendo amendment holds, we're happy, and that's a position we're going to take all along the line. Nintendo shouldn't be covered by the bill."

Ruttenberg adds that VSDA members are still being encouraged to contact their individual representatives as the bill continues its course through the House.

Glut Of Video Trade Shows Sparks Industry Debate

BY EARL PAIGE

LOS ANGELES—A glut of 12 regional home video trade events in May and June is once again fueling debate over what some charge is too much of a good thing.

Much of the controversy centers on charges, contained in an industry-circulated May 1 memo from Hampton International Communications, that the Video Software Dealers Assn. has deliberately set its Chicago Expo for Tuesday-Wednesday (15-16), "butting head-on" with Hampton's Mid-America

Video Show there June 18-20.

The memo also notes that VSDA has set another expo in Atlanta, where Hampton has just launched a yearly event. Hampton is known primarily for its 3-year-old East Coast Video Show, held in October, and its long-established show dailies.

However, Lee Oser Jr., chairman of Hampton, plays down the angry charges in the two-page memo, which went out to exhibitors but has been more widely circulated. Oser says it is all part of his frustra-

(Continued on page 91)

Sony Readies DAT Software Bow Classics-Only Tapes To Hi-Fi Stores

■ BY IS HOROWITZ

NEW YORK—Major-label DAT software is scheduled to hit the consumer market this summer under the marketing aegis of the Sony consumer electronics sales force. Although the product will come from Sony Classical, it will not be distributed by CBS Records, like other Sony Classical product.

Marty Homlish, president of the Sony Audio Component Systems Co., confirms that 10 DAT titles carrying the Sony Classical logo will comprise the first release, and that each cassette will most likely be priced to retail at less than \$20. Enhanced packaging will be employed, for both display and security.

The move confirms speculation that the introduction of consumer DAT hardware will not be stalled beyond midsummer, even if a proposed law mandating the inclusion of Serial Copy Management System chips in DAT recorders is not passed by that time. The chips, however, will be standard equipment on the units brought in by Sony, says Homlish.

Trade introduction of the Sony marketing plan will be disclosed at the Consumer Electronics Show in Chicago next month.

CBS Records will not be part of the DAT distribution team under the marketing plan now being devised. Homlish likens the rationale of software sales under his division's spon-

sorship to a similar Sony involvement in software during the introduction of CD in 1983. At that time, however, record companies also marketed the new configuration.

At least for the time being, CBS Records has decided not to free any CBS pop recordings for conversion to DAT, according to sources. But classical repertoire, it is recalled, was also in the forefront of early CD marketing.

The division between the two sides of the company is reinforced by the fact that Sony Classical's top execu-

tives are based in Hamburg, West Germany, whereas CBS Records is headquartered in New York.

While the Sony sales force will concentrate its efforts in hi-fi stores carrying DAT hardware, it will also service record retailers seeking to enter the field. Homlish stresses that his priority is to support DAT hardware acceptance with software availability.

The software marketing plan could be implemented as early as July, although Homlish says that the intro-

(Continued on page 89)



Elektra Records and Hollywood Records executives announce their distribution pact. Pictured, from left, are Aaron Levy, executive VP, Elektra; Gary Casson, senior VP, business affairs, Elektra; Bob Krasnow, chairman, Elektra; Peter Paterno, president, Hollywood Records; Robert Morgado, executive VP, Warner Communications Inc. Music Group; and Frank Wells, president/CEO, Walt Disney Co.

Hollywood Records To Go With WEA Distribution

■ BY CHRIS MORRIS

LOS ANGELES—Ending intense industry speculation, Hollywood Records, Walt Disney Co.'s pop imprint, has announced it will be distributed by WEA through Elektra Entertainment.

Hollywood thus becomes the second high-profile startup label to go the WEA route: Irving Azoff's Giant Records, a joint venture with Time-Warner Inc., will also move through the WEA pipeline.

"It wasn't easy" to decide which

company to go with, says Hollywood president Peter Paterno, who sources say held discussions with all six major distributors regarding a pact.

Paterno indicates that the decision to go with Elektra may have been spurred by the fact that he had 11 acts on the label when he was an attorney with the L.A. firm of Manatt, Phelps, Rothenberg & Phillips.

While Paterno confirms that the label will stick with the Hollywood moniker ("That's the name we're

(Continued on page 75)

Tom Waits Wins 'Sound-Alike' Suit Frito-Lay, Ad Agency Must Chip In \$2.5 Mil

■ BY JAMES RYAN

LOS ANGELES—A jury awarded singer Tom Waits nearly \$2.5 million in his voice-impersonation case against snack-food giant Frito-Lay Inc. and its Dallas-based ad agency, Tracy-Locke Inc., which had used a gravel-voiced sound-alike in a radio jingle for a new spicy corn chip.

"I'm gratified," the musician said after the verdict was read. "This sends a message to those people who might have thought it was me, and to Tracy-Locke."

The singer said that the large award—his attorneys had asked for a minimum of \$1.5 million—made him feel like he had gone from being "a fly on their forehead [to] a bee in their ear."

Waits had sued in U.S. District Court here in 1988, charging that Frito-Lay and its ad firm stole his voice and put words of endorsement in his mouth when they used the sound-alike in an ad for Salsa Rio Doritos that was broadcast on more than 250 radio stations.

The jury agreed, finding Plano, Texas-based Frito-Lay and Tracy-Locke guilty of misappropriating Waits' voice and false advertising.

They ordered the corn chip company and the ad firm to pay \$500,000 and \$1 million respectively in punitive damages, the first time such damages have been awarded in an impersonation case, lawyers said. In addition, Waits, known for his bluesy, story-telling style, was awarded \$100,000 as compensation for what he would have been paid to do the ad, \$200,000 for personal suffering,

\$75,000 for harm to his reputation, and \$100,000 under the Lanham Act, which bans false advertising.

"I thought it was extremely generous," Frito-Lay's attorney, Anthony Liebig, told reporters, adding that he "expected" there would be an appeal.

Howard King, Waits' attorney, said, "I think the verdict is a reflection of how [the jury] felt about what was done and how it was done."

During the four-week trial, King argued that the jingle was patterned after Waits' song "Step Right Up," and that Tracy-Locke hired a local

singer, Steven Carter, who did a Waits impersonation as part of his band's stage act, even though the agency knew it might bring a lawsuit.

Waits, who has had a policy for the last 10 years of not doing commercials, testified he was "shocked" and "angry" when he first heard the ad while being interviewed at a Los Angeles radio station, believing that his fans would think he had "sold out."

Many in the advertising and entertainment industries were monitoring

(Continued on page 82)

Rondor Music Buys Shelter Pubs; Sets Expansion Plans

■ BY IRV LIGHTMAN

NEW YORK—Rondor Music International, A&M's former music publishing subsidiary, has acquired the music publishing catalogs of Shelter Entertainment Group.

In addition, Lance Freed, the president of Rondor, best known for its Almo-Irving division, has set in motion plans to beef up the company's operations on a professional and administrative basis.

The Shelter deal is Rondor's first major move since A&M Records was sold by Jerry Moss and Herb Alpert to PolyGram last January. Rondor was not included in that deal.

The Shelter buyout consists of five music publishing entities that contain copyrights by writer/artists Tom Petty, Leon Russell, Peter Tosh, and Phoebe Snow, among others.

While Freed would not specify the buyout price, he said the deal "was over seven figures." The seller is veteran music man Ian Ralfini, who acquired the Shelter Entertainment Group a few years ago. Ralfini, once the WEA chief in the U.K., formed Anchor Records in the mid-'70s, which was later sold to ABC, which in turn sold it to MCA. His more recent activities have included running the music video divi-

(Continued on page 82)

EXECUTIVE TURNTABLE

RECORD COMPANIES. CBS Records in New York appoints **David H. Johnson** senior VP, general counsel and secretary, and **Karen Jacob** director of print media. They were, respectively, VP, general counsel and secretary of the label, and associate director of print media at CRU Advertising.

Columbia Records in New York names **Mary Ellen Cataneo** VP of national press and public information. She was East Coast director of publicity for the label.

Elektra Entertainment in New York names **Howard Thompson** senior VP of A&R, and **Nancy Jeffries** senior VP of A&R. They were, respectively, VP of A&R for the label, and VP of A&R at Virgin Records.

Arista Records in New York makes the following appointments: **Mark Rizzo**, senior director of national AC promotion; **Linda Alter**, associate na-



JOHNSON



CATANEO



THOMPSON



RIZZO

tional director of promotion; **Jeff Backer**, associate national director of promotion; **June Colbert**, associate national director of promotion; and **Gregg Feldman**, associate national director of promotion. They were, respectively, director of AC promotion, regional director in Atlanta, regional director in Miami, regional director in Dallas, and regional director in Seattle for the label.

Virgin Records in New York promotes **Paul Brown** to national director of album promotion, and **Alex Miller** to national promotion director. They were, respectively, associate director of album promotion, and regional promotion manager in New York for the label.

London Records in New York appoints **Lisa Altman** director of promotion and product, and **Jeffrey Peterson** production coordinator. They were, respectively, product manager, and a departmental assistant for the label.

George Patapow is named art director of classics and jazz at PolyGram Records in New York. He was manager of graphic design for classics and



BROWN



MILLER



SCHMIDT



MEDRESS

jazz at the label.

SBK Records in New York promotes **Sheira Brayer** to manager of marketing services. She was a marketing coordinator for the label.

Rhino Records in Los Angeles appoints **Rich Schmidt** senior director of promotion. He was national promotion director of Windham Hill Records.

Robin Mitchell is appointed director of national CHR promotion at Enigma Records in Los Angeles. He was VP of promotion at Scotti Bros. Entertainment.

Carlo Moralishvili is named manager of production at EMI Records in New York. He was production manager at Deutsche Grammophon/ECM/PolyGram Jazz.

PUBLISHING. **Hank Medress** is named president of EMI Music Publishing, Canada, in Toronto. He was director of A&R staff production at SBK Entertainment World Inc.

BMI in Nashville names **Joyce Rice** director of writer/publisher relations in the performing rights department. She was VP at First American National Bank.

• VIDEO PEOPLE, see page 68; RETAIL PEOPLE, see page 48.



...and then there's Mariah Carey.

The debut album featuring "Vision of Love"

on Columbia
Produced by Narada Michael Walden, Ric Wake, and Mariah Carey
Songs co-written and arranged by Mariah Carey
with J. J. Abrams, Timbaland, and Keith Lawrence and Mariah Carey
in store June 5

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CBS To Build Arenas With Pace

Joint Venture Also To Produce Shows

BY MELINDA NEWMAN

NEW YORK—CBS Records' new pact with The Pace Group to develop amphitheatres and produce touring shows is "a very beginning step for CBS in parallel businesses," according to CBS Records president Tommy Mottola.

CBS and Houston-based Pace have

entered into an as-yet-unnamed joint venture that will involve the operation of outdoor amphitheatres in the U.S. and abroad, as well as the creation and promotion of touring events. A third part of the deal includes the recording of events produced by CBS and Pace for music and video software.

The first facility under the new

venture is Star Lake Amphitheater, a 22,000-capacity-plus facility that Pace had already begun developing before it signed the agreement with CBS. The venue, located in suburban Pittsburgh, is nearing completion and will open June 17 with a concert by Billy Joel. Fellow Columbia Records act New Kids On The Block is also slated to play the venue. Mottola says there are at least two more amphitheatres in development.

Brian Becker, executive VP of The Pace Group, will act as managing director of the new entity. His liaison at CBS is Myron Roth, CBS Records senior VP/GM, West Coast. The Pace Group also includes the Pace Concerts promotion concern, Pace Theatrical Group, and Pace Amphitheatres.

(Continued on page 89)



Sunshine Comes Into Mayor's Life. New York City Mayor David Dinkins joins ASCAP's board of directors and staff as they bid farewell to former ASCAP public relations manager Ken Sunshine, who was recently appointed the mayor's special executive assistant. Shown prior to the luncheon at ASCAP's Manhattan offices, from left, are ASCAP managing director Gloria Messinger; Sunshine; ASCAP president Morton Gould; Dinkins; and former ASCAP president Hal David.

Michael Douglas Enters Pub Business, Eyes Label Launch

BY CRAIG ROSEN

LOS ANGELES—Actor Michael Douglas' independent production company Stonebridge Entertainment has entered the music business with the formation of the publishing firm Third Stone Music, and is negotiating the launch of an affiliated label, Third Stone Records.

Industry veteran Dick Rudolph has been named president of the new entity, which has entered a joint publishing venture with Warner/Chappell Music.

"They have a very full slate of movies and we are very excited about the opportunity to work together in placing music in all their projects,"

says Warner/Chappell Music president/CEO Les Bider. "It's a wonderful outlet for our product in their product."

Rudolph, who is a principal partner in the new company with Stonebridge Entertainment CEO Rick Bieber and chairman Douglas, says the formation of Third Stone will allow music "to be more of a contributing factor" in Stonebridge films, "rather than just another postproduction element."

Third Stone, however, will not be focused solely on music for film. The publishing firm will also develop new talent. Initial signings to Third Stone Music include Miami-based hard rock

(Continued on page 82)

Living Colour Livid Over Fox 'Living Color' TV Show

BY TRUDI MILLER

NEW YORK—Epic recording group Living Colour has filed suit against Twentieth Century-Fox Film Corp., its affiliated television broadcasting companies, and Ivory Way Productions, charging that Fox violated trademark laws by titling a TV show "In Living Color" and using a logo similar to that of the recording group.

The suit, which was filed May 4, claims that group leader Vernon Reid owns the U.S. Patent and Trademark Office registration of the name Living Colour.

The suit claims that the show's producer, Ivory Way Productions,

had repeatedly approached the group, seeking to use its theme song, "What's Your Favorite Color," as the theme song for the TV series and proposing that the group be involved in the show. The group rejected both proposals, according to the suit. Fox nevertheless titled the show "In Living Color" and used as its logo an imitation of the group's distinctive graphic, the plaintiffs charge.

According to the complaint, the group insisted that Fox stop using the name and logo but Fox refused. Fox eventually agreed to temporarily stop using the logo in some of its promotional materials,

(Continued on page 91)

Rock Hall Site In Jeopardy? Nearby Retail Competition At Issue

BY CARLO WOLFF

CLEVELAND—A dispute over the role of retail in the proposed Rock and Roll Hall of Fame and Museum here may result in the choice of an alternate site for the \$48 million facility, although local officials claim such a move is unlikely.

New York members of the hall's board of directors are investigating the possibility of relocating it from behind the \$400 million Tower City Center downtown. The New Yorkers are miffed that a Record Town, owned by Trans World Music, opened in the city's largest new commercial complex in late March.

Project plans call for a record store

in the hall's souvenir shop. Profits from the store would be used to defray part of the hall's operating costs. Local officials say they are looking into working out a deal with Trans World so that the two retail facilities could harmonize financially.

According to Crain's Cleveland Business, New York board member Benjamin Needell said that the Record Town was the reason the New Yorkers will look into other sites. But changing the hall's location could jeopardize the complex financing package required to construct it.

Needell, a lawyer and member of the New York-based Rock and Roll Hall of Fame Foundation, could not

(Continued on page 81)

Madonna, Much In 'Vogue,' Ousts Sinead; Hammer Beats 'Freak'; CEMA Acts Tower

MADONNA this week pulls ahead of **Whitney Houston** as the female solo artist with the most No. 1 hits in pop history. Madonna achieves the feat as "Vogue" jumps to No. 1 on the Hot 100, dethroning **Sinead O'Connor's** "Nothing Compares 2 U."

"Vogue" shot to No. 1 in just six weeks, matching "Like A Virgin" and "Like A Prayer" as the fastest-rising hit of her career. "Vogue" is also No. 1 on the Hot Dance Music Club Play and 12-Inch Singles Sales charts and vaults from No. 63 to No. 37 on the Hot Black Singles chart.

"Vogue" is featured in the forthcoming film "Dick Tracy," in which Madonna teams with **Warren Beatty**. Four of Madonna's eight No. 1 hits have come from feature films. "Crazy For You" was featured in "Vision Quest" (1985), "Live To Tell" was included in "At Close Range" (1986), and "Who's That Girl" was the title song from Madonna's 1987 starring vehicle.

"Vogue"—like **Billy Joel's** time-capsule hit "We Didn't Start The Fire"—is a fount of pop trivia. Our readers rose to the occasion (see We Get Letters item below), but we'll add just one nugget: "Vogue" is Madonna's first single to reach No. 1 that didn't have a three-word title. We wonder if any superstitious Warner execs wanted to have the song retitled "Vogue Vogue Vogue."

M.C. HAMMER's "U Can't Touch This," which borrows the melody of **Rick James's** 1981 hit "Super Freak," jumps to No. 15 on the Hot 100, one notch higher than "Super Freak" peaked.

"Super Freak" would probably have been a No. 1 hit in 1978 or 1983, but it was held back at pop radio (along with many other black music releases) because of a disco backlash that was then at its peak. (It took the blockbuster success of **Michael Jackson's** "Thriller" in 1983 to overcome that resistance.)

The irony, as **Robert A. George** of Annapolis, MD., points out in a thoughtful letter, is that while "Super Freak" was held back by a backlash to one black music phenomenon (disco), "U Can't Touch This" is riding the wave of another (rap). Notes George: "What goes around comes around."

FAST FACTS: CEMA has five albums in the top 10 on the Top Pop Albums chart, led by **Sinead O'Connor's** "I Do Not Want What I Haven't Got" on Ensign/Chrysalis. **M.C. Hammer** and **Heart**, both on Capitol, are bulletted at Nos. 2 and 3, respectively. **Bonnie Raitt**, also on Capitol, holds at No. 6, and the "Pretty Woman" soundtrack, on EMI, jumps to No. 7. In addition, CEMA-dis-

tributed SBK Records has three albums in the top 30.

Billy Idol shoots for his fourth consecutive top 10 album as "Charmed Life" enters the pop albums chart at No. 46. Idol made the winners' circle with "Rebel Yell" in 1984, "Whiplash Smile" in 1986, and "Vital Idol" in 1987.

Lou Reed/John Cale's "Songs For Drella" vaults from No. 181 to No. 112 in its second week on the pop albums chart. It is the first album collaboration since 1968 between the founding members of the seminal **Vet Underground**.

Roxette lands its fourth top 10 hit in 14 months as "It Must Have Been Love" leaps to No. 9. That matches the number of top 10 hits that fellow Swedish act **Abba** landed in its entire career.

Rod Stewart's remake of "This Old Heart Of Mine," featuring **Ronald Isley**, jumps to No. 11 on

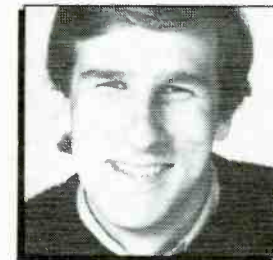
the Hot 100, higher than the **Isley Brothers'** original version, which peaked at No. 12 in 1966. The success of this song pushes Stewart's current album—we'll call it "Storyteller Jr."—into the top 20 on the pop albums chart.

Glenn Medeiros' "She Ain't Worth It" blasts onto the Hot 100 at No. 50, one notch higher than **Tommy Page's** "I'll Be Your Everything" debuted in February. Of course, both acts had a big boost: Medeiros' record features **Bobby Brown**; Page's was nurtured by **New Kids On The Block**.

ZZ Top enters the Hot 100 at No. 86 with "Doubleback," the theme from "Back To The Future Part III." It's unusual for a band with serious rock credentials to record a theme to a mainstream Hollywood movie. The more pop-oriented **Huey Lewis & the News** hit No. 1 in 1985 with "The Power Of Love" from the original "Back To The Future."

WE GET LETTERS: Anthony Halaris of Athens, Greece, notes that "Vogue" is the third No. 1 hit in less than a year to mention '50s icon **James Dean**. It follows **Michael Damian's** "Rock On" and **Billy Joel's** "We Didn't Start The Fire" . . . Rich Appel of CBS-TV in New York adds that three actresses are mentioned in both "Vogue" and **Kim Carnes's** 1981 smash, "Bette Davis Eyes." They are Davis, **Greta Garbo**, and **Jean Harlow**.

Adam Hammond of Bay City, Mich., and **Marc Weisblott** of Willowdale, Ontario, note that "Vogue" is the latest in a long line of top 30 hits that bear the same names as major magazines. It follows "People" (**Barbra Streisand**), "Time" (**Alan Parsons Project**), "Playboy" (**Marvelettes**), "Jet" (**Paul McCartney & Wings**), "Money" (**Pink Floyd**), "Seventeen" (**Winger**), "Confidential" (**Sonny Knight**), and "Star" (**Stealer's Wheel**).



by Paul Grein

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Do Labels Cut Them Out On Purpose? SONGWRTIERS STILL DON'T GET CREDITS

BY STEVE SCHALCHLIN

Can you imagine a major hit motion picture release with no writer credits? Can you imagine a TV series or book with no writer credits? Is there anything more profane than refusing to credit an author for his work?

Well, folks, welcome to the music industry.

Songwriting legend Cynthia Weil recently informed me that a major record label with which she works told her that it has a *standing policy* that no songwriter credits will be included on cassette singles—and on album cassettes it would list the writers only if a lyric reprint were involved.

But, of course, there is plenty of space for all the producers, sidemen, graphics people, thank-yous, finger snappers, and company executives.

For four years now, the National Academy of Songwriters has been fighting against supreme indifference to establish what should have been a fundamental right all along: **WRITERS SHOULD BE CREDITED FOR THEIR WORK.**

Last year, NAS sponsored "credits breakfasts" in Los Angeles and Nashville with panel discussions featuring industry leaders. In L.A., educator Ron Simpson, who had previously written a Billboard edito-

rial on this subject, brazenly suggested the unthinkable—that certain record companies and producers were purposely withholding this information in order to deceive the public into thinking the artist was the sole author of the songs on his or her albums. This is an obscenity.

It also creates monumental problems for the nonperforming song-

are confounded by the maze they have to go through in order to secure this vital information. Can Joe Blow in Kokomo call Crap Records and ask them if they know who wrote cut 4 on Jim Diddlybop's album? I don't think he'll get past the secretaries.

Publishers have complained to me that they have gotten calls from

the recognition they deserve, but no one had a solution. The business affairs people blamed it on the art department people, who blamed it on the producers, who blamed it on ASCAP and BMI. I find it absolutely amazing that label executives know who played third guitar on cut 7, but can't remember who wrote the song.

What do songwriters have to do? Take out full-page ads in Billboard announcing which songs they've written? I submit to you that it is hard enough being a songwriter these days. An invisible "nation of monks" is how Dean Pitchford once described us. To the consumer, we don't exist. The artist needs us only until the record is cut. To the record company, we are just another packaging detail.

With issues like controlled-composition clauses, little or no credits on CDs, cassettes, and music television (with the miraculous exception of country music TV), no union, demos on spec, no mechanical royalties on music videos, no performance royalties in movie theaters, and only peripheral consultation on the DAT legislation, songwriters are, undeniably, among the least respected and most oppressed groups in show business.

A fine way to treat the people without whom every record would be a jam session.



'To the record label, we are just another packaging detail'

Steve Schalchlin is director of services for the National Academy of Songwriters.

writer. First of all, producers who like the material and often scan album copy to find writers for new projects will, more often than not, assume the artist to be the writer and pass it by, effectively cutting off a potential source of new income for the real composer.

Secondly, new songwriters who study album credits in order to find out who accepts outside material

producers who have spent months tracking down copyright owners in order to license a song or find out who the writer was. How many producers are really going to spend that much time if their studio dates are imminent?

At the aforementioned "credits breakfast" last year, everyone in attendance agreed that it was just terrible that songwriters don't receive



GOLDBERG REBUTTED

In his recent Commentary (Billboard, April 28), Danny Goldberg states that the music business can't come up with a lyrics rating system similar to film ratings "for the same reason that libraries and bookstores don't. Film ratings are based on facts: Either there is nudity or there isn't... Lyrics are merely words. Like literature, they will be interpreted differently by different people."

But libraries and, to a large extent, bookstore chains go even further than a rating system. If a book (or music portfolio) is deemed offensive and of no redeeming social value, there is no need to put a warning sticker on it; libraries and bookstores simply don't carry it. Thus, we have in many cities what are euphemistically called "adult bookstores," banished from the public square to the outskirts of town.

As for Goldberg's comment that "lyrics are merely words" and therefore "interpreted differently by different people," he contradicts himself in the very next paragraph. In discussing "Rocky Mountain High" by John Denver, Goldberg writes that "it was accused of being about drugs, although it was really about nature." But if lyrics are "merely words" and open to varying interpretations, one can't categorically state that "Rocky Mountain High" is about nature. The only thing Goldberg can say is that, in his opinion, he believes that this song is about nature and that other

interpretations (even one that it is about drugs) are equally valid.

Obviously, this is absurd. "Rocky Mountain High" is about nature, and Pat Benatar's "Hell Is For Children" (another song mentioned by Goldberg) concerns child abuse. We know this because lyrics are words and words have concrete meanings that communicate understandable ideas. If that isn't the case, why write a Commentary in Billboard?

Goldberg also suggests that "there is no such thing as an 'ordinary parent,'" and that a "poor black family in Compton, Calif., doesn't have the same values about language or attitudes as a white Mormon family in Salt Lake City." This remark does a disservice to black families everywhere. With illegitimacy rates having reached a crisis level in the black community (five in eight babies in inner cities are born out of wedlock), black families are perhaps more concerned than white families with songs such as 2 Live Crew's "Me So Horny" and a host of others that glorify sex without responsibility.

Dick Eastman
Park Ridge, Ill.

SEXISM ALLEGED

Paul Grein owes a public apology to female recording artists.

In a recent Chart Beat column (Billboard, April 21), he suggested that the quality of music being made by female artists today is less than that of their male counterparts. He also said that their current chart domination is a "fluke" because male artists like Michael Jackson are in between albums. Both statements are insults to these talented women, who

have been putting up with and overcoming this kind of sexism.

Camille Conte
KBFX-FM
Anchorage, Alaska

Paul Grein replies: I never said or suggested anything about the quality of music being made by female vs. male artists. And I did not simply say that the current female domination of the charts is a fluke. I said that it was "most likely" a reflection of two factors: "The tremendous strides made by female artists in recent years" and the fact that many top male stars are currently between albums. I added the latter point to lend some historical perspective, not to gratuitously rain on women's parade.

SENSITIVE OBITUARY

I was saddened to hear about the passing of Dave Dexter Jr., but very pleased with Elliot Tiegel's warm and sensitive salute to a man who never really received the recognition that his many contributions merited.

It's just too bad that articles like these are too often published after their subject is no longer around to relish the appreciation that he or she may have never known existed.

George T. Simon
NARAS
New York

PACKAGING IS IMPORTANT

The CD-3 died a quick death last summer, and record companies and retailers blamed "consumer apathy" or "confusion." Well, of course "we" were confused—not only were both

programming and pricing irregular from title to title, but packaging was a mess. I saw no less than six or seven different packages for the CD-3.

I loved the CD-3; it was aesthetically pleasing and, in theory anyway, sensible. So I was skeptical when I started seeing CD-5 singles in stores; they seemed wasteful, redundant, and too expensive. But thankfully, record companies have generously filled the disks with a solid selection of remixes, and I look forward to the CD-5 replacing the 12-inch single.

But once again, the record companies are threatening to screw things up with another packaging fiasco. Can't we come up with something more interesting than the old mainstay jewel box?

Apparently, we can: I beg record company officials to pick up copies of Electronic's new single, "Getting Away With It," for a better alternative—a new plastic box, surrounded by an O-card similar to the cassette single's. This has the same basic dimensions as a jewel box, but with the exciting graphics potential a singles format demands.

Get on board this bandwagon now, record labels, before you blame us consumers later for another failed product.

Christopher Molanphy
Staten Island, N.Y.

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.

Radio

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Ordinary Joes Joining Radio Ranks Janitors, Butchers Stumble Into Stardom

BY CRAIG ROSEN

LOS ANGELES—In their 1969 hit, Sly & the Family Stone declared their love for "Everyday People." Radio listeners apparently share that affection, because some of the more popular characters in radio drive time are not characters at all, but real people who have stumbled into the business.

'He came in to the studio to empty the trash and we asked him to do the weather'

Among their ranks are a janitor, a legal secretary, a lawyer, a cab driver, and a butcher/security guard. Some have been successful enough to give up their real jobs for broadcasting careers.

One of the latest civilians to become a hit on the radio is Michael Burton, a 25-year-old maintenance man for the high-rise Central Park At Toluca Lake building in Burbank, Calif. Housed in the building are L.A. radio stations KROQ and KXEZ.

One morning Burton was called into the KROQ offices to empty the trash. He went into the studio where KROQ morning team Kevin & Bean were on the air. "We were doing the show and were totally clueless. He came in to empty the trash and we asked him to do the weather," says Gene "Bean" Baxter.

After the first stint, Baxter invited Burton back on a regular basis. "People really responded to him, because he's so nonradio. He's definitely a janitor."

Burton, who is known on the air as Michael The Maintenance Man, was "in shock" when he was asked to do the weather on a regular basis. "I'm not a [good] speaker, but I said I'd do it," he says.

PD Andy Schuon calls Burton an interesting addition to the morning show. "In L.A. radio listeners have heard everything," he says. "The hardest part is convincing people that he is really our maintenance man. He's really our janitor. He polishes the place every morning."

When Burton started rapping his weather reports in April to a backing track of Tone Loc's "Wild Thing," things really took off. Soon KROQ set up an in-store autographing session with Burton at a Burbank Warehouse store to spoof its March 20 Depeche Mode in-store, which drew an estimated 10,000-15,000 listeners and had to be broken up by the Los Angeles Police Department (Billboard,

April 7).

The parody turned out to be no mere joke, as more than 250 listeners turned out to meet Michael The Maintenance Man and 200 autographed photos were given away. KROQ even got requests from Orange County listeners to hold a Michael The Maintenance Man party in their area.

Burton now has his own agent and publicist, and has dreams of cutting an album and making an appearance on "The Tonight Show." Meanwhile, Baxter is just overwhelmed at his discovery's success. "We're just dying," he says.

Burton is not the only personality with no on-air experience to break into radio on KROQ. The station's nighttime personality, Jim "The Poorman" Trenton, once an aspiring lawyer who had failed the bar exam three times, met the late KROQ PD Rick Carroll in a restaurant about a decade ago. Carroll, impressed by Trenton's "Poorman" restaurant guides, invited him on the station to give food reviews. Those reports eventually led to a full-time air shift. Today, Trenton is one of KROQ's best-known personalities.

Unlike Trenton, Bruce Wolf passed the bar exam. He was practicing law in Chicago full-time when he landed a side gig doing short sports reports on WLUP (The Loop) Chicago. Wolf, a one-time newspaper reporter, began his broadcasting career at WXRT Chicago with weekly reports, but became a star at the Loop.

He would frequently have to cut reports short, because he was due in court, and vice versa. WLUP personality Steve Dahl would often joke with Wolf, asking him if "he was on the clock" or "charging by the minute."

Wolf says part of his appeal was the fact that he was not just another sports announcer. "I was always an
(Continued on page 18)

Dance Makes Big Impact In Small Markets

(Continued from page 1)

medium and small markets whose size and/or lack of a significant Hispanic population make them unlikely candidates for the format. While the growth of such stations has hardly eliminated the difficulties of breaking dance records in the heartland, they have made an impact.

Ken Lane, senior director, national singles promotion, for SBK Records, says it has "without a doubt" gotten easier to work his roster's dance acts outside the obvious markets. "When WFMF Baton Rouge, La., was mainstream, they were a very slow radio station for us. Suddenly, they get a new consultant and go dance. Since then, they've played everything of ours—Hi Tek 3, Partners In Kryme, Technotronic—out of the box."

"A couple of years ago, [the dance format] started out with dance stations located in urban markets. Smaller stations in smaller areas were not paying attention," says LMR Records president Herb Moelis,



KROQ Los Angeles' morning team member Mike the Maintenance Man greets 200 fans in a parody of the station's Depeche Mode in-store event. Pictured with Mike, seated, are (from left) KROQ's Laura Brown and "Mark the Whiffle-boy," Warehouse's Ron Simms, Karen Marchant, Shahab Azari, Brenda Marero, Anna Cano, Debora Biancardi, Dennis Wortham, Tiny the Clown, and KROQ jocks Kevin Ryder and Gene "Bean" Baxter.

whose roster features Stevie B and Jaya. Subsequently, he says, "new stations would come into the marketplace that could experiment and play some of the dance music. Suddenly you had stations that were doing very well in some of the smaller marketplaces."

Moelis says Jaya's "If You Leave Me Now," a record that went only top 50 on the Billboard Hot 100 Singles chart, had sales in Oklahoma City, Little Rock, Ark., and parts of New England that were not traditional dance markets. And with the increasing ethnic diversity of the U.S., Moelis says, "You're going to see more than that. A year from now, you'll see it happening in North Dakota and South Dakota and other places you wouldn't associate with dance music."

When WHXT (Hot 99.9) Allentown, Pa., PD Jim Schaeffer turned on his top 40/dance station last year, he had already had some success playing some black and dance music for a region that was not used to it at top 40 WPXR Davenport, Iowa. So although his current market is 97% Anglo, Schaeffer says, "All the research we did showed that an overwhelming majority of the population liked dance music."

Among some of the unlikely small-market records played on WHXT in recent months: Timmy Tee's "Time After Time," K-Yze's "Stomp," Suave's "Crying Over You," and Yvonne's "There's A Party Going On," which Schaeffer says was his No. 1 research record for eight consecutive weeks.

WBSS (Boss 97) Vineland, N.J., goes beyond that. It has been playing George Lamond's current "Bad Of The Heart" since the first time it was out under the name Loose Touch. Other titles on the station include Shana's "You Can't Get Away," Fascination's "Remember," Bettina's "Destiny," and & More's "Materialistic Girl." Although some of those indie-label records have had trouble garnering airplay even at other dance outlets, PD Nick Giorno calls them "records that typify the sound of the station."

Boss 97, which switched to top 40/dance in September 1987, has the advantage of some Hispanic listeners in

the highly agricultural South Jersey area as well as coverage in Atlantic City and Camden, N.J., which have more black listeners. Giorno says that Vineland's status as "the Hispanic capital of New Jersey" made the format possible, but also cites a strong "white female 12-34 audience."

Most of the markets surveyed have no ethnic weighting in Arbitron, either because the ratings service surveys them as condensed markets, or because the black and Hispanic populations are negligible. PDs at many of the stations surveyed for this article were unable to cite ethnic composition for either their stations or their markets, frequently because Arbitron did not publish those figures.

Hartford, where WKSS (Kiss 95.7) recently returned to top 40/dance, is one of those markets whose ethnic composition is not even listed by Arbitron. While top 40 WTIC-FM has long leaned urban, the market has not previously been associated with records like "Remember" (No. 12 on WKSS this week) or "Counting The Days" by Joey Kid. The audience for those records, says PD Jefferson Ward, is "whitebread America. They love those songs. This market definitely supports music like that. All you have to do is go to a nightclub and see what's there."

Ward says he took WKSS back toward top 40/dance last fall after an attempt at mainstream top 40 because "every time we played a mass-appeal record, [format rival] WTIC-FM would shadow us, and didn't allow us to carve a niche. After this went on for seven months, we decided that the way to get our own territory was to take it into a territory where WTIC-FM could not follow us."

Some stations have switched to dance in unlikely markets because their PDs have seen the success of top 40/dance in larger, more ethnically diverse markets in their region. As far back as the early-'80s, short-lived attempts to clone WKSS-FM (Kiss 108) Boston popped up in places like Bangor, Maine, and New London, Conn. And WBBM-FM (B96) Chicago's success has spurred dance-leaning stations in nearby Waukegan and
(Continued on page 16)

WWWE, KLUC Ordered By FCC To Pay 'Indecency' Fines

BY BILL HOLLAND

WASHINGTON, D.C.—On April 25, N/T WWWE Cleveland paid, under protest, the \$8,000 fine levied by the FCC for allegedly inde-

WASHINGTON ROUNDUP

cent programming. Similarly, KLUC Las Vegas was ordered by the FCC on April 19 to pay a fine for playing Prince's "Erotic City" on the air. The station paid the fine April 30. In neither case did the FCC announce the recent actions to the public.

The commission was unpersuaded by WWWE's arguments that fired morning man Gary Dee's "bodily function" and "specific

sexual" comments did not violate community norms, and that the commission's guidelines were inconsistent.

The commission's "notice of apparent liability" letter went out to the station April 25. WWWE still will not admit guilt, but says it does not want to shoulder the cost of a protracted legal battle. In the KLUC case, the commission's stipulated time period for reconsideration had already passed.

Meanwhile, the National Assn. of Broadcasters' executive committee has directed its legal staff to draft a broad statement of principles for broadcast responsibilities. The draft will be reviewed by the joint board at its meeting next month. A source says the statement of principles is a reaction to the fuzzy (but strictly enforced) FCC indecency guidelines.

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40 Stations Go Dark In Last Six Months; Briggs KJLH PD; Mojo Electrifies Again?

SIX MONTHS AGO, there were 9,253 commercial radio stations on the air and 116 silent radio stations. Now, with radio's post-boom shake-out period seemingly in full effect, there are only 9,202 commercial stations, and 156 stations are dark. That's three times the number of commercial classical outlets nationwide; it's four times the number of jazz and/or adult alternative outlets.

That's one of the findings in a format census conducted by D.C.-based newsletter the M Street Journal (703-684-3622) and published in its recently released annual radio directory (Billboard, April 21). But the total number of U.S. stations is up from 10,764 to 10,897 due to an almost 200-station rise in noncommercial outlets.

In terms of station count, country remains the biggest commercial format (2,451 outlets), followed by AC (2,104), top 40 (down 951-892), and religious (707). Counts on other major formats: adult standards (332-361); album/classic/modern rock (365-382); easy listening (328-294); N/T (308-360); and urban (284-298). The biggest noncommercial format, incidentally, is no format. 374 of the 1,695 public stations are bloc programmed. Religion is the second largest such format with 330 stations.

PROGRAMMING: MORE LED-BASED STUNTS

It was inevitable that some other rock station would try the "All-Led Zeppelin" stunt that Great American used to launch its WXTB Tampa, Fla., last January. The punchline is that somebody is now trying it against a Great American station. By the time you read this, WMGG Columbus, Ohio will have moved from classic rock to a more current posture billed as "Real Rock & Roll." Meanwhile, after a similar stunt, an all-Janet Jackson/Madonna week, G-A's KROY Sacramento, Calif., became top 40/dance Hot 97. KROY, which started leaning dance when PD Jeff McCartney arrived, adds Kidd Kelly from KOY-FM Phoenix to nights; he'll be known as Jack Rabbitt.

Several weeks after he joined urban KJLH Los Angeles as PD, Marco Spoon has been given the OM title. APD/MD Lynn Briggs is now PD and will oversee the airstaff as well as maintain her MD duties. Geno Jones, who worked with Spoon at WBMX Chicago (now WVAZ), is KJLH's new morning man, coming from WAMO Pittsburgh.

After two years at top 40 WGRD Grand Rapids, Mich., Greg Cassidy is the new PD at dance-leaning WLUM (Hot 102) Milwaukee. Easy KJQY San Diego has become soft AC Sunny 103.7 under the Cody-Leach consultancy. Bill Conway, last PD at country KRPM Seattle, is the new OM at KBRD Seattle, replacing Michael O'Bryan. Onetime KSTP Minneapolis PD Doug Silver, most recently a part-timer at WLW Cincinnati, is the new PD at AC rival WKRC, reporting to OM Gary King.

WCOL Columbus, Ohio goes from adult standards to Satellite Music Network's Pure Gold format under PD John LaPolla, who was also with the station during its first run at oldies in the early '80s. After a go at

uptempo '80s-based AC, KAMJ (Magic 101) Phoenix is now the more mainstream KMXX (Mix 101). PD Tom Gilligan and the entire staff remain in place. The KAMJ calls go to Sports-N/T AM KPMX, which maintains its format and staff.

Pat Gillan, PD of top 40 WTFX (The Fox) Madison, Wis., for the last nine months, is upped to group PD for parent company Joyner Communications. Also, KOOL-FM Phoenix PD B.J. Hunter is now working with Adams Communications sister outlets in San Diego, San Antonio, Texas, Grand Rapids, Mich., and Seattle.

Former KIVA Albuquerque, N.M., GM/PD Howard Johnson is back in



by Sean Ross with
Craig Rosen & Phyllis Stark

action as VP/GM of oldies WLZT Charleston, W. Va.; Dick Findley stays on as GSM. Meanwhile, WLZT's religious AM WXIT has picked up Satellite Music Network's Z-Rock. Dan O'Brian is the new PD at country WIRK West Palm Beach, Fla.; he will remain MD.

After several years in mortal combat with AC rival WMYI (MY102) Greenville, S.C., WFBC-FM (B93.7) has switched to oldies. PD Steve Chris remains, as does the entire staff. KAZY Denver morning man Harry Reynolds returns to album KOZZ Reno, Nev., as PD/p.m. driver replacing Larry Snider, now at KLPX Tucson, Ariz. AC WSBM Florence, Ala., has gone urban under PD Tim Turner. WTHH Portland, Maine, PD Ken Benson is the new PD at top 40 WRQN Toledo, Ohio.

There is a format swap of sorts in Boise, Idaho, where country KIZN-FM has become AC KZMG (Magic 93) and top 40 KIYS has picked up the KIZN calls and format. PD of the new KIZN is Bill Bailey from the late Braiker Radio Services. The new KIZN also picks up morning man Straight Arrow from the old KIZN. Meanwhile, Wes Davis, OM of classic rock KDFX Boise is the new PD at KZMG; KDFX PD Mike Callahan has replaced him. KZMG morning man Scott Norman is also a Braiker refugee.

KTMJ Tyler, Texas, signs on with soft AC under owner/GM Rick Reynolds and PD/midday man Bobby Bell, last PD of country rival KNUE. Other staffers include veterans Jimmy Rabbitt & Larry Brooks in mornings; Paul Kaiser, p.m. drive; Kenny Smith (from crosstown AC KTYL), nights; and Brian Boatman (crosstown KTBB) nights. Lee Randall will consult.

PEOPLE: TRIAL BY MORNING SHOW

On Saturday, May 5, Morning Zoo partner Brian Wilson, who had been

rumored to be leaving WHTZ (Z100) New York for five months, told the New York Daily News that he would be leaving as soon as Z100 could find a replacement or on July 31, whichever came first. Wilson told the News, "Morale here is at an all-time low. . . Everything [in the morning show] is predictable and that's the way the station wants it."

Monday morning, when the Zoo returned, it did so with only John Rio/Mr. Leonard, and Patti Steele. The next day Leonard was joined by Adam Curry. (Leonard received a call from ex-Zookeeper Scott Shannon asking if this is what the Zoo had been reduced to. Mr. Leonard asked Shannon if this meant he wanted his old job back.) Wednesday morning, Ross Brittain and the remainder of the Zoo staff were back on the air, minus Wilson. Despite the July 31 date, Z100 says Wilson had not re-upped, as generally believed, in January, and is gone now.

Meanwhile, at press time, WAVA Washington, D.C., morning team Don Geronimo & Michael O'Meara were suspended indefinitely after an extended on-air rant spurred by a Washington Post story about their bad winter book. At one point, the pair began shouting "Screw all of you!" which they later said was directed "to all our critics." And at WPLJ New York, morning partner Linda Energy is out. For the time being, Rusty Humphries, director of TM Radio Comedy Services, is partnered with Archer Duseblon.

After several weeks as acting MD, Mike Martin gets that job officially at KIIS Los Angeles. At urban KKBT Los Angeles, Mucho Morales goes from part-time to evenings. Frankie Ross moves to the late night Quiet Storm-type show; Ferrari goes to overnights. KGB San Diego night jock/metal show host Brian Schock replaces Michael Davis as the MD at album KNAC Los Angeles.

At press time, the contract for this one had not been signed yet, but Detroit urban veteran The Electrifyin' Mojo, after several years off the air, was reportedly headed to that market's WMXD for nights. Mojo came to prominence in the early '80s for his unusual mix of black music and rock (i.e., George Clinton into Bad Company).

After 1 1/2 years in the MD slot at top 40 WLOL Minneapolis, P.J. Olsen is out. OM Gregg Swedberg and PD Greg Strassell will split her duties for now. Todd Cavanah is the new MD/midday person at top 40/dance WBBM-FM (B96) Chicago, replacing Paul Donovan. Cavanah most recently worked for Elektra Records and did weekends on B96. Elsewhere in Chicago, former WVAZ newsman Mike Hudson is now hosting the Quiet Storm on urban WGCI-FM, replacing Coco Cortez.

Condolences to B96 on the May 5 death of 44-year-old overnigher Larry Martin of complications due to pancreatitis. Also to those close to ML Media principal and former ABC Inc., president/COO Elton Rule who died of cancer on the same day at age 73. (See Lifelines, page 75.) And best

newslines...

STEVE CANDULLO has been named GM at WKQI Detroit, replacing Betty Pazdernik. Candullo was station manager at WPLJ New York.

DARRYL GREEN is upped from operations director/controller to VP/station manager at WGCI Chicago, reporting to GM Marv Dyson.

TODD FOSTER is promoted from controller to GM at KGRX Phoenix, replacing Doug Tangeman who leaves for a local TV AE job.

JOHN KILGO has been named VP/GM of WBT Charlotte, N.C., replacing Tony Renaud. Kilgo was previously GM of parent company Jefferson-Pilot's sports division.

DAVE FUELLHART has resigned as VP/GM of WPOC Baltimore and group manager for Nationwide. In addition, KWSS San Jose, Calif., GM Dave Samp transfers to KRQQ Tucson, Ariz.

MONTE BOWENS has been upped from GSM to GM at urban WILD Boston. Owner Kendall Nash has previously held those duties.

CARL GRANT is the new GM of WICE Providence, R.I. He remains president of the syndicator Trans-Net.

OTHER CHANGES: AP Radio director of broadcast services Jim Williams adds VP stripes; ABC Radio Networks director of advertising and publicity Jodi Goalstone has resigned.

MILLER, KAPLAN, ARASE & CO., has released first quarter radio revenue figures showing that both local and national sales performed well in the first quarter. Nearly 30% of the markets surveyed were up in total revenue 7-10%. 30.4% were up 10% or more in national sales; 32.6% of the markets were up 10% or more in local sales.

wishes to WEBN Cincinnati traffic reporter Mike Reddin who was injured in an air tank explosion, not related to his job, and is now in satisfactory condition.

Controversial early afternoon host Mary Mason is out at N/T WCAU Philadelphia, along with midday host Richard Hayes. Dominic Quinn moves from overnights to middays. Philadelphia Inquirer columnist Clark DeLeon joins for 1-3 p.m. . . WHYI (Y100) Miami p.m. driver J.J. Walker joins KDWB-FM Minneapolis for late nights.

Lorenda Ray goes from swing at top 40/dance KHQT (Hot 97.7) San Jose, Calif., to nights at similarly formatted KTFM (Hot 102) San Antonio, Texas. . . Tom Doyle, previously a morning partner at N/T WHDH Boston, joins crosstown AC WVBF. . . WHJY Providence, R.I., a.m. driver Carolyn Fox will leave the station on June 29 to have her baby.

At urban WJFX Fort Wayne, Ind., which went on the air several weeks ago, morning partner Roxanne McVay goes to middays. Jerry Walker joins for afternoons from WTLC Indianapolis. Jesse Barrera goes to nights from WPZZ Indianapolis. They replace Amy Thomas, DeWan Allen, and Jerry Dixon.

Dave Coffey from KZZU Spokane, Wash., mornings segues to the same slot at AC KWNR Las Vegas, replacing Dave Morgan. Also, Dave White joins KWNR as production director. . . At suburban Chicago AC WYSY-AM-FM (Y108), PD Bob Spence joins with P.J. Harrigan for mornings replacing Drew Phinny & Ray Stevens. Harrigan was morning man on now-simulcast WYSY-AM when it was WMRO. . . Chad "The Shadow" O'Day joins top 40 WKHI Ocean City, Md., as the new overnigher from WWIN Baltimore.

EVENTS: PORCINE CUSTODY DECIDED?

After several weeks of arguing over who has the Ohio rights to the term "Power Pig," Jacor says it has reached an agreement with top 40 WNRJ Columbus. Jacor claims the station has agreed to phase the slogan out over the next two months, at which point it will supposedly turn its state service mark over to Jacor and pay that company's legal fees.

ABC/Film House's radio related TV pilot "Anything For Laughs," which aired on May 6, finished with a 24 share of the audience, ranking it eighth for the week in total viewing and 20th in total households. Film House's Tony Quin says he "feels optimistic" about the show being picked up as a series. ABC could do so on May 25 for the fall or in December as a mid-season replacement.

Arbitron, whose sample sizes have long been a bone of contention with client stations, has released survey findings that only 3% of its clients would be willing to pay for additional sampling above and beyond the extra 10% it promises to add in the next two years. The sample would have boosted each station's bill by 9%.

Three hundred people turned out for the May 9 KHJ Los Angeles 25th anniversary dinner. Among some of their best lines were these, from MC Robert W. Morgan: "This is Ron Jacobs' and Bill Drake's worst nightmare—a boss jock with a microphone and no hot line." From Capitol Industries head Joe Smith, about the station responsible for tighter playlists: "I never thought I'd say it, but God, I wish we had 'em back." Then there was Clancy Imimslund, now director of L.A.'s Midnight Mission, who said he took his current job because he thought it would give him a chance to see Jacobs again. Others in attendance were Scott Shannon, Jeff Wyatt, Liz Kiley, Guy Zapoleon, Jeff Pollack, and Casey Kasem.

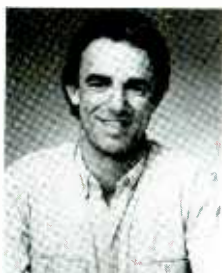
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Too Much Larger Than Life. KPWR (Power 106) Los Angeles morning man Jay Thomas, left, and sidekick Monica Brooks, right, greet the "Me So Hungry" act, the Too Large Crew, which performed at the station's Powerhouse 9 party.

SMALLER MARKETS LIKE DANCE

(Continued from page 12)

Kankakee, Ill.

WHXT PD Schaeffer admits to an influence from WIOQ (Q102) Philadelphia, which, he says, "helps to familiarize part of our market, and may make us a little more willing to add records here." Indeed, Q102's influence can be seen in unlikely places throughout eastern Pennsylvania. There is another dance-leaning outlet in the region, WQXA (Hot 105.7) York, Pa. There are also cases of unusual records spreading from Q102 to mainstream top 40 stations in the region, most notably Rob Base's "Joy & Pain," which never became a national hit, but did get played throughout the region.

The growth of top 40/dance in smaller, and/or Anglo-dominated markets parallels, on a smaller scale, the major-market rise of "rhythmic top 40." In large and medium markets between San Francisco and San Antonio, Texas, the existence of stations that go late, if at all, on non-dance product is the rule, rather than

the exception. (Sacramento, Calif., for instance, has gone from one dance-leaning top 40 two months ago to three this week.)

Despite both the major- and smaller-market developments, there still remain considerable pockets of resistance to dance records. Joe Ianello, Atlantic's senior director of national pop promotion, says he still has problems outside the California/Texas/New Orleans "fertile crescent." You still hit the wall" on dance records, he says. "Unless you can really firmly establish records with a great sales and request base, it's tough to get these records into the Midwest and upper Northwest."

And while making a fast impact with dance in a smaller market is one thing, sustaining it may be another. Most of the Kiss 108 clones of the early '80s died quickly. So has KKQV Wichita Falls, Texas, a top 40/dance station that was the format leader just 18 months ago. And KAAK Great Falls, Mont., which leaned toward dance under WRQX Washington, D.C., PD Lorrin Palaggi in 1987, is now AC.

So does the novelty of the dance format wear off outside its traditional base? WHXT's Schaeffer says it doesn't. But after leveling off slightly in the second Arbitron book since WHXT adopted its current format, he is now playing some mainstream artists (i.e., Richard Marx or Michael Bolton) that he might previously have added later. And KKQV PD Jeff Christenson, now creative director at KJMZ Dallas, says that, in retrospect, he would have taken his station more mainstream—something its owner opposed at the time.

But Christenson says he would do the format again, and thinks it can work in other unlikely markets. So does KTFM San Antonio, Texas, PD Bob Perry, who, as an associate of consultant Don Kelly, helped place the format in two unlikely markets—Beaumont, Texas, and Baton Rouge, La. Perry says he would be "willing to try this format just about anywhere now. Baton Rouge is 35%-40% black, but the audience composition of WFMF is extremely white... There are obviously a lot of Anglos who dig dance music."



KSD Meets KGB. Classic rock station KSD St. Louis celebrates May Day With Mikhail with a live morning show broadcast from Moscow. Morning men J.C. Corcoran, left, and Joe "Mama" Mason are pictured in front of St. Basil's Cathedral.

'M' Is For The Many Things Stations Are Giving Away In Honor Of Mother's Day

NEW YORK—Imagine having a jock from your favorite station cook and clean your house for you on Mother's Day. That's what happened in WYHY (Y107) Nashville's Surrogate Mother contest. A winning listener got afternoon jock Gary Jeff Walker as his surrogate mother for the day.

And here's how other radio stations remembered mama:

- Philadelphia listeners who missed Mother's Day could call top 40 WEGX (Eagle 106) and ask the station to send late-night jock Danny Bonaduce to their mom's home with flowers. Bonaduce, who was arrested in Daytona Beach, Fla., for drug possession in March, explained to the mothers that even though their children forgot them it could be worse—"You could have a kid like me."

- WHTZ (Z100) New York tied in with Gold Star Microwaves for its Mother's Day promotion. Listeners faxed in their favorite Mom recipe and if it was read on the air that listener won a microwave oven. As an on-air bit, Z100 also asked listeners to call in with new words to the standard song "M-O-T-H-E-R." Last year, the station used "you're listening to my son on Z100" drops from the jocks' mothers.

- In top 40/dance KHQT (Hot 97.7) San Jose's Yo Mama Hot Mom Pamper Package promotion, winners received a haircut and manicure, lunch for two, flowers, a limo for the day, and a gift certificate to a babysitting service.

- Top 40 WAVA Washington, D.C.'s Mama Gram hotline (237-MAMA) took messages from listeners to their moms and later played them back on the air.

- AC KFMK Houston gave a winning mother a 97-second dash-and-grab in the aisles of a local drugstore while album WMMR

Philadelphia and Haagen Dazs awarded a year's worth of ice cream on Mother's Day.

- Two ACs, WKSZ (Kiss 100) Philadelphia and WROR Boston, tied in with airlines to fly mom in, or fly you to see her. WROR used Paul Simon's "Mother And Child Reunion" as the theme for the promotion.

- Country WKHK (K95) Rich-

mond, Va., hosted a major concert on Mother's Day featuring Southern Pacific and Sweethearts Of The Rodeo. K95 jocks gave out carnations to the first 250 moms they saw.



by Phyllis Stark

- Madonna tickets were the big draw in San Diego Mother's Day weekend, so top 40 KKLQ (Q106) simply turned its regular Madonna promotion into a "win Madonna tickets for your mother" promo that day.

IDEA MILLI VANILLI

Top 40 WFLZ Tampa, Fla., listeners won Milli Vanilli tickets by singing their favorites by the group in a public place. A crowded beach, a bus stop at rush hour, and the middle of a mall were choice locations. The "performances" were used on the air to promote the concert.

The Hollywood Chamber of Commerce announced April 20 that singer Marvin Gaye would be given a star of the Walk of Fame. The announcement followed nearly seven months of campaigning from black radio stations across

the country, including WDAS Philadelphia and WVAZ (V103) Chicago (Billboard, April 28). No date has been set for the ceremony.

WVAZ will also fly 10 listeners and several recording artists to West Germany for a series of military-base concerts June 4-8. Listeners entered to win by faxing in a photocopy of their passport or passport application. Acts scheduled for the tour include Jermaine Jackson, En Vogue, and Stacy Lattisaw. Each of the winners also receives the use of a Mercedes-Benz during the trip.

Classic rock WAFX Montgomery, Ala., hosted a "chicken beauty pageant." WAFX jocks, clad in feathers, judged the best entries in the live, rubber, and stuffed categories... Nashville's Y107 is giving away a rent-free apartment for a year, along with furniture and appliances. What's different about this is the name of the promotion: It's being called the Stay Free Pad.

Top 40/dance WCKZ Charlotte, N.C., is giving away Bart Simpson Brat Packs that include Simpsons T-shirts and a cassette featuring the songs "I Want To Have Hair Like Bart Simpson" and "Bart Simpson Rap"... Top 40 WNCI is assembling the Columbus Book of Records and encouraging listeners to set local records in categories like most hamburgers eaten in two minutes and loudest mother-in-law. Listeners can win cash and prizes for participating.

In AC WCRZ Flint, Mich.'s, Cars, Boats, And Planes promotion, listeners can win a 1990 Chevy, a speedboat, and trailer, or a 10-day European vacation... Easy WJIB Boston donated 250 cases of oat bran cereal to a local homeless shelter... AC WKQX (Q101) Chicago morning sidekick "Danger Dan" Walker teamed up with Chicago Bears Jim Thornton and Ron Morris for a charity bowl-athon.



Koch Shots. Former New York mayor Ed Koch, who now does a daily report on N/T WNEW New York, took to the streets to promote the show. Koch, in taxi, is pictured with WNEW morning men Bob Fitzsimmons, left, and Al Rosenberg.

WINTER 1990 ARBITRONS

Call	Format	Sp '89	Su '89	Fa '89	W '90
LOUISVILLE, KY. —(49)					
WHAS	AC	12.2	10.8	15.9	16.3
WAMZ	country	16.3	16.4	15.9	14.7
WDJX-AM-FM	top 40	15.3	13.6	11.5	11.6
WVEZ	AC	5.9	7.9	8.7	7.7
WLRS	top 40/rock	5.5	6.3	7.4	7.3
WRKA	oldies	6.0	6.6	4.8	7.1
WQMF	album	8.3	8.2	6.6	6.4
WLou	urban	7.1	9.4	6.1	5.7
WXVW	adult std	3.0	2.8	1.6	3.0
WLSY	easy	3.0	3.0	3.3	2.6
WAVG	oldies	3.8	3.2	2.5	2.2
WWKY	country	.5	1.9	1.8	1.7
WLLV	religious	.9	—	1.1	1.2

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FOR THE RECORD

In the Winter Arbitron ratings for Memphis, religious KFTH should have been shown with a 1.3 share 12-plus.

Also, the phone number for Garrett Enterprises (The Too Large Crew) is 818-349-9100.


Looking for the Hot AC chart? ... see page 83



America's Hottest Radio Show

Win a trip

TOP 30 USA
Urban Radio's Fresh New Weekly Countdown Show



Host Donnie Simpson



Here's a chance for you to fly away with TOP 30 USA and TWA. It's our first birthday and to celebrate, TOP 30 USA wants to give you a ticket with a maximum value of \$1000.00 on Trans World Airlines to any of TWA's destinations in the continental USA. Send a post card with your name, address, and phone number to TOP 30 USA Birthday Fly Away Contest P.O. Box 1830, New York, NY 10116 or look for entry blanks in *R&B Report Magazine* and *R&B Entertainment Monthly*. Call our contest hot line for information at 1-900-4-GO-CALL Cost is .95¢ per minute...and be sure to listen to TOP 30 USA's First Birthday Show on the July 13th weekend when we draw the names of five lucky winners of an airline ticket worth up to \$1000 to fly away on TWA! Find out how good we really are...Only one ticket issued per winner. Other restrictions apply.

OFFICIAL RULES

To Enter: No purchase is necessary to win. Contestants may mail in post cards or entry form blanks from *R&B Report Magazine*, *R&B Report Entertainment Monthly*, and *Emerge Magazine*. Hand print name, address, and phone number and mail to: TOP 30 USA SWEEPSTAKES, P.O. Box 1830, New York, NY 10116. Enter as often as you wish. All entries must be mailed separately. Entries must be postmarked by June 28, 1990. Not responsible for lost, late, misdirected mail, or illegible forms.

Judging: Winners will be selected by random drawings by Sheridan Broadcasting Networks whose decisions are final. Winners will be notified by mail and may be required to sign an affidavit of eligibility and release. Odds of winning each prize are determined by number of eligible entries for the prize. For a list of winners, contestants may send in a stamped self addressed envelope to: TOP 30 USA SWEEPSTAKES, P.O. Box 1830, New York, NY 10116

Prizes: Limit one prize per household. Taxes on prizes are the responsibility of the winners. All prizes will be awarded. Prizes are non-transferable, non-exchangeable, and non-refundable. Other restrictions apply.

Prize includes a round trip ticket. Winners will receive one airline ticket with a maximum value of \$1000 from Trans World Airlines. Only one ticket issued per winner.

Eligibility: Sweepstakes open to anyone age 18 or older excluding employees and families of Sheridan Broadcasting Networks and its Affiliates. Any participating agencies and contest sponsors and their families are not eligible. Void where prohibited and restricted by law. Each winner consents to the use without compensation of his/her name and/or likeness for promotion and advertising purposes in connection with contest and may be required to complete a release in connection therewith. Winning entrants are responsible for all taxes on the value of the prizes.

Winners agree to hold Sheridan Broadcasting Networks and its affiliates harmless against all claims or liability arising directly or indirectly from the prize winning. Subject to all state and local laws and regulations. Mechanically reproduced entries are not eligible.

Send to:

TOP 30 USA • CONTEST
P.O. Box 1830
New York, NY 10116

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

TELEPHONE # _____

TOP 30 USA RADIO STATION _____

Entries must be post marked by
June 28, 1990

150 cities
in 18 countries
on 4 continents have
one thing in common:



Today's TWA

Find out how good we really are.®



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Call the
TOP 30 USA HOTLINE
1-900-4-GO-CALL
for details.

'EVERYDAY PEOPLE' MAKE AN IMPACT ON RADIO

(Continued from page 12)

outsider, not just a skill for the local teams."

Today, however, Wolf has all but lost his outsider status. In 1987, he gave up his law practice and took a job doing sports for WFLD-TV. He continues doing reports, twice daily, for the Loop.

The veteran of the "everyday people" radio personalities is WPLJ New York weatherman Howard "The Cab Driver" Henkin, who has been heard on WPLJ for more than a decade. Howard, who was a loyal PLJ listener back in his cab-driving days, recalls a rainy day 14 years ago. "I was driving during a monsoon and the DJ, like a guy at any other radio station without windows, came on and said it was sunny and mild outside. I had a customer in the cab complaining. She listened to the weather on the radio and had gotten all wet in the rain."

Howard was so annoyed that he stopped the cab and called the station. After hearing the cabbie's complaint, a station representative said that if Howard could do a better job than the National Weather Service, he should go up to the station's studio and do it.

Howard accepted the invitation. For five years, Howard continued to work as a cab driver and deliver the weather reports in his heavy Brooklyn accent. He says he would park his cab in front of the station, lift the hood, and stick a note on the window, which read "broke down, went to look for help."

Although Howard no longer drives a cab, he still delivers the weather on PLJ, and now also serves as the station's director of community affairs.

Howard says he is popular because the people can relate to him. "Other stations are missing the boat by not having an average person on the staff along with the slick, well-schooled disk jockeys," he says.

Thomas Clark won his way onto the airwaves. During the summer of 1987, Clark was working as a supermarket butcher and a security guard at a Toyota dealership. After some encouragement from friends, Clark decided to enter an open audition for a traffic reporter for WAPW (Power 99) Atlanta. The only problem was that the audition was on the day his bowling league met. Just before Clark was about to give up and head to the bowling alley, his number was called.

After a second audition, Clark got word that he won the job. "Right in the middle of cutting meat, Power 99 called and said I got the job," Clark recalls. "It was like, 'Wow, drop a ton of bricks on me.'"

For an on-air moniker, Clark chose Major Tom, which he borrowed from David Bowie's "Space Oddity." For the first three months the schedule was hectic. Clark did morning traffic from 6-9 a.m., cut meat from 10 a.m.-2 p.m., went back to the station for the 3-6 p.m. reports, and finally finished at the market with a 6-10 p.m. shift.

Eventually Clark's duties at the station increased. He became sports director and put down the butcher's knife. "It was a pleasure not to be sawing away at prime rib at 8 a.m. when it's 33 degrees. It's not prime rib anymore, it's prime time," he says.

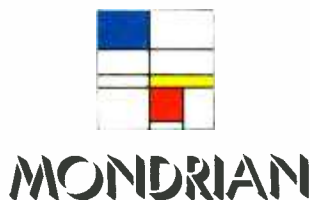
Washington, D.C., legal secretary Debra Thomas is another listener who won her way onto the airwaves. After being chosen as a winner in the WKYS Washington, D.C., "pay my rent" contest, she called the station to claim her prize. PD/morning man Donnie Simpson liked what he heard and invited Thomas down to the studio.

"I didn't expect to be on the air," Thomas recalls. Yet she soon became a regular on the morning show. The stint lasted from the end of February through March. "Some people liked the idea that I was an everyday person," she says. "They related to me and the things I was saying."

Because the 6-10 a.m. morning gig on top of her 10 a.m.-6 p.m. real job became too much to handle, Thomas had to pack in her radio career, for now, but she is negotiating with Simpson to return on a part-time, possibly weekly, basis.

In the meantime, Thomas has enrolled in a radio workshop and has dreams of leaving her secretarial job for a permanent post on radio. "The fire has been lit," she says. "It's burning within me. I'm just too ready."

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FOR WEEK ENDING MAY 19, 1990

Billboard®


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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	3	—	2	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP 1 week at No. 1
2	1	2	7	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
3	5	9	3	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
4	2	1	10	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
5	6	6	9	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
6	8	7	8	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
7	9	16	5	YER SO BAD MCA 53833	TOM PETTY
8	11	14	6	WILD CHILD CAPITOL LP CUT	HEART
9	7	5	13	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
10	13	15	8	I'LL SEE YOU IN MY DREAMS A&M 1485	GIANT
11	4	3	7	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
12	12	12	6	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
13	10	4	10	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
14	16	36	3	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
15	15	18	9	7 O'CLOCK CAPITOL 44513	THE LONDON QUIREBOYS
16	21	28	5	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
17	17	20	6	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
18	26	35	4	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
19	22	24	8	THIS & THAT RCA 9180	MICHAEL PENN
				*** FLASHMAKER ***	
20	NEW ▶		1	NEVER DO THAT SIRE LP CUT/WARNER BROS.	THE PRETENDERS
21	31	46	3	NOW YOU'RE GONE GEFFEN 4-19976	WHITESNAKE
22	24	22	9	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
23	14	11	10	METROPOLIS ARISTA 9944	THE CHURCH
24	20	10	14	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
25	35	45	3	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
26	30	37	5	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
27	28	26	6	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
28	25	23	8	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
29	18	13	13	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
30	38	—	2	LOVE IS ATLANTIC 7-87945	ALANNAH MYLES
31	27	31	7	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
32	34	32	6	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
33	37	43	5	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
34	33	33	6	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
35	19	8	8	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
36	36	39	6	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
37	NEW ▶		1	CHAIN OF FOOLS DGC LP CUT	LITTLE CAESAR
				*** POWER TRACK ***	
38	49	—	2	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
39	41	48	3	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
40	29	21	12	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
41	46	49	3	LE MOTION COLUMBIA LP CUT	THE FRONT
42	23	19	8	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
43	NEW ▶		1	WAY DOWN NOW ENSIGN 23522	WORLD PARTY
44	NEW ▶		1	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
45	NEW ▶		1	ANGEL WITH A DIRTY FACE ATLANTIC LP CUT	LOU GRAMM
46	40	27	19	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
47	NEW ▶		1	SUPERCONDUCTOR ATLANTIC LP CUT	RUSH
48	47	—	2	BOOK OF DREAMS A&M 1500	SUZANNE VEGA
49	NEW ▶		1	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
50	45	34	14	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL

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.

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 the first single & video
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"LIVING ROOM!!!"
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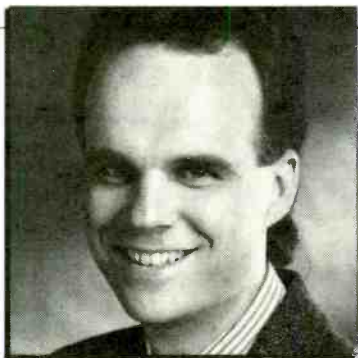
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FOR WEEK ENDING MAY 19, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	4	7	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL 1 week at No. 1
2	3	7	5	HERE'S WHERE THE STORY ENDS DGC LP CUT	THE SUNDAYS
3	1	5	7	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
4	5	30	4	POLICY OF TRUTH SIRE LP CUT/REPRISE	DEPECHE MODE
5	15	26	3	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
6	9	9	5	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
7	10	19	3	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
8	12	12	5	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
9	11	11	5	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
10	6	2	12	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	THE HOUSE OF LOVE
11	16	25	3	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
12	14	6	9	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
13	4	3	12	METROPOLIS ARISTA 9944	THE CHURCH
14	8	8	7	PURE MCA 53816	THE LIGHTNING SEEDS
15	7	1	11	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
16	13	10	7	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
17	21	—	2	NOBODY BUT YOU SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE
18	NEW	1	1	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
19	19	20	5	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
20	18	13	11	THIS AND THAT RCA 2512	MICHAEL PENN
21	17	17	6	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
22	NEW	1	1	NEVER DO THAT SIRE LP CUT/WARNER BROS.	THE PRETENDERS
23	22	23	3	DRAG MY BAD NAME DOWN COLUMBIA 38-73243	THE 4 OF US
24	26	—	2	LOVE BARGE EPIC LP CUT	BIG DIPPER
25	NEW	1	1	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
26	24	15	9	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
27	25	22	6	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
28	NEW	1	1	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
29	27	—	2	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 44487	JOHNNY CLEGG/SAVUKA
30	20	16	18	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY

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



Billboard's
PD
of the week

Dave Shakes
 WBBM-FM Chicago

"THIS STATION has always had a good product, but it now has a goal that it may not have had before—becoming the No. 1 music station in Chicago," says Dave Shakes, PD of top 40/dance WBBM-FM (B96). "Chicago hasn't had a monster CHR since WLS. From what I hear on the request lines and the buzz I feel on the streets, it's hungry to have one again."

What Chicago has had for the last several years is a number of top 40s, each with a separate niche, hovering in the 3-4-share range, often trading the format lead with every book. B96, which went 4.0-4.4 12-plus in the winter Arbitron, good for fifth place overall, hasn't broken ratings ground yet—its competitors, AC-leaning WKQX (Q101) and mainstream WYTZ (Z95), have also had 4.4 shares in the last year—but it has been the top 40 leader for two books now. And it has distanced itself from Q101 (3.1-3.0) and Z95 (3.8-2.5).

A Bay area native, Shakes interned at KFRC San Francisco in 1980, making various stops throughout the West before joining WTIC-FM Hartford, Conn., in 1987. Last December, he became B96's second-ever PD, replacing Buddy Scott.

When Shakes arrived at B96, Scott and then-consultant Jerry Clifton "had the station on... a correct musical path, but the music itself was out of balance. There were currents that weren't getting more than one play a day. There were gold titles that were coming up several times a day. There would be eight Madonna-type records in a row, then three rap records in a row."

After four years as a rock-leaning top 40, WBBM-FM became increasingly urban during the summer of 1986. Although it never officially changed format, B96 essentially fought with WBMX [now black/AC WVAZ] to be the second urban button. Being churban gave WBBM-FM a new lease on life, but it never got close to WGCI-FM, the market's No. 1 contemporary station.

Now, Shakes says, WBBM-FM has "a Hispanic/white musical direction, as opposed to a black/white musical direction. The black listening audience is well-served here by WGCI, WVAZ, even [adult alternative] WNUA. This station is attacking ground that nobody else previously served—white and Hispanic dance consumers.

"During the '80s, the Hispanic population in Chicago tripled. This

next census is expected to show about 500,000 Hispanics—about 10% of the metro," Shakes says. And how tangibly different are their musical tastes from Chicago's blacks? "The jury is still out. 'Here And Now' is a smash for us. 'Make It Like It Was' isn't."

This is a recent sample of B96 nights: Janet Jackson, "Alright"; Ale, "Stop Me If I Fall In Love"; Whistle, "Always And Forever"; Lisa Lisa & Cult Jam, "Lost In Emotion"; Technotronic, "Get Up (Before The Night Is Over)"; Exposé, "Come Go With Me"; Nikki, "Notice Me"; D-Mob, "C'mon And Get My Love"; George Lamond, "Bad Of The Heart"; Paula Abdul, "Opposites Attract"; and Seduction, "Heartbeat."

That Shakes would consider the above "the sound of mass-appeal top 40 radio in Chicago, not a niche" says a lot about how the market has changed since the early '80s, when WLS avoided virtually all black crossovers. Its successor, Z95, has experienced tough times in recent months after moving from a rock-leaning top 40 to a more adult, more mainstream station.

"Z95 is going through a transition period," says Shakes. "Last week I heard Z95 play everything from 'Don't Stop' by Fleetwood Mac to 'Without You' by Motley Crue to 'Poison' by Bell Biv DeVoe. Their GM has said in the local press that he believes the station has bottomed out."

About Q101, Shakes says, "[AC] WTMX beat them in 25-54 this winter. They've got to decide whether to be true to themselves. They're a current-based AC, not a top 40. If they don't remain true to how their audience uses them, they may face further upper-demo erosion."

Shakes' job now is to "increase loyalty to B96 so that we become a primary-use radio station for the entire audience. We already have one of the highest cumes in Chicago, so it's a TSL game. All three top 40s lost cume this winter, but only B96 increased its average quarter-hour."

Besides a lot of street appearances, B96 didn't do outside promotion this winter and isn't planning any in the spring. "We're still firming up our new handle, the Killer Bee," says Shakes. "Listeners are still learning how to 'give us the bee'—putting their finger to their lip and going 'B-B-B.'" B96's on-air contest this book is a variant of the Big Switch campaign, whereby listeners announce what station they want to sting.

(Continued on page 22)

PIONEER
TOKIO
100
 HOT ONE HITTING

Hot Hits in Tokio

Week of April 29, 1990

- Nothing Compares 2 U Sinead O'Connor
- Alright Janet Jackson
- Don't Wanna Fall In Love Jane Child
- Vogue Madonna
- I'll Be Your Everything Tommy Page
- All I Wanna Do Is Make Love To You Heart
- All Around The World Lisa Stansfield
- Heartbeat Seduction
- I Wish It Would Rain Down Phil Collins
- Get Up (Before The Night Is Over) Technotronic featuring Ye Kid K
- I Wanna Be Rich Calloway
- Whip Appeal Babyface
- How Can We Be Lovers Michael Bolton
- Book Of Dreams Suzanne Vega
- Love Will Lead You Back Taylor Dayne
- Save Me Fleetwood Mac
- Whole Wide World A'me Lorain
- Love Child Sweet Sensation
- Hold On Wilson Phillips
- Shake It Up Jamaica Boys
- The Girl Who Used To Be Me Patti Austin
- Black Velvet Alannah Myles
- A Little Love Corey Hart
- Welcome To The Terrordome Public Enemy
- If We Hold On Together Diana Ross
- Drive Me Nuts Pink Cloud
- I'll Be Good To You Maje
- The Sex Of It Kid Creole & The Coconuts
- Dh Pretty Woman Gary Moore
- Opposites Attract Paula Abdul
- Spread My Wings Troop
- Dirty Deads Joan Jett
- Morچه Lisa Ono
- This Old Heart Of Mine Rod Stewart with Ronald Isley
- Cruising For Bruising Basia
- 1% No Kankei Yukihiko Takahashi
- The Secret Garden Quincy Jones featuring El DeBarge & Barry White
- Roman Nikoh Kome Kome Club
- No Reason No Rhyme Sirime
- Children Of The Night Richard Marx
- Captured Brian Kennedy
- Here And Now Luther Vandross
- Egao No Yukue Dreams Come True
- No Myth Michael Penn
- Wild Women Do Natalie Cole
- Precious Love Jody Watley
- Toi Cathy Claret
- No More Lies Michel'le
- Rub You The Right Way Johnny Gill
- Closer To The Flame Dave Edmunds

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

POWERPLAYS

PLATINUM—Stations with a weekly cume audience of more than 1 million. GOLD—Stations with a weekly cume audience between 500,000 and 1 million. SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM Z100 New York O.M.: Steve Kingston. Playlist for Z100 New York.

POWER 95 New York P.D.: Tom Cuddy. Playlist for POWER 95 New York.

KLAFM 102.7 Los Angeles P.D.: Gerry DeFrancesco. Playlist for KLAFM 102.7 Los Angeles.

GOLD 108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston.

BOSTON'S WZOU 94.3 Boston P.D.: Steve Rivers. Playlist for WZOU 94.3 Boston.

B-94 FM Pittsburgh P.D.: Rick Stacy. Playlist for B-94 FM Pittsburgh.

EAGLE 106 Philadelphia P.D.: Todd Fisher. Playlist for EAGLE 106 Philadelphia.

WZLX 97.7 Washington P.D.: Lorrin Palagi. Playlist for WZLX 97.7 Washington.

WJAX 103.5 Washington P.D.: Matt Farber. Playlist for WJAX 103.5 Washington.

POWER 99 FM Atlanta P.D.: Rick Stacy. Playlist for POWER 99 FM Atlanta.

Q103 TAMPA BAY Tampa P.D.: Chuck Beck. Playlist for Q103 TAMPA BAY Tampa.

FOX 95.1 Detroit P.D.: Chuck Beck. Playlist for FOX 95.1 Detroit.

95.7 FM RADIO WHY? Detroit P.D.: Rick Gillette. Playlist for 95.7 FM RADIO WHY? Detroit.

THE NEW 95 FM Detroit P.D.: Gary Berkowitz. Playlist for THE NEW 95 FM Detroit.

KDWB 101.3 Minneapolis P.D.: Brian Philips. Playlist for KDWB 101.3 Minneapolis.

WIKO 95.1 Chicago P.D.: Bill Gamble. Playlist for WIKO 95.1 Chicago.

Z95 CHICAGO'S HIT MUSIC STATION Chicago P.D.: Brian Kelly. Playlist for Z95 CHICAGO'S HIT MUSIC STATION Chicago.

93Q Houston P.D.: Bill Richards. Playlist for 93Q Houston.

POWER 104 KRBE Houston P.D.: Adam Cook. Playlist for POWER 104 KRBE Houston.

B104 BALTIMORE P.D.: Steve Perun. Playlist for B104 BALTIMORE.

X100 San Francisco P.D.: Dan O'Toole. Playlist for X100 San Francisco.

KPLZ 97.1 Seattle P.D.: Casey Keating. Playlist for KPLZ 97.1 Seattle.

96TIC FM Hartford P.D.: Tom Mitchell. Playlist for 96TIC FM Hartford.

5	10	M.C. Hammer, U Can't Touch This
6	7	Taylor Dayne, Love Will Lead You Back
7	8	Motley Crue, Without You
8	9	Jane Child, Don't Wanna Fall In Love
9	10	Whistle, Always And Forever
10	11	Partners In Kryme, Turtle Power
11	12	Paula Abdul, Knocked Out
12	13	Perfect Gentlemen, Ooh La La (I Can't)
13	14	Heart, All I Wanna Do Is Make Love To You
14	15	Bell Biv DeVoe, Poison
15	16	Salt-N-Pepa, Expression
16	17	Kiss, Forever
17	18	Phil Collins, I Wish It Would Rain Do
18	19	Digital Underground, The Humpty Dance
19	20	Technotron, Get Up! (Before The Nig
20	21	Elton John, Sacrifice
21	22	Rod Stewart With Ronald Isley, This O
22	23	Roxette, It Must Have Been Love (From
23	24	Young And Restless, "B" Girls
24	25	Janet Jackson, Alright
25	26	Wilson Phillips, Hold On
26	27	Motley Crue, Without You
27	28	Michelle, No More Lies
28	29	Richard Marx, Children Of The Night
29	30	Linear, Sending All My Love
30	31	Tommy Page, I'll Be Your Shelter
31	32	Glenn Medeiros, She Ain't Worth It
32	33	Taylor Dayne, I'll Be Your Shelter
33	34	Giant, I'll See You In My Dreams
34	35	Phil Collins, Do You Remember?
35	36	EX Expose, Your Baby Never Looked Good I
36	37	EX Expose, Your Baby Never Looked Good I
37	38	EX Seduction, Heartbeat

#1 100.3 FM		
Miami P.D.: Frank Amadeo		
1	5	Madonna, Vogue
2	1	Sinead O'Connor, Nothing Compares 2 U
3	3	Michael Bolton, How Can We Be Lovers
4	4	Calloway, I Wanna Be Rich
5	7	Heart, All I Wanna Do Is Make Love To You
6	6	Rod Stewart With Ronald Isley, This O
7	2	Alannah Myles, Love Child
8	9	Gloria Estefan, Oye Mi Canuto (Hear My
9	12	Expose, Your Baby Never Looked Good I
10	10	Luther Vandross, Here And Now
11	8	Roxette, Dangerous
12	14	Basia, Cruising For Bruising
13	16	Billy Joel, The Downeaster "Alexa"
14	17	On Henley, The Heart Of The Matter
15	15	Janet Jackson, Alright
16	11	Linda Ronstadt (Featuring Aaron Neville)
17	13	Jane Child, Don't Wanna Fall In Love
18	21	Phil Collins, Do You Remember?
19	19	KC & The Sunshine Band, Game Of Love
20	23	Richard Marx, Children Of The Night
21	24	Wilson Phillips, Hold On
22	18	Phil Collins, I Wish It Would Rain Do
23	20	Lisa Stansfield, All Around The World
24	27	Brent Bourgeois, Dare To Fall In Love
25	28	After 7, Ready Or Not
26	29	Taylor Dayne, I'll Be Your Shelter
27	25	Nicki Minaj, Hold On
28	22	Michael McDonald, Take It To Heart
29	26	Nikki, Notice Me
30	28	Bad English, Price Of Love
A30	—	Roxette, It Must Have Been Love (From
A	—	Glenn Medeiros, She Ain't Worth It
A	—	Elton John, Club At The End Of The St

POWER 93.5 FM		
Tampa P.D.: Marc Chase		
1	5	Madonna, Vogue
2	4	Janet Jackson, Alright
3	4	M.C. Hammer, U Can't Touch This
4	6	Linear, Sending All My Love
5	1	Sinead O'Connor, Nothing Compares 2 U
6	11	Bell Biv DeVoe, Poison
7	2	Michael Bolton, How Can We Be Lovers
8	9	Wilson Phillips, Hold On
9	10	Rod Stewart With Ronald Isley, This O
10	12	Expose, Your Baby Never Looked Good I
11	8	Babyface, Whip Appeal
12	13	Sweet Sensation, Love Child
13	14	Timmy T, Time After Time
14	11	Perfect Gentlemen, Ooh La La (I Can't)
15	21	Richard Marx, Children Of The Night
16	18	Shana, You Can't Get Away
17	24	Robbie Myers, Can't Get Enough Of U
18	19	Adam Ant, Room At The Top
19	20	Gloria Estefan, Oye Mi Canuto (Hear My
20	22	Tyler Collins, Girls Night Out
21	23	Roxette, It Must Have Been Love (From
22	26	Nikki, Notice Me
23	25	Young And Restless, "B" Girls
24	29	Phil Collins, Do You Remember?
25	27	Partners In Kryme, Turtle Power
26	28	After 7, Ready Or Not
27	34	Louie Louie, Sittin' In The Lap Of Lu
28	32	Taylor Dayne, I'll Be Your Shelter
29	30	Jaya, Shadow Love
30	33	Michelle, Nicely
31	35	D-Mob With Cathy Dennis, That's The W
32	—	Ana, Got To Tell Me Something
33	—	Whistle, Always And Forever
34	—	En Vogue, Hold On
35	—	Johnny Gill, Rub You The Right Way
36	—	The Chimes, I Still Haven't Found Wha
37	—	George Lamond, Bad Of The Heart
A38	—	Heart, All I Wanna Do Is Make Love To
39	—	Mellow Man Ace, Mentiroso
40	—	EX Live Crew, Pretty Woman
A	—	Technotron, This Beat Is Technotron
A	—	Ice M.C., Easy, Don't Let Me Be
A	—	Glenn Medeiros, She Ain't Worth It
A	—	EX Snap, The Power

WNCI 97.9		
Columbus P.D.: Dave Robbins		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Wilson Phillips, Hold On
3	5	Madonna, Vogue
4	4	Janet Jackson, Alright
5	6	Heart, All I Wanna Do Is Make Love To
6	3	Calloway, I Wanna Be Rich
7	8	Don Henley, The Heart Of The Matter
8	10	Aerosmith, What It Takes
9	7	Jane Child, Don't Wanna Fall In Love
10	14	Richard Marx, Children Of The Night
11	9	Phil Collins, Do You Remember?
12	13	Expose, Your Baby Never Looked Good I
13	15	Roxette, It Must Have Been Love (From
14	11	A'me Lorain, Whole Wide World (From
15	16	Babyface, Whip Appeal
16	17	Giant, I'll See You In My Dreams
17	18	Paul Cotton, I Can Hear Your Heartbea
18	19	Billy Idol, Cradle Of Love (From "Pr
19	20	Michael McDonald, Take It To Heart
20	9	Michael Bolton, How Can We Be Lovers

POWER 106.5		
Cleveland P.D.: Cat Thomas		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	3	Heart, All I Wanna Do Is Make Love To
3	5	Madonna, Vogue
4	8	M.C. Hammer, U Can't Touch This
5	6	Aerosmith, What It Takes

POWER 106.5		
Cleveland P.D.: Cat Thomas		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	3	Heart, All I Wanna Do Is Make Love To
3	5	Madonna, Vogue
4	8	M.C. Hammer, U Can't Touch This
5	6	Aerosmith, What It Takes

6	7	Roxette, It Must Have Been Love (From
7	9	Rod Stewart With Ronald Isley, This O
8	12	Wilson Phillips, Hold On
9	17	Perfect Gentlemen, Ooh La La (I Can't)
10	13	Janet Jackson, Alright
11	2	Calloway, I Wanna Be Rich
12	15	Linear, Sending All My Love
13	14	Faster Pussycat, House Of Pain
14	18	Sweet Sensation, Love Child
15	21	Phil Collins, Do You Remember?
16	16	Adam Ant, Room At The Top
17	22	Giant, I'll See You In My Dreams
18	25	Richard Marx, Children Of The Night
19	19	Fleetwood Mac, Save Me
20	20	Jude Cole, Baby, It's Tonight
21	27	Partners In Kryme, Turtle Power
22	24	Whistle, Always And Forever
23	23	L.A. Guns, The Ballad Of Jayne
24	26	Electronic, Getting Away With It
25	EX	Bell Biv DeVoe, Poison
26	EX	The B-52's, Deadbeat Club
27	EX	Digital Underground, The Humpty Dance
28	28	Slaughter, Up All Night
29	29	Damn Yankees, Coming Of Age
30	30	Brent Bourgeois, Dare To Fall In Love
31	31	Taylor Dayne, I'll Be Your Shelter
32	32	Nikki, Notice Me
33	33	Michael Penn, This & That
34	34	After 7, Ready Or Not
35	35	Billy Joel, The Downeaster "Alexa"
A	—	Louie Louie, Sittin' In The Lap Of Lu
A	—	Glenn Medeiros, She Ain't Worth It
EX	EX	Alannah Myles, Love Is
EX	EX	Tyler Collins, Girls Night Out

Q106.2		
Cincinnati P.D.: Dave Allen		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	3	Giant, I'll See You In My Dreams
3	4	Calloway, I Wanna Be Rich
4	5	Whistle, Always And Forever
5	6	Heart, All I Wanna Do Is Make Love To
6	7	Wilson Phillips, Hold On
7	8	Aerosmith, What It Takes
8	9	Adam Ant, Room At The Top
9	2	Don Henley, The Heart Of The Matter
10	12	Madonna, Vogue
11	13	A'me Lorain, Whole Wide World (From
12	20	M.C. Hammer, U Can't Touch This
13	14	Motley Crue, Without You
14	14	Jane Child, Don't Wanna Fall In Love
15	17	Fleetwood Mac, Save Me
16	18	Rod Stewart With Ronald Isley, This O
17	25	Phil Collins, Do You Remember?
18	27	Roxette, It Must Have Been Love (From
19	28	Natalie Cole, Wild Women Do (From "Pr
20	21	Corey Hart, A Little Love
21	23	Laura Branigan, Moonlight On Water
22	26	Janet Jackson, Alright
23	16	Sweet Sensation, Love Child
24	28	Jude Cole, Baby, It's Tonight
25	28	Richard Marx, Children Of The Night
26	30	Babyface, Whip Appeal
27	31	Linear, Sending All My Love
28	15	Technotron, Get Up! (Before The Nig
29	10	Michael Bolton, How Can We Be Lovers
30	32	Expose, Your Baby Never Looked Good I
31	33	Alannah Myles, Love Is
32	34	Bonnie Raitt, Nick Of Time
A33	—	Michael Bolton, When I'm Back On My
A34	—	Taylor Dayne, I'll Be Your Shelter
A35	—	ZZ Top, Doubleback

94 WKTI		
Milwaukee P.D.: Mike Berlak		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Don Henley, The Heart Of The Matter
3	3	Michael Bolton, How Can We Be Lovers
4	5	Wilson Phillips, Hold On
5	7	Calloway, I Wanna Be Rich
6	6	Sweet Sensation, Love Child
7	8	Jane Child, Don't Wanna Fall In Love
8	9	Roxette, It Must Have Been Love (From
9	10	Madonna, Vogue
10	12	Rod Stewart With Ronald Isley, This O
11	13	Basia, Cruising For Bruising
12	11	Gloria Estefan, Here We Are
13	15	Phil Collins, Do You Remember?
14	16	Jude Cole, Baby, It's Tonight
15	17	Expose, Your Baby Never Looked Good I
16	18	Richard Marx, Children Of The Night
17	19	Elton John, Club At The End Of The St
18	19	Del Amiri, Kiss This Thing Goodbye
19	20	After 7, Ready Or Not
20	14	Taylor Dayne, Love Will Lead You Back

WJOL 99.7		
Minneapolis P.D.: Gregg Swedberg		
1	1	Michael Bolton, How Can We Be Lovers
2	2	Sinead O'Connor, Nothing Compares 2 U
3	3	Heart, All I Wanna Do Is Make Love To
4	4	Wilson Phillips, Hold On
5	5	Calloway, I Wanna Be Rich
6	6	Roxette, It Must Have Been Love (From
7	7	Madonna, Vogue
8	8	Janet Jackson, Alright
9	9	Technotron, Get Up! (Before The Nig
10	10	Motley Crue, Without You
11	11	Expose, Your Baby Never Looked Good I
12	12	Sweet Sensation, Love Child
13	13	Aerosmith, What It Takes
14	14	M.C. Hammer, U Can't Touch This
15	15	Lisa Stansfield, All Around The World
16	16	Adam Ant, Room At The Top
17	17	Phil Collins, I Wish It Would Rain Do
18	18	Kiss, Forever
19	19	The B-52's, Deadbeat Club
20	20	Jude Cole, Baby, It's Tonight
21	21	Taylor Dayne, Love Will Lead You Back
22	22	Rod Stewart With Ronald Isley, This O
23	23	Jane Child, Don't Wanna Fall In Love
24	24	The Cover Girls, All That Glitters Is
25	25	After 7, Ready Or Not
EX	EX	Phil Collins, Do You Remember?
EX	EX	Louie Louie, Sittin' In The Lap Of Lu
EX	EX	Partners In Kryme, Turtle Power
EX	EX	Seduction, Heartbeat
EX	EX	Soul II Soul, Get A Life

Q106.5		
St. Louis P.D.: Lyndon Abell		
1	1	Heart, All I Wanna Do Is Make Love To
2	2	Linear, Sending All My Love
3	3	Wilson Phillips, Hold On
4	4	Roxette, It Must Have Been Love (From
5	5	Faster Pussycat, House Of Pain
6	6	Madonna, Vogue
7	7	Aerosmith, What It Takes
8	8	Sinead O'Connor, Nothing Compares 2 U
9	9	Rod Stewart With Ronald Isley, This O
10	10	Michael Bolton, How Can We Be Lovers
11	11	Phil Collins, Do You Remember?
12	12	Janet Jackson, Alright
13	13	Corey Hart, A Little Love
14	14	Electronic, Getting Away With It

15	15	Jude Cole, Baby, It's Tonight
16	16	Babyface, Whip Appeal
17	17	Wilson Phillips, Hold On
18	18	Sweet Sensation, Love Child
19	19	Richard Marx, Children Of The Night
20	20	Adam Ant, Room At The Top
21	21	Giant, I'll See You In My Dreams
22	22	Technotron, Get Up! (Before The Nig
23	23	Kiss, Forever
24	24	Seduction, Heartbeat
25	25	The 4 Of Us, Drag My Bad Name Down
26	26	Partners In Kryme, Turtle Power
27	27	Alannah Myles, Love Is
28	28	The B-52's, Deadbeat Club
29	29	George Lamond, Bad Of The Heart
30	30	Expose, Your Baby Never Looked Good I
31	31	Don Henley, The Heart Of The Matter
32	32	M.C. Hammer, U Can't Touch This
33	33	Billy Joel, The Downeaster "Alexa"
34	34	After 7, Ready Or Not
35	35	Brent Bourgeois, Dare To Fall In Love
EX	EX	Louie Louie, Sittin' In The Lap Of Lu
EX	EX	The Beloved, Hello
EX	EX	Nikki, Notice Me
EX	EX	Midnight Oil, Blue Sky Mine
EX	EX	Calloway, I Wanna Be Rich
EX	EX	Taylor Dayne, I'll Be Your Shelter
EX	EX	Milki Vanilli, Money

Q106.2		
San Diego P.D.: Garry Wall		
1	1	M.C. Hammer, U Can't Touch This
2	4	Madonna, Vogue
3	3	Salt-N-Pepa, Expression
4	5	After 7, Ready Or Not
5	6	Digital Underground, The Humpty Dance
6	11	Bell Biv DeVoe, Poison
7	8	Whistle, Always And Forever
8	15	Mellow Man Ace, Mentiroso
9	2	Sinead O'Connor, Nothing Compares 2 U
10	13	Janet Jackson, Alright
11	11	Expose, Your Baby Never Looked Good I
12	21	Johnny Gill, Rub You The Right Way
13	9	The K-WreW, If U Were Mine
14	18	Perfect Gentlemen, Ooh La La (I Can't)
15	10	Calloway, I Wanna Be Rich
16	20	Depeche Mode, Enjoy The Silence
17	17	Aerosmith, What It Takes
18	12	Jane Child, Don't Wanna Fall In Love
19	23	Nikki, Notice Me
20	14	Babyface, Whip Appeal
21	24	Partners In Kryme, Turtle Power
22	22	Basia, Cruising For Bruising
23	27	Roxette, It Must Have Been Love (From
24	27	Lisa Stansfield, All Around The World
25	16	Snap, The Power
26	29	Snip, The Power
A27	—	Glenn Medeiros, She Ain't Worth It
28	19	Tommy Page, I'll Be Your Shelter
29	20	George Lamond, Bad Of The Heart
30	25	The Cover Girls, All That Glitters Is
EX	EX	Linear, Sending All My Love
EX	EX	Tommy Page, When I Dream Of You
EX	EX	Louie Louie, Sittin' In The Lap Of Lu
EX	EX	Howard Hewett, Show Me
EX	EX	Michelle, Nicely

KLUBER 93.5 FM		
Los Angeles P.D.: Jeff Wyatt		
1	1	M.C. Hammer, U Can't Touch This
2	2	Madonna, Vogue
3	3	Janet Jackson, Alright
4	12	Bell Biv DeVoe, Poison
5	4	Calloway, I Wanna Be Rich
6	5	Lisa Stansfield, All Around The World
7	6	Sweet Sensation, Love Child
8	8	Seduction, Heartbeat
9	9	Sinead O'Connor, Nothing Compares 2 U
10	6	Jane Child, Don't Wanna Fall In Love
11	14	Soul II Soul, Get A Life
12	15	Joey Kid, Counting The Days
13	15	Tommy Page, I'll Be Your Shelter
14	16	Electronic, Getting Away With It
15	17	Pajama Party, Hide And Seek
16	11	Linear, Sending All My Love
17	20	Depeche Mode, Enjoy The Silence
18	21	Aie, Stop Me If I Fall In
19	24	The Cover Girls, All That Glitters Is
20	22	Digital Underground, The Humpty Dance
21	23	Spunkadelic, Take Me Like I Am
22	23	Expose, Your Baby Never Looked Good I
23	26	Ray Guell, Just Another Lover
24	28	D-Mob With Cathy Dennis, That's The W
25	3	Salt-N-Pepa, Expression
26	18	Fascination, Remember
27	18	Mellow Man Ace, Mentiroso
28	EX	George Lamond, Bad Of The Heart
A29	—	En Vogue, Hold On
30	EX	Louie Louie, Sittin' In The Lap Of Lu
A	—	Snap, The Power
A	—	Glenn Medeiros, She Ain't
EX	EX	Laura Branigan, Moonlight On Water
EX	EX	Paus By Air, Cmon And Dance With Me
EX	EX	Nikki, Notice Me
EX	EX	Taylor Dayne, I'll Be Your Shelter

Q106.5		
Seattle P.D.: Tom Huttyler		
1	1	Madonna, Vogue
2	3	Rod Stewart With Ronald Isley, This O
3	9	Janet Jackson, Alright
4	4	Sinead O'Connor, Nothing Compares 2 U
5	8	Wilson Phillips, Hold On
6	13	Heart, All I Wanna Do Is Make Love To
7	13	Sweet Sensation, Love Child</

When Is It Not Movietime Anymore? When It's LBS

LOS ANGELES—In anticipation of Movietime TV Network's change to E! Entertainment Television, LBS Radio/Radio Today Inc. recently cut its ties with the cable outlet and changed its Movietime Radio Network to the LBS Movie Radio Network.

The revamped network debuted in late March with "ScreenTest," a daily trivia game shortform hosted by "Entertainment Tonight" anchor Leeza Gibbons.

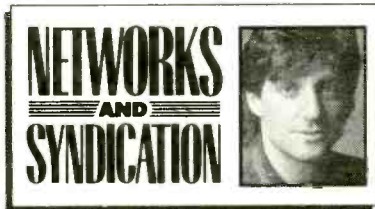
According to RTE president Geoff Rich, in September MRN will begin offering its first long-form feature, "StarLine," a 90-minute live call-in program to be hosted by Gibbons that adds to the ever-growing field of "Rockline"-type shows.

In addition, the existing "Joanna Langfield's People Report" will continue under MRN. Two other Langfield-hosted shortform programs, "LBS Video Minute" and "LBS Movie Minute," which feature brief reviews of the latest video and theatrical releases, respectively, were set to debut in early May. "Movietime's Soundtrax" and "Movietime's Quiz" have been scrapped.

Rich is optimistic that movie-based "infotainment" will become a must on radio. "I think the stations that are going to stand out in the '90s are the ones that give the audience the information it wants in between the music," he says. "Every study I have ever seen has shown radio listeners to be heavy moviegoers. The whole concept of doing a movie show is to give stations a chance to position themselves as the movie station in their market."

Although RTE/LBS has lost the added exposure the "Movietime" name may have given its programming, Rich feels the addition of

Gibbons to the revamped network will more than make up for it. "Gibbons," says Rich, "is one of the rising stars in the Hollywood reporting scene." He adds that "Entertainment Tonight" has a



by Craig Rosen

much larger audience than "Movietime" ever did.

Gibbons isn't the only "ET" anchor doing network radio. ABC has Jeane Wolf under contract and John Tesh has done occasional fill-in work for James Paul Brown Entertainment.

BLACK MUSIC MONTH

New York-based MJI Broadcasting's multistation remote, set for the week of June 4 at 3-7 p.m., live from the New York's Apollo Theatre, is a first for the program supplier (Billboard, May 12). MJI president Josh Feigenbaum says eight stations have signed on, including WBSL New York, KACE Los Angeles, WDAS Philadelphia, and WMMJ Washington, D.C.

Says Feigenbaum, "It's attractive for us because it helps create an event. Doing it from the Apollo, one of the focal points and birthplaces of black music in America, is a way for us to focus on Black Music Month."

This also marks the first multistation remote targeted to urban stations. "The idea of doing multiple station remotes is still a unique idea and it hasn't been exploited to its fullest," he says.

In addition, MJI will supplement its Black Music Month coverage with a live Luther Vandross broadcast from the Celebrity Theatre in Anaheim, Calif., on June 14.

Several other networks and program suppliers also have big plans for Black Music Month, including Sheridan Broadcasting Networks, Lee Bailey Broadcast Services Inc., American Media, and ABC Radio Networks.

Sheridan's STRZ Entertainment Network will offer "R&B Legends," a three-hour special available on a barter basis during June hosted by Hal Jackson and Jack "The Rapper" Gibson.

Bailey has shortform and long-form specials on tap. "The American Radio Newsreel Presents Black Music Moments," a series of 90-second vignettes hosted by Sandra Sharp, as well as the shortform "Black Music Moments" are set to run throughout the month. A different installment will air twice each weekday. Bailey will also offer an encore presentation of its two-hour docudrama "Marvin Gaye We Miss You." The special includes interviews with Gaye, his brother Frankie, ex-wife Janis, and several Motown cohorts.

Atlanta-based American Media will offer a similar music-based shortform series hosted by WVEE (V103) Atlanta PD/morning man Mike Roberts as part of its "Summer Series." "Profiles In Black Music" will feature contemporary artists such as Bobby Brown and veterans like Sam & Dave.

In addition, American Media recently launched another shortform series, "Moments In Family Literacy." The 13-week series of 90-second vignettes features celebrities such as Janet Jackson, Anita Baker, and Walter Payton.

ABC will present "Profiles In Black Music: A Look Back." The 21-part series of one-minute musical vignettes will salute influential musicians such as Ray Charles, Otis Redding, Stevie Wonder, and Aretha Franklin.

AROUND THE INDUSTRY

Westwood One has landed the exclusive rights to David Bowie's "Sound + Vision" tour (Billboard, May 12). The package will include an Aug. 5 concert broadcast from England's Milton Keynes Bowl, a two-part interview program, a live call-in show, plus concert updates and tour information.

PD OF THE WEEK

(Continued from page 19)

Perhaps the biggest surprise at B96 has been how morning team Ed Volkman & Joe Bohannon came into their own after several years in the market. "We've all worked very hard on developing the strengths of the morning show," Shakes says. "There would be long stretches of conversation and long stretches of funny material. It needed more consistency and more quarter-hour variety."

"Perhaps the strongest feature Eddie & JoBo have is Confession

WHTZ (Z100) afternoon driver Elvis Duran is the new East Coast host of James Paul Brown Entertainment's "Hitline USA." He replaces Adam Curry . . . C.C. McCartney Productions' "Back 40" has moved. The new address is 27 Music Square West, # 276, Nashville, Tenn. 37203 . . . Anaheim-based Money Radio plans to launch a coin index to be broadcast daily . . . Unistar communications VP Wayne Cornils has left the network . . . Willis Damalt is leaving his post at DIR Broadcasting to become director of affiliate relations at RTE.

MUSIC SPECIALS

May 18-19, Heart, On The Radio, Westwood One Radio Networks, one hour.

May 18-20, Aerosmith, The Weekly Special, Unistar Radio Networks, 90 minutes.

May 18-20, The Robert Plant Story, Unistar Radio Programming, three hours.

May 18-20, Back To The Bandstand With Dick Clark, Unistar RP, three hours.

May 18-20, Buddy Holly, Dick Clark's Rock, Roll & Remember, Unistar RP, four hours.

May 18-20, Johnny Maestro/Robin Trower/Dweezil Zappa, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

May 18-20, Eddie Rabbit, The Stories Behind The Songs, Unistar RP, one hour.

May 18-24, Chrissie Hynde, Rock Over London, Radio Ventures, one hour.

May 19, Chuck Berry, Solid Gold Saturday Night, Unistar RP, five hours.

May 19, Willie Nelson, Country Gold Saturday Night Live, Unistar RP, five hours.

May 20, Billy Idol, Hitline U.S.A., James Paul Brown Entertainment, one hour.

May 20, Professor Griff/En Vogue/Barry White, RadioScope, Bailey Broadcast Services, one hour.

May 21-27, Alcohol, Dr. Demento, WW1, two hours.

May 21-27, Seduction, Direct Hits, MJI Broadcasting, one hour.

May 21-27, Johnny Gill, Starbeat, MJI, one hour.

May 21-27, Michael Davis, The Jazz Show With David Sanborn, WW1, two hours.

May 21-27, David Bowie, Superstars Rock Concert Series, WW1, 90 minutes.

May 21-27, Dio, Metalshop, MJI, two hours.

May 21-27, Maximum Voltage: Robert Plant, High Voltage, WW1, two hours.

May 21-27, Aerosmith/Beach Boys, Classic Cuts, MJI, one hour.

May 21-27, Bad English, Rock Today, MJI, one hour.

May 21-27, Reba McEntire, Country Today, MJI, one hour.

May 21-27, Fabs Trash Hamburg Stage, The Lost Lennon Tapes, WW1 Radio Networks Special Series, one hour.

May 22, Little Feat Live, WW1, 90 minutes.

YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Call Me, Blondie, CHRYSALIS
2. Ride Like The Wind, Christopher Cross, WARNER BROS.
3. Lost In Love, Air Supply, ARISTA
4. Funky Town, Lipps Inc., CASABLANCA
5. With You I'm Born Again, Billy Preston & Syreeta, MOTOWN
6. Sexy Eyes, Dr. Hook, CAPITOL
7. You May Be Right, Billy Joel, COLUMBIA
8. Don't Fall In Love With A Dreamer, Kenny Rogers with Kim Carnes, UNITED ARTISTS
9. Another Brick In The Wall, Pink Floyd, COLUMBIA
10. Biggest Part Of Me, Ambrosia, WARNER BROS.

POP SINGLES—20 Years Ago

1. American Woman/No Sugar Tonight, Guess Who, RCA
2. ABC, Jackson 5, MOTOWN
3. Vehicle, Ides Of March, WARNER BROS.
4. Let It Be, Beatles, APPLE
5. Cecilia, Simon & Garfunkel, COLUMBIA
6. Spirit In The Sky, Norman Greenbaum, REPRISE
7. Everything Is Beautiful, Ray Stevens, BARNABY
8. Turn Back The Hands Of Time, Tyrone Davis, DAKAR
9. Up Around The Bend/Run Through The Jungle, Creedence Clearwater Revival, FANTASY
10. Reflections Of My Life, Marmalade, LONDON

TOP ALBUMS—10 Years Ago

1. Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
2. The Wall, Pink Floyd, COLUMBIA
3. Glass Houses, Billy Joel, COLUMBIA
4. Mad Love, Linda Ronstadt, ASYLUM
5. Just One Night, Eric Clapton, RSO
6. Women And Children First, Van Halen, WARNER BROS.
7. Christopher Cross, Christopher Cross, WARNER BROS.
8. Go All The Way, Isley Brothers, T-NECK
9. Off The Wall, Michael Jackson, EPIC
10. Light Up The Night, The Brothers Johnson, A&M

TOP ALBUMS—20 Years Ago

1. Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
2. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
3. McCartney, Paul McCartney, APPLE
4. Hey Jude, Beatles, APPLE
5. Hendrix Band Of Gypsies, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
6. Chicago, COLUMBIA
7. Live, Steppenwolf, DUNHILL
8. It Ain't Easy, Three Dog Night, DUNHILL
9. American Woman, Guess Who, RCA VICTOR
10. Here Comes Bobby, Bobby Sherman, METROMEDIA

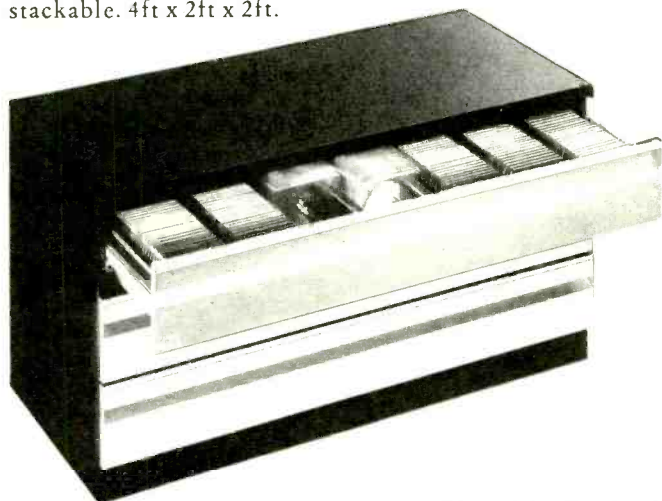
COUNTRY SINGLES—10 Years Ago

1. Gone Too Far, Eddie Rabbitt, ELEKTRA
2. The Way I Am, Merle Haggard, MCA
3. Startin' Over Again, Dolly Parton, RCA
4. Good Ole Boys Like Me, Don Williams, MCA
5. Morning Comes Too Early, Jim Ed Brown & Helen Cornelius, RCA
6. Don't Fall In Love With A Dreamer, Kenny Rogers with Kim Carnes, UNITED ARTISTS
7. Temporarily Yours, Jeanne Pruitt, IBC
8. My Heart/Silent Night (After The Fight), Ronnie Milsap, RCA
9. Beneath Still Waters, Emmylou Harris, WARNER BROS.
10. It's Hard To Be Humble, Mac Davis, CASABLANCA

SOUL SINGLES—10 Years Ago

1. Let's Get Serious, Jermaine Jackson, MOTOWN
2. Don't Say Goodnight, Isley Brothers, T-NECK
3. Lady, Whispers, SOLAR
4. Let Me Be The Clock, Smokey Robinson, TAMLA
5. Don't Push It, Don't Force It, Leon Haywood, 20TH CENTURY
6. Two Places At The Same Time, Ray Parker Jr. & Raydio, ARISTA
7. Funky Town, Lipps Inc., CASABLANCA
8. Got To Be Enough, Con Funk Shun, MERCURY
9. Sweet Sensation, Stephanie Mills, 20TH CENTURY
10. Shining Star, Manhattans, COLUMBIA

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**TERRI ROSSI'S
RHYTHM
SECTION**

LOOKS CAN BE DECEIVING: In recent weeks, competition has been fierce in the top 10 of the singles chart, with almost every record maintaining a bullet. This week, the chart loosens up, and future No. 1s seem easier to predict. Additionally, there was some unusual movement, such as one record losing points (but holding its rank). Another record gets pushed out of the top 10 by records making tremendous point gains, even though it picked up major stations and sizable radio points. "Always And Forever" by Whistle (Select) gets lodged out of the top 10, despite gaining considerable radio points. Three major stations added it: WVEE Atlanta, KJLH Los Angeles, and WEAS Savannah, Ga. It is on 77 stations and has achieved strong playlist positions in many markets. Representative station activity includes WGCI Chicago (11-5); WFXX Raleigh, N.C. (15-8); and WAMO Pittsburgh (21-16).

"RUB YOU THE RIGHT WAY" by Johnny Gill (Motown) squeaks into No. 1, barely staying ahead of "Hold On" by En Vogue (Atlantic). Forty-six out of its 94 stations list "Rub You" at No. 1. Motown gives Gill his first No. 1 single as a solo artist, and continues the pattern of success for New Edition spinoff projects.

Leaping from No. 5-2, "Hold On" by En Vogue (Atlantic) makes incredible gains in both radio and retail points. It has reports from 96 out of the 99 reporting stations, gaining two this week: KCOH Houston and KDAY Los Angeles. It has No. 1 reports from 12 stations, including WNJR Newark, N.J.; WRKS New York; WAMO Pittsburgh; WXYV Baltimore; and WBLX Mobile, Ala. WCDX Richmond, Va., and WLWZ Greenville, S.C., both hold it at No. 1 for a second week. With 82 stations showing upward movement, many of them making power moves, such as 24-6 at WEAS Savannah, it should be easy for En Vogue to hold on for just one more week.

"Alright" by Janet Jackson (A&M) moves effortlessly 7-3. Radio has developed easily throughout the life of this single as it moves up in rank 6-3, with 81 of its 95 reporters showing upward movement. On the other hand, its rank at retail (9-7) trails the quick pace at radio. This is most likely due to the switch from BMG Distribution to PGD.

TRUE BLUE: "The Blues" by Tony Toni Toné (Wing) continues its dramatic climb up the chart. It has radio reports from 96 stations, of which 87 show upward movement. It has top five reports from 13 stations and top 10 from 35 others.

TWO SNAPS UP! "The Power" by Snap (Arista) is this week's Hot Shot Debut and is No. 11 on the Hot Rap Singles chart. Also performing well on the rap chart is the version recorded by Power Jam featuring Chill Rob G on a New York indie label, Wild Pitch Records. In its fifth week on the chart, it is bulleted at No. 9. While the tracks are essentially the same, Chill Rob G recorded new lyrics for the tune that German-based Snap recorded, after Snap used generous portions of "Let The Words Flow" that he recorded last year. Got that? (See story in the Dance section, Billboard, May 12.)

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON 99 REPORTERS
THIS IS LOVE REGINA BELLE COLUMBIA	7	10	19	36	38
YOU CAN'T DENY IT LISA STANSFIELD ARISTA	4	7	22	33	82
CAN YOU GIVE ME WHAT I... MELISA MORGAN CAPITOL	8	6	13	27	69
FOR THE LOVE OF YOU EARTH, WIND & FIRE COLUMBIA	6	5	14	25	79
UNTIL YOU COME BACK TO ME MIKI HOWARD ATLANTIC	3	5	16	24	67
DO IT (ONE MORE TIME) MIDNIGHT STAR SOLAR	6	5	13	24	54
I DON'T FEEL MUCH LIKE... RANDY CRAWFORD WARNER BROS.	4	5	14	23	55
WAIT FOR ME STACYE AND KIMIKO MCA	4	8	10	22	47
MIDNIGHT LOVE STARPOINT ELEKTRA	6	3	13	22	25
(IT'S THE) SAME OLD LOVE SMOKEY ROBINSON MOTOWN	4	2	12	18	32

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.

d r i v i n g

the hit single by

everything
but the girl

"A tremendous song. Very strong adult record that fits into black radio. All day parts."
—Ray Boyd/PD, WBLB

"Smooth adult groove that fits well within the musical flow of KISS-FM, New York."
—Vinnie Brown/PD, WRKS

"Excellent texture that flows. 'Driving' is a great song to increase your time spent listening."
—Mike Archie/MD, WHUR

"I think that this song has a real smooth sound that's a Quiet Storm must, although it's fit for all day parts. Strong crossover appeal!"
—Ron Atkins/PD, KMJQ

"'Driving' is a very 'straight' record—a multi-format smash!"
—Jimmy Smith/PD, WGCI

"Excellent flavor for any format. Mass appeal hit for urban radio."
—Barbara Prieto/Ass't PD, WKYS

from the album
the language of life

produced by tommy lipuma



on atlantic records,
cassettes and compact discs

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FOR WEEK ENDING
MAY 19, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	10	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD) 4 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	7	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
3	8	13	4	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
4	3	4	36	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
5	4	3	42	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
6	5	8	10	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
7	6	6	33	JANET JACKSON ▲ ³ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
8	7	5	23	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
9	16	46	3	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
10	10	12	6	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
11	9	7	27	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
12	17	25	4	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
13	14	18	6	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
14	12	11	8	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
15	11	9	36	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
16	15	16	6	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
17	18	17	20	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
18	13	10	27	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
19	24	24	5	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
20	20	14	12	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
21	19	15	29	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
22	21	20	7	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
23	23	19	24	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
24	26	32	7	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
25	22	21	22	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
26	29	36	28	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
27	25	23	10	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
28	32	34	20	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
29	37	48	4	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
30	27	26	40	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
31	34	35	22	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
32	31	30	46	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
33	28	28	29	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
34	39	39	9	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
35	30	22	44	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
36	33	31	46	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
37	38	33	36	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
38	44	47	28	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
39	36	27	22	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
40	54	77	15	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
41	35	29	26	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
42	46	59	4	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
43	40	40	9	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
44	NEW ▶	1		THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
45	58	65	5	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
46	50	56	20	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
47	51	44	43	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
48	42	42	24	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
49	41	38	25	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP

50	43	45	22	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
51	47	54	8	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
52	56	83	4	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
53	66	76	4	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
54	62	75	4	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
55	49	50	25	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
56	45	37	60	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
57	53	57	7	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
58	65	60	8	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
59	74	82	3	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
60	63	62	9	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
61	67	72	5	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
62	48	41	27	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
63	61	55	41	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
64	52	49	24	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
65	59	63	18	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
66	64	61	15	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
67	70	66	18	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
68	76	88	6	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
69	60	70	33	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
70	72	79	37	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
71	55	43	27	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
72	77	74	11	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
73	57	52	35	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
74	84	89	5	PETERS POSSE PETERS 1001 (8.98) (CD)	PETERS POSSE
75	71	51	9	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
76	88	100	3	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
77	73	67	10	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
78	95	97	35	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
79	75	64	94	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
80	86	87	5	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
81	69	58	45	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
82	87	86	11	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
83	81	71	34	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
84	82	73	8	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
85	NEW ▶	1		X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
86	NEW ▶	1		POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
87	68	53	13	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
88	80	84	28	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
89	NEW ▶	1		M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
90	NEW ▶	1		SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATIONS
91	78	68	12	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
92	89	81	14	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
93	85	99	28	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
94	93	95	5	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
95	92	90	23	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
96	90	85	33	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
97	91	91	22	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
98	NEW ▶	1		MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
99	99	96	61	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
100	100	—	2	KAOS & MYSTRO WORLD ONE 500 (8.98) (CD)	OUTCAST VOL. I

Albms 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.

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GET UP! GET IT MOVIN'!
PUT YOUR HANDS TOGETHER AND

do right

THE NEW SINGLE FOR
DANCEFLOORS AND AIRWAVES
ALL ACROSS THE UNIVERSE

Produced by Leon F. Sylvers III for Sylvester Luning Productions, Inc. Remix and additional production by Paul "What" Simpson

FROM **EMI**

Hear Ye! Hear Ye! What? What? Electribe 101, Sundays, Ice Cube . . .

WELCOME TO MY QUEENDOM: We're doing a bit of house cleaning this week with a checklist (of sorts) of new releases that merit attention.

Finally out domestically is the wondrous "Talking With Myself" (Mercury) from that fabulously eclectic house ensemble **Electribe 101**. Included here are all the latest mixes and the classic original. Tasty reworkings by **Frankie Knuckles** and **Larry Heard** accent the spacious, somewhat ethereal club track. Lead vocalist has a very **Yazz-ish** quality to her voice. A must-have . . . **India** is back with the track that should have ushered in the "Breaking Night" project called "The Lover Who Rocks You (All Night)" (Reprise). The house/pop track glides along and includes a guest appearance by rapper **K-YZE**. Mixes from the song's producers, **Winston Jones**, **David Shaw**, and "**Little Louie**" **Vega** are provided . . . **Alisha** makes a long-overdue return with a cover of **Fire On Blonde's** ignored crossover nugget "Bounce Back" (MCA). Label debut is brimming with mass appeal and could easily return the singer to prominence. Postproduction by **Justin Strauss** and mixes by **Hugo Dwyer** provide an extra bass-heavy edge . . . **Technotronic** is back with (surprise?) "This Beat Is Technotronic" (SBK). You already know what it sounds like, but this mix does include contemporary post-production courtesy of **Steve Rosen** and **Dave Darlington**, and the vocal additions of **Channelle**, **Karen Bernod** (of **Tribal House**), and **Ramona**

Keller. Not our choice for a new single, but it will get played. If you prefer a female version, then **ZYX Records** (516-568-3777) offers a faithful and noteworthy rendition courtesy of **MC B. Featuring Daisey Dee**.

Other singles of interest include "Until You Come Back To Me" (Atlantic) by **Miki Howard**; the **Gail "Sky" King** treatment of **Lisa Stansfield's** "You Can't Deny It" (Arista); "Let's Get It Started" (Big Beat, 212-691-8805) by **Precious**; **Fax Yourself's** "Sunshine" (818-993-8822); the import techno beat-n-sample reworking of **Rockers' Revenge's** "Walking On Sunshine"; "Crack Attack" b/w "Amado Mio" (Capitol) by **Grace Jones**; "Just Waiting For You" (Sleeping Bag, 212-724-1440) by **Ann Marie**; and "Something Serious" (LSN, 818-500-0090) by **Boston Dawn**—great crossover pop, but could use an extended mix.

Paula Abdul has emerged with a tasty remix package just in time for the warm months. It's called "Shut Up And Dance" (Virgin). Collection includes all the hits reworked for one more round. The running order is as such: "Coldhearted" by **Hank Shocklee**, **Eric "Vietnam" Sadler**, and **Keith Shocklee**; "Straight Up" by **Les Massengale** and **Bradley D. Hinkle**; "One Or The Other" by **Keith "K.C." Cohen**; "Forever Your Girl" by **Frankie Fonnecet**; "Knocked Out" by **Shep Pettibone**; "The Way That You Love Me" by **Cohen** and **Steve Beltran**; and a medley of the hits. "Coldhearted," "One Or The Other," and "Knocked Out" are



by Bill Coleman

faves . . . Another album of interest will be the **49ers' 4th & B'way** (212-995-7800) debut. If you are into the hit "Touch Me" and the new "Don't You Love Me," then this similar-sounding Italian house package is for you. The **Kym Mazelle**-sampled and "Useless"-inspired "How Longer" is a highlight . . . Other albums of interest: "Private Waters In The Great Divide" (Columbia) by **Kid Creole & the Coconuts**. Not great, but it has its moments (**Cory Daye** guests!!); "Peace" (Epic) by **Anything Box**; "Love Child" (Atco) by **Sweet Sensation**; and "Best Of Dance Hits" (Curb) by **Hubert Kah**.

HOLD ON: On the alternative tip there have been a number of great releases. One of our favorites so far this year is "reading, writing and arithmetic" (DGC) by the **Sundays**. The U.K. foursome combines the melodic pop prowess of the **Smiths** with a **Cocteau Twins-ish** sensibility. The album is pure and emotive on all 10 tracks, highlighted by "Here's Where The Story Ends" (the current single), "I Won," "A Certain Someone," "Can't Be Sure," and personal fave "You're Not The Only One" . . .

Speaking of the **Smiths**, **Morrissey** has delivered yet another sweet-and-sour confection called "November Spawned A Monster" (Sire/Reprise). The tasty and textured midtempo track features the vocal assist of the brilliant **Mary Margaret O'Hara** . . . Be sure to check out the latest from **Dessau**, called "Exercise In Tension" (Carlyle, 615-327-8129). The fab package includes the new single "Beijing" and merits alternative club and radio programmers' attention. The act propels an energetic, angst-filled passion within the grooves teetering comfortably between industrial and hardcore. For those on the **Nitzer Ebb**, et al., tip, this one's for you.

Singles of considerable interest: the fab **Lil Louis** remix of **Nitzer Ebb's** "Strike To The Body" (Fiction); "Way Down Now" (Ensign/Chrysalis) by **World Party**; "Pure" (MCA) by the **Lightning Seeds**; "Picture Of You" (Elektra) by the **Cure** (a personal fave); "Count To Three" (Enigma, 213-390-9969) by **Red Flag**; and "Dance No More" (Whet Reign, 408-978-5585) by **Colour Screen**.

And the albums: "Grinding Into Emptiness" (Wax Trax, 312-252-1000) by **Noise Unit**, which consists of **Bill Leeb** (**Front Line Assembly**) and **Marc Verhaeghen** (**The Klinik**). Note the cuts: "Ritualistic," "No Colour," "Dry Lungs," and "Collapsed." "Every Brilliant Eye" (Beggars Banquet/RCA) by **Died Pretty**; "Pu-

ta's Fever" (Virgin) by **Mano Negra**; "Days Of Open Hand" (A&M) by **Suzanne Vega**; "Kite" (Charisma) by **Kirsty MacColl**; and **Poi Dog Pondering's** "Wishing Like A Mountain . . ." (Columbia) are also noteworthy.

BREAK THE GRIP: **Ice Cube** (formerly of **N.W.A.**) previews his forthcoming solo debut with the slammin' single "AmeriKKKa's Most Wanted" (Priority, 213-467-0151). Cube's potent dialog is assisted this time by **Chuck D**, **Hank Shocklee**, and **Eric Sadler** ("The Bomb Squad"). The beats are still kicking and the message is just as hard . . . "To The East, Blackwards" (4th & B'way, 212-995-7800) by **X-Clan** pumps. Black consciousness, a sense of humor, and some funky beats carry this fab debut from the streets up. It's bound to be a favorite . . . "Wanted" (Popular, 201-568-0040) from **Princess Ivori** is a want-ad-inspired rap laced with the rhythmic structure of "The Power." There are enough versions to satisfy hardcore and mainstream programmers alike. Check it out . . . The ubiquitous and very funny **Biz Markie**, along with **Cutmaster Cool V**, has delivered the bouncy "Spring Again" (Cold Chillin'), which borrows the rhythmic base of **Roberta Flack & Donny Hathaway's** "Back Together Again."

Lazy's Work Pays Off With Hip-Hop Club Hits Atlantic Aims To Tap Rapper's Crossover Potential

BY BILL BARENBOIM

SAN FRANCISCO—Sometimes success does come overnight, as it did for **Gene Douglas Finley**, better known to his growing base of hip-house fans as **Doug Lazy**. Lazy had paid his dues as DJ and producer, but as an artist, his fame came with his first release.

This 24-year-old, Arkansas-born rapper started out as a DJ, selling tapes at the age of 13 and then going on to mixing on three different Washington, D.C.-area radio stations by the time he was 17. Lazy first ventured into the recording industry as a producer and mixer for himself as well as for other hip-hop artists such as **Stezo** ("Freak the Funk").

Lazy was introduced to producer **Vaughn Mason** of Washington-based indie **Grove Street Records** with a demo of "Let It Roll." Mason, who himself has been responsible for the club classics "Bounce, Rock, Roll, Skate" and "Break For Love" by **Raze**, instantly liked the track and signed Lazy. Soon after the domestic release of "Let It Roll" on **Grove Street** last summer, the track generated a significant London and New York club and radio buzz. The word spread, and soon Atlantic won the bidding war that resulted in a No. 1 12-inch single on **Billboard's Club Play** chart and the new self-produced debut album, "Doug Lazy Gettin' Crazy."

According to **Joey Carvello**, director of dance music at Atlantic, the strategy for Doug was "to break him as a grass-roots artist right out of the clubs" before going after "any kind of radio play."

Lazy, whose roots are primarily in hip-hop music, was surprised by

his own club success. Yet his collaboration with Mason resulted in dance elements complementing the popular hip-house sound. The combination seemed to work, as evidenced by the success of not only "Let It Roll," but also "Let The Rhythm Pump," Lazy's second chart-topping club hit. "Rhythm" also gained 15 crossover radio adds, thus beginning to establish Lazy's radio viability as well.

With the release of the new single, "Can't Hold Back"—a slow-tempo hip-house cut—Atlantic anticipates establishing Lazy as an artist with crossover potential, hoping that radio will be even more receptive this time around. Says Carvello, "Now we're ready to do a power push with Doug on this new single. We're shipping it to both pop and R&B radio out of the box. We're getting ready to take the next step . . . and expect him to be the first hip-house artist to cross over in a major way."

What does the future hold for "The Lazy Man" himself? He says, "I want to do more hip-hop-oriented records and produce and develop other artists. I want to get more support from radio but I also want to keep the hard edge in my music. I want a hardcore clubgoer to like the song and a person listening to the radio to like it, too. Somewhere, there's a middle ground."

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

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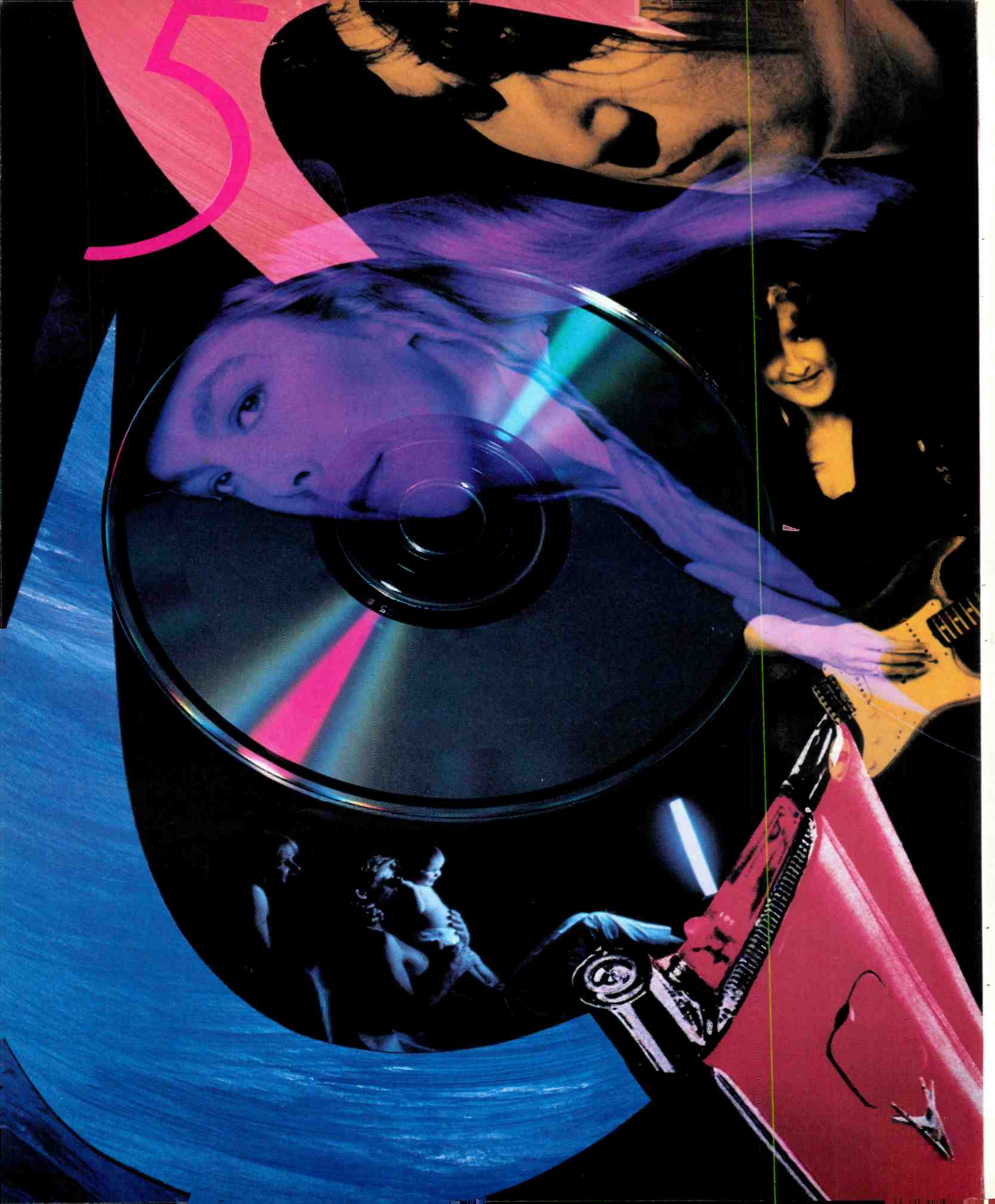
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IN THIS SECTION

Madonna's Blonde Ambition Tour Debuts

Sinead O'Connor Incomparable In Concert

Blue Aeroplanes Climb On Ensign/Chrysalis

Words & Music: The Lord Of Calypso

Knopfler Unwinds With Notting Hillbillies Straits Ace Has Good Time On Low-Key Tour

BY ROBIN WOOD

LONDON—As front man of Dire Straits, Mark Knopfler has played for as many as 60,000 fans in a night. As front man of the Notting Hillbillies, Knopfler also has been playing for 60,000—but that's the total number of people who will have seen the band on its 41-date swing across the U.K. this spring. The tour coincided with the release in the U.S. of the Notting Hillbillies' disk, "Missing . . . Presumed Having A Good Time" on Warner Bros. Records.

The average audience for the sell-out April 2-Tuesday (15) tour of civic halls and university campuses was 1,663, according to its organizers. The smallest venue, accommodating 400, was a hall in Lockerbie, Scotland, where the promoter was a local doctor. News filtered back that the bingo machine was removed to make more space.

For Knopfler, it has been an opportunity to get back to his roots: a tour of small, accessible venues, said to be born out of disillusionment after Dire Straits' grueling 1985-86 "Brothers In Arms" world trek.

He is known to be unhappy with massive, impersonal stadiums, where fans see nothing more than tiny figures on a stage amid a mass of lights and dry ice. Here was a self-administered cure for stadium fever, some are saying.

Indeed, in 1986, a month after the "Brothers In Arms" tour closed, Knopfler was back with Steve Phillips, his former partner in the Duo-Lian String Pickers, unwinding by playing to regulars in a small pub in the city of Leeds.

Ed Bicknell is Knopfler's manager and now drummer for the Notting Hillbillies (a skill he learned and last practiced 25 years ago). He says the extensive "Brothers" tour

in '85-86 narrowed the line "between a spontaneously exciting show and a standard cabaret performance."

Four years later, Knopfler—the very antithesis of a cabaret performer—hit the road again. On typically wet English spring mornings, driving the Hillbillies' 12-seater tour bus (nicknamed the Iron Lung), Knopfler likely had time to ponder

(Continued on page 72)



Seeger Resurfaces. During Don Henley's recent show at the Palace in Auburn Hills outside Detroit, he was joined onstage by Detroit rocker Bob Seger, right, for a spirited run through "Old Time Rock & Roll." Seger, who goes back into the studio this month with producer Don Was to record his first new album in four years, also joined Henley 10 days later at the Centrum in Worcester, Mass., at a benefit to save land near Walden Pond in Concord, Mass., from development. Also playing with Henley at the Centrum date were former Eagles Glenn Frey and Timothy B. Schmidt, Arlo Guthrie, Jimmy Buffett, Bonnie Raitt, and Don Johnson. (Photo: Ken Settle)

Small Minn. Club Fit For Prince Benefit, Tour Debut

BY JON BREAM

GOLDEN VALLEY, Minn.—The dressed-up, mostly older-than-30 crowd looked like the typical clubgoers at swanky, suburban Rupert's, which has a reputation for being a meat market for divorcees on the rebound. Except the musical attraction on April 30 was not the usual Rupert's fare: Prince was on stage, playing a \$100-a-ticket benefit for the family of his former bodyguard, Big Chick Huntsberry, who died last month of heart failure at age 49, leaving six children and a wife without insurance benefits.

In 1987, Prince had previewed his "Sign 'O' The Times" tour with a \$5-a-ticket, unannounced show at Rupert's. This time the appearance was announced and billed as the only U.S. performance of his European-bound Nude Tour, which starts June 2. The "nude" refers to a return to stripped-down rock'n'roll. Indeed, Prince and his revamped band favored a rock rather than a funk feel during this 90-minute version of a greatest-hits show, heavy on tunes from "Purple Rain" and the "Batman" period.

The Minneapolis superstar has dropped his two-man horn section, replaced drummer Sheila E. and keyboardist Boni Boyer, and hired three male dancers in place of the electrifying Cat Glover. The choreography of the new dancers was very much in the old-school tradition, not nearly as fresh as the moves of Prince, Cat, or Bobby Brown. New drummer Michael Bland (from a Minneapolis bar band specializing in vintage R&B

with which Prince frequently sits in) brings a fatter bottom to Prince's sound.

The most emotional moment of the evening came when the man of the hour, uncharacteristically talkative and bearded, dedicated a stirring performance of "Purple Rain," Huntsberry's favorite of his ex-boss' tunes, to the late bodyguard's widow. Prince turned "Nothing Compares 2 U," which he wrote for the Family in 1985, into a rich, soulful, almost orchestral number, compared to Sinead O'Connor's stark, meditative version. "Question Of You," the lone new piece in the program, was an eclectic and exciting showcase of Prince's versatility as he offered some gorgeous Spanish-flavored guitar, a playful Charlie Chaplinesque dance, a bluesy vamp, and a James Brown coda.

The 650 clubgoers helped raise more than \$50,000 for Huntsberry's family. During the past nine years, Minneapolis residents have grown accustomed to their hometown hero previewing each of his major concert tours with an unannounced club gig.

This time he followed it with a last-minute arena show, playing the St. Paul Civic Center May 6 at \$10 a ticket, in response to more than 3,000 calls to his Paisley Park studio. If both shows were an indication, European audiences will see a good—but not great—Prince show. Meanwhile, U.S. fans will have to wait for a new show, expected to hit the road in the fall after Prince's "Graffiti Bridge" movie, set for an August release.

Belew & Bowie's Rose; Elfman Scores Again; Summer Tours Unfold; N.J. Lip-Sync Alert

ALTHOUGH HER young vocals contributed to the hit success of last year's single "Oh Daddy" by her father, **Adrian Belew**, the guitarist says his daughter, **Audie**, was otherwise engaged with teenage pursuits when he began work on his new Atlantic album, "Young Lions."

"So we had to bring in this guy **David Bowie**," Belew deadpans.

In fact, Bowie's contribution as songwriter and co-vocalist on the track "Pretty Pink Rose" coincides with Belew's current appearance on Bowie's stadium tour.

"He really liked [the 1989 Atlantic album] 'Mr. Music Head,'" says Belew, recounting the circumstances that led to the tour invitation. Belew had backed Bowie before, on his 1978 concert tour and the 1979 "Lodger" album. But now, the guitarist emphasized, he did have his own career to consider.

Bowie agreed, and he offered the hit-bound "Pretty Pink Rose" for Belew's album, where the two share lead vocals. It is also the only current number Bowie showcases on his retrospective "Sound + Vision" tour. Bowie also contributed impromptu lyrics to a harrowing Belew guitar run for the track "The Gunman."

The Bowie tour is a high-profile jaunt for Belew, whose work in the past decade with the likes of **King Crimson**, the **Talking Heads**, and **Frank Zappa** has led to a notable body of solo albums, all marked by inventive, individualistic guitar playing—and what Belew likes to call "some left turns." Yet on "Young Lions," Belew has found a way to meld individuality with accessibility, in a popish cover of the King Crimson single "Heartbeat," in the Motown-ish "Looking For A U.F.O.," in a cover of the **Traveling Wilburys'** "Not Alone Anymore," and even in the album's most striking track. It is a great Belew guitar jam laid over the rhythmic ravings of an unknown radio evangelist identified only as the **Prophet Omega**. The track is titled for the evangelist's signature phrase: "I Am What I Am," says Belew, "as **Popeye** would say."

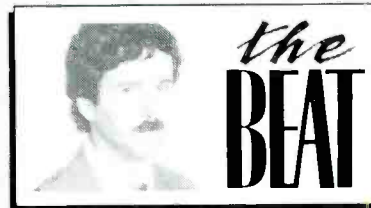
"**IT WAS NATURAL** because they wanted something wacky," says **Danny Elfman**, explaining how he wound up scoring "The Simpsons," the hit prime-time cartoon sitcom on the Fox Network. The **Oingo Boingo** front man has become equally well known for his film scores of "Batman," "Tales From The Crypt," and the upcoming "Dick Tracy" soundtrack. For "The Simpsons," says Elfman, "we all wanted to go for that classic feeling in the tradition of 'The Flintstones' and 'The Jetsons,' with a lightweight, modern approach." For Elfman—who works on the scores between Oingo Boingo dates to pro-

mote the band's new MCA album, "Dark At The End Of The Tunnel"—the "Simpsons" project was also a quick departure from darker flicks, including the upcoming "Darkman" and "Scissor Hands." "That goes back to my childhood," he explains. "The beginning of my imagination comes from horror and the macabre."

ON THE BEAT: A handful of invited A&R execs from major labels turned out at **Peermusic** offices in New York for an informal, acoustic showcase by British singer/songwriter **Robert Reilly**, introduced by **Stuart Ongley**, managing director of Peer's London office, as one of the publisher's A&R priorities for 1990. Reilly and his band, the **Buffalo Club**, are signed in the U.K. to **Scarlett Records**, founded by producer **Robin Millar**, whose track record includes disks with **Sade** and the **Fine Young Cannibals** . . . The duo of **Eric Lowen** and **Dan Navarro**, with songwriting credits for such artists as **Pat Benatar**, the **Bangles**, **Nile Rodgers**, and **Dave Edmunds**, have signed with **Chameleon Records** for their debut disk, "Walking On A Wire." Guitars in hand, the duo showcased their acoustic pop for **CEMA** sales staff with a recent in-house tour.

ON THE ROAD: New wave nostalgia anyone? **Deborah Harry**, the **Ramones**, **Jerry Harrison**, and the **Tom Tom Club** (**Tina Weymouth** and **Chris Frantz**) will join forces to showcase their respective new releases with a tour opening June 28 at the Merriweather Post Pavilion outside Washington, D.C. . . . The sixth annual, 43-city **Reggae Sunsplash Tour**—featuring **Burning Spear**, **Freddie McGregor**, **Marcia Griffiths**, **Shinehead**, **U-Roy**, **Shelly Thunder**, and the **809 Band**—will bow May 18 on the Hawaiian island of Maui. More than 50 other artists will join those acts for the **Reggae Sunsplash** in Montego Bay July 16-22 . . . Promoting its new Warner Bros. album, "Behind The Mask," **Fleetwood Mac** will start its first tour in three years May 25 in Vancouver, British Columbia . . . The **Knickerbocker Arena** in Albany, N.Y., will host the kickoff date of **Robert Plant's** tour July 5. **Alannah Myles** will open . . . The unstoppable **B-52's** will launch a 40-city summer shed tour June 15 in Middletown, N.Y., with **Ziggy Marley** opening.

GARDEN STATE GLEANINGS: As New Jersey confronts problems ranging from skyrocketing auto insurance rates to toxic waste disposal, the Beat is inspired to see the state's legislators boldly proposing a truth-in-advertising bill to alert music fans to the use of lip-syncing by concert acts. Your tax dollars at work.



by Thom Duffy

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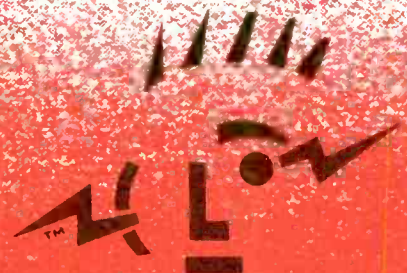
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TALENT

TALENT IN ACTION

MADONNA
TECHNOTRONIC
The Summit, Houston

THE CONTRIVED controversy of Madonna's *Blond Ambition* tour, which made its national debut here May 4, undoubtedly will further split the two Material Girl camps.

Fans who buy into the former Boy Toy's self-styled sense of self-determination—and given Madonna's shrewd marketing instincts, “buy into” are the operative words here—probably walked away from the Summit satisfied with her androgynous, determinedly erotic 18-song performance.

Others may have been turned off by Madonna's continued insistence on turning pop music into self-indulgent marketing. Face it, Madonna is the consummate pop culture businesswoman. She knows how to use controversy to make a dollar. And, of course, she has timed the entire 12-city tour to promote her upcoming album, “I'm Breathless,” and her role as *Breathless* Mahoney in the film “*Dick Tracy*.”

Examples of her controversy without a cause abounded in her 105-minute, thematically plotted performance. Whether she was mock-beating one of her nine beefcake dancers—obviously reveling in the role reversal—or simulating masturbation on a red velvet bed during a slowed-down, Eastern-flavored version of “*Like A Virgin*,” Madonna was determined to make eyeballs pop... even if parents in the crowd were trying to hide their children's eyes.

Changing costumes came as easily as changing musical identities for Madonna. Opening with “*Express Yourself*,” she pranced around in a dark, man's suit, with appropriate holes at the breasts and crotch. Later, she donned another creation by French avant-garde designer Jean-Paul Gaultier, a frilly, Spanish-influenced outfit, for the encore “*Holiday*.”

Vince Paterson's choreography was at times aggressive, at times graceful. When combined with minimalist, white lighting, Paterson's ballet-style work at the end of Madonna's four-song “religious” suite was—dare we say it?—breathtaking. It transcended whatever anti-religious message Madonna may have intended for the segment.

Madonna certainly pulls out all the stops with her *Blond Ambition* show, one that marries pop music with production values usually reserved for Andrew Lloyd Webber musicals, and suggestive displays usually seen only on adult cable channels. Taken as pure entertainment, it's on a par with Webber's “*Starlight Express*.” As an emotional, political, or social statement, it falls short.

Technotronic had the enviable but difficult task of opening for the Material Girl. The Belgian house band seemed a tad self-conscious and certainly sloppy in its rhythmically powerful—some might call it overdriven in its bass-heavy sound—30-minute set. Ya

Kid K's soft phrasings were further dwarfed by the sound mix, and the choreography seemed more like rough sketches than fully developed displays.

TIM CARMAN

SINEAD O'CONNOR
HUGH HARRIS

Orpheum Theatre, Boston

SINEAD O'CONNOR has gone from a school for wayward girls to the top of the charts at a dizzying speed. Now the 23-year-old Irish superstar has embarked on a U.S. tour that seems destined to solidify her reputation here as a riveting performer, too.

The 75-minute performance was full of drama—but never melodramatic. She took the stage barefoot, wearing a long red gown and hood. Each time her remarkable voice rose another octave—or let out a new primal scream—the crowd cheered. When she removed her hood to reveal her familiar close-cropped hair, fans went wild.

The mood swung from stark folk ballads to jubilant dance numbers and back again. At times, O'Connor stood frozen, moving only her arms and fingers. At other moments, she danced joyfully, even adding an Irish jig to the beat-box rhythms of “*I Am Stretched On Your Grave*.” Other highlights included the politically charged “*Black Boys On Mopeds*”; a venomous “*The Last Day Of Our Acquaintance*”; a jangling “*The Emperor's New Clothes*”; and, of course, the Prince-penned No. 1 smash “*Nothing Compares 2 U*,” from her double-platinum *Ensign/Chrysalis* album.

O'Connor appears to be taking fame in stride. She even refused to have anyone on stage help with her guitars. Each time she needed a different guitar she'd walk off-stage to get one. It was only the second night of the tour, so there were a few glitches, but nothing could dampen the intensity of this performance.

Opener Hugh Harris played some beautifully arranged songs, especially “*Rhythm Of Life*,” from his Capitol debut. But the British performer has yet to learn the art of establishing a rapport with his audience.

GREG REIBMAN

LISA STANSFIELD

Town & Country Club, London

LISA STANSFIELD's five London shows on her first U.K. tour were divided between a seated venue and a dance hall, a sign of this young singer's transformation from dance music star to pop artist as her debut album gets
(Continued on page 36)

African artists are proving to be in the vanguard of the burgeoning world music genre... see page 23



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FARM AID IV: WILLIE NELSON, JOHN MELLENCAMP, NEIL YOUNG, AND 66 OTHER ACTS	Hoosier Dome Indianapolis	April 7	\$1,290,000 \$30	43,000 sellout	Farm Aid
BILLY JOEL	Rosemont Horizon Rosemont, Ill.	April 23-24	\$776,993 \$22.50	34,533 sellout	Jam Prods.
ERIC CLAPTON	Richfield Coliseum Richfield, Ohio	April 17	\$369,560 \$20	18,478 sellout	Belkin Prods.
DAVID BOWIE	Miami Arena Miami	April 27	\$338,388 \$26.75	13,121 sellout	Fantasma Prods.
ERIC CLAPTON	Cincinnati Riverfront Coliseum Cincinnati	April 16	\$331,880 \$20	16,594 sellout	Belkin Prods.
ERIC CLAPTON	Market Square Arena Indianapolis	April 19	\$312,220 \$20	15,611 18,000	Belkin Prods.
DAVID BOWIE	The Omni Atlanta	May 7	\$257,500 \$25	10,912 12,781	Brusco Barr Presents
CHER DOM IRRERA	Capital Centre Landover, Md.	May 2	\$243,200 \$25	9,728 15,000	Belkin Prods.
RUSH MR. BIG	Meadowlands Arena East Rutherford, N.J.	April 25	\$241,334 \$20/\$18.50	13,138 14,953	Metropolitan Entertainment
THE TEMPTATIONS/THE FOUR TOPS TERRY HODGES	Westbury Music Fair Westbury, N.Y.	May 5-6	\$237,185 \$25	10,756 11,480 sellout	Music Fair Prods.
CHER DOM IRRERA	Providence Civic Center Providence, R.I.	May 1	\$221,766 \$30/\$22.50	9,642 12,100	Frank J. Russo
RUSH MR. BIG	The Omni Atlanta	May 1	\$221,384 \$19.50	12,186 sellout	Beaver Prods.
STEVE LAWRENCE & EYDIE GORME PHYLLIS DILLER	Valley Forge Music Fair Devon, Pa.	May 2-6	\$213,124 \$25	10,072 14,660 sellout	Music Fair Prods.
MILLI VANILLI YOUNG M.C. SEDUCTION	Baltimore Arena Baltimore	April 27	\$194,785 \$19.50	9,989 12,000	Musicentre Prods. Centre Management Prods.
MAZE FEATURING FRANKIE BEVERLY REGINA BELLE	Fox Theatre St. Louis	April 19-20	\$191,250 \$26/\$23.50	8,515 8,598	Fox Concerts Steve Litman A.H. Enterprises
DIANA ROSS	Chicago Theatre Chicago	April 27	\$185,643 \$33.50/\$28.50/\$21	5,923 7,464	Jam Prods.
NITTY GRITTY DIRT BAND DESERT ROSE BAND SAWYER BROWN	Olympic Saddledome Calgary, Alberta	May 5	\$183,239 (\$212,557 Canadian) \$23	10,003 10,765	Gold & Gold Prods.
THE JUDDS RESTLESS HEART	Salt Palace Center Salt Lake City	April 28	\$172,124 \$18.50	10,059 sellout	Pro Tours
KENNY ROGERS/DOLLY PARTON	Charlotte Coliseum Charlotte, N.C.	May 5	\$170,696 \$22.50/\$18.50	8,320 9,707	North American Tours
PRINCE FLASH	St. Paul Civic Center St. Paul, Minn.	May 6	\$162,100 \$10	17,238 sellout	Rose Prods. Stageright Prods.
DON HENLEY INNOCENCE MISSION	Patriot Center George Mason Univ. Fairfax, Va.	April 29	\$159,929 \$22.50	7,127 7,600	Cellar Door Prods.
RUSH MR. BIG	Rochester Community War Memorial Rochester, N.Y.	April 28	\$158,867 \$19.50	8,418 sellout	Metropolitan Entertainment
RUSH MR. BIG	Charlotte Coliseum Charlotte, N.C.	May 2	\$155,708 \$19.50	7,895 16,003	Cellar Door Prods.
MILLI VANILLI YOUNG M.C. D-MOB	Miami Arena Miami	May 4	\$153,740 \$20	8,198 10,000	Fantasma Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Macon Coliseum Macon, Ga.	April 20	\$142,258 \$17.50	8,129 sellout	Keith Fowler Promotions

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TALENT IN ACTION

(Continued from page 34)

global recognition.

There were moments here when she had difficulty remembering textbook on-stage techniques, but they were easily outweighed by her practical charm and casual self-assurance. Stansfield may not have played many gigs but she used to be a presenter on a kids' TV show before she started putting her love of '70s American disco/soul into practice.

Her set drew fully from her Arista debut disk, "Affection," with the notable additions of "People Hold On," last year's U.K. hit with Coldcut (who joined her on stage for some Philly scratch-'n'-mix), Billie Holiday's "Good Morning Heartache," which she sang without frills, almost abandoning the beat altogether, and People's Choice's "Do It Any Way You Wanna" for an encore.

Her voice was even better than her records promised. It ranged from full-throated depths to tingling screeches, but always was under control. There was never any danger of histrionics. Or passion, for that matter, despite the constant lyrical references to love, sincerity, and affection. What held her back, apart from an anonymous band and some unnecessary

stage backdrops, seemed to be a physical inhibition that made her movements stiff and gawky. If she could only learn to dance half as well as she sings. **HUGH FIELDER**

SAM KINISON
Music Hall, Cleveland

SAM KINISON FILLED two-thirds of the Music Hall with sexist comedy on March 31, providing a twisted catharsis for 2,000 people, a third of them women. The date, midway through a two-month tour, featured Kinison in pirate-ghetto garb, vamping on scatology and misanthropy.

Kinison trades in divisiveness but beguiles with timing, carefully honed honesty, and a versatile voice.

He began his hour by appearing on stage leading two women on leashes. Olivia and Sabrina showed lots of cheek and thigh, while Kinison said, "Every f----- guy's dream, huh? Two of 'em on a f----- leash."

With sexually explicit cracks, he slammed his wife and video cohort Jessica Hahn, and accused comic Andrew Dice Clay of intellectual theft. (Another case of the pot calling the kettle black came when the portly ex-preacher blasted Roseanne Barr for excess poundage.)

He swore he's done with cocaine and alcohol and spun a funny tale of his encounter with porn star Seka. But he sprayed his hostility so indiscriminately, his targets attained unwilling nobility.

He also brought down the house when he telephoned a woman, screaming at her for sleeping with the brother of an audience member who had told Kinison of her infidelity.

Like his "anatomically correct" blasts at homosexuals, the "phone call from hell" that ended his show was done in the name of family entertainment—or at least his skewed version of it. For the demagogic entertainer did indeed unite the crowd, making everyone in this venerable downtown venue part of a hellish, if temporarily happy, family.

CARLO WOLFF

TONY WILLIAMS QUINTET
Kimballs East
Emeryville, Calif.

TONY WILLIAMS began to study composition seriously almost a decade ago. In recent years, the jazz drummer's work has hit a consistently high level. His writing has a sly sense of melody, interpreted with flair in live performance by young sidemen.

Touring with a band in support of his new Blue Note release, "Native Heart," the drummer is taking a straight-ahead jazz approach but branching off with his own Latin, rock, and funk accents.

His band mates shared the spotlight at this fine new Bay area jazz club on March 25 (good sound and sight lines, larger than Kimballs West, which is across the Bay Bridge in San Francisco). Wallace Roney softly crafted his trumpet solos, changing tones and attitudes at will as he ripped streaks of notes over Williams' cymbal barrage. Williams has been able to keep the same band for several years, and the togetherness is audible. Williams introduced Mulgrew Miller as "around, on top of, and all through the piano." Indeed, Miller is an ideal accompanist and fiery soloist who would often try to get a rise out of the other players with something slightly haywire. Soprano and tenor saxman Bill Pierce put just a bit of slur on the melody to Williams' staple "Sister Cheryl" and kicked it out on the wild "Life Of The Party" from "Foreign Intrigue." Bassist Ira Coleman, really dug into the syncopations on "City Of Lights" from "Native Heart."

Williams' ensemble playing leads the group, but bends and softens and allows the song to star. His solos, such as "Touch Me" from "Angel Street," are played with a commanding flamboyant, time-defying, rim-rattling dynamic intensity. Roaring tom-tom work gives way to feathery light snare taps, but his playing is not for the faint of heart. As he revs the engines back up again it's like sitting next to a Learjet.

ROBIN TOLLESON



Pop For The Planet. Artists and organizers who took part in "A Performance For The Planet" at the Merriweather Post Pavilion April 21 gathered before the eight-hour show to discuss their involvement in Concerts For The Environment, which staged the event. Taking part, from left, are Natalie Merchant of 10,000 Maniacs; John Palumbu of Crack The Sky; Tom Sellars, chairman of Concerts For The Environment; Afrika Baby Bambaataa of the Jungle Brothers; Denis Hayes, chairman and CEO of Earth Day 1990; KRS-1 of Boogie Down Productions; Billy Bragg; Bruce Hornsby; Ziggy Marley; and (out of the picture) Michael Stipe of R.E.M. The sold-out show was staged to increase awareness of environmental issues and raise funds for environmental organizations and causes.

Burgie, Cherry Lane Get Their Day-0 In The Sun

■ BY IRV LICHMAN

ROYALTY RETURNS: Lord Burgess (Irving Burgie), writer of such calypso classics as "Day-O," "Jamaica Farewell," and "Island In The Sun," had his best year as a writer in 1957—at the height of the calypso craze—when his income hit about \$102,000. Granted, that's about \$750,000 in 1989 dollars, but Burgie and **Cherry Lane Music**, which has co-published his catalog since 1983, are realizing a steady climb in gross publishing and print royalties, so that projected 1989 income is likely to hit \$500,000, according to **Mike Connelly**, GM of Cherry Lane Music. Connelly points out that Cherry Lane owner **Milt Okun** acquired a half-interest in



the Burgie catalog in 1983, when Burgie got control of the publishing rights to his songs after the first term of copyright—28 years—had run out. This enabled him, under the pre-1978 copyright law, to get rights for the next 28 years (interestingly, **Harry Belafonte**, who had the most successful of Burgie's calypso songs, had previously published the Burgie catalog). In 1985, when things got rolling under the setup, income on the songs, after a long decline, hit \$50,000, rising 50% in 1986 to \$75,000, to \$125,000 in 1987, to \$225,000 in 1988, and \$500,000 last year. The reason? Connelly notes that Burgie got strong music print representation through the Cherry Lane print unit—there had never been printed arrangements of Burgie songs—Okun recorded a few albums under the Cherry Lane Records logo featuring Burgie music, and Burgie's "Day-O" started showing up in major films and commercials. For instance, "Day-O" was performed in the film "Beetlejuice" and was used in commercials for Bacardi Fruit Mixers, Oldsmobile Trofeo, and the California Lottery. Also, Cherry Lane has licensed the use of the song in more than a dozen network sitcoms.

THINGS MAY BE UNSETTLED as far as a new owner is concerned, but U.K.-based **Filmtrax** has signed a deal with ace lyricist **Don Black**. Filmtrax had been thought to be a shoo-in for a buyout by **CBS Inc.**, but that deal is stalled. Yet Black, a 1967 Oscar winner as the lyric writer of "Born Free" (music by **John Barry**), still likes the prospects. "Writers these days have to be involved in active companies," he tells **Words & Music**. "David Simmons of Filmtrax impressed me as a good publisher who knows when a star is looking for songs and recording. Also, my

background is mostly in films, an area where they're involved, and I'm impressed." Collaborating with a number of composers, including **Andrew Lloyd Webber**, Black has done a TV show with American composer **Charles Strouse**, "Sherlock Holmes And The Case Of The Missing Santa Claus," due for telecasting on **Central TV** this Christmas. His biggest money-earner to date: "Ben," no doubt helped by its rendition by **Michael Jackson**.

COURT RAP: **Warner-Tamerlane Publishing** and writers **Linda Moore** and **Mark Gendel** claim in U.S. District Court of New York that R&B group **Full Force**, among others, is infringing on their song "Watch My Body" with the Full Force-written-and-pro-

duced **Samantha Fox** hit on **Jive Records** "I Wanna Have Some Fun." Other defendants include **Jive parent**

Zomba Enterprises and **BMG Music**, which distributes the Jive label . . . In the same court, **Duchess Music**, a division of **MCA Music**, has sued **Mutual Of America**, the insurance company, **Kaufman & Maraffi Inc.**, an ad agency, and **Rich Macar**, doing business as **Rich Macar Music**, for coming up with a jingle, first aired in 1987. **Duchess** alleges an infringement on "How Insensitive," the bossa nova standard created by Brazil's **Antonio Carlos Jobim**.

THE WORDS ARE MUSIC: **Mark Mueller**, the longstanding **MCA Music** writer, is involved in what may be a first for a TV series, although **Andrew Lloyd Webber** show scores come close to the mark: All dialogue will be sung. The series, in which Mueller is also a collaborator and co-executive producer with **Craig Safan** and **Nick Castle**, is called "Shangri-la Plaza" and is set in a Los Angeles mall. The show is being produced in association with **CBS**. Mueller's previous TV credits include the Emmy-nominated theme for "Quincy," as well as main titles for "Supercarrier," "Rags To Riches," and **Walt Disney's** "Duck Tales."

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

1. **New Kids On The Block**, Hangin' Tough
2. **The Little Mermaid**, Soundtrack
3. **Billy Joel**, Storm Front
4. **Elton John**, Live In Australia
5. **Jimi Hendrix**, Are You Experienced?

Assistance in preparing this column was provided by **Nigel Hunter** in London.

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ARTIST DEVELOPMENTS

BLUE AEROPLANES ALOFT

Since the recent release of their Ensign/Chrysalis Records album, "Swagger," Blue Aeroplanes have been flying high on praise from the press for their U.S. debut. But front man Gerard Langley still tries to keep his feet on the ground.

"Although it's lovely to hear nice things about your music," he says "you can't take [them] that seriously. It is only rock'n'roll, you know."

Actually, Blue Aeroplanes are a little more than a rock'n'roll band. Included in the lineup of the six-piece, Bristol, U.K.-based outfit is a performance/dance artist, Wojtek Dmochowski, who fills the stage with physical interpretations of Langley's lyrics. And Langley himself skirts along outside of typical rock warbling, spewing snatches of poetry over '60s-flavored, guitar-driven tunes like a stage actor.

"This is a band that needs to be able to spread out on a significant stage," says Jill Maxick, manager of national alternative promotion at Chrysalis Records. "We don't want to put them out on a small-club tour because it simply wouldn't do them any justice. We're hoping to put them on a major-venue tour as an opening act."

Although still in negotiation at press time, Blue Aeroplanes are looking at a summer run on the road with Arista recording act the Church. On the radio side, the first emphasis track, "Jacket Hangs," garnered respectable airplay at both modern and album rock. Chrysalis plans to build on this buzz by issuing a commercial 12-inch version of "... And Stones," which will include several remixes of the track aimed at rock radio and dance clubs alike.

Says Maxick: "We see that it's possible for this band to create a following much in the same way as the Stone Roses have in that they can appeal to dance-oriented DJs without alienating their [rock'n'roll] core."

LARRY FLICK

THE HAVALINAS, HONEST

Getting signed to Elektra Entertainment was "kind of a back-door thing," says Tim Scott McConnell, lead singer of the Havalinas. "Labels were coming down and I was saying if anybody wants us as we are, that's great. If somebody wants something else, they should find something else," says McConnell, former member of the Rockats, whose stance stems from prior forays with major labels. "I'd done, like, 10 years of deals. They hadn't gotten me anywhere."

McConnell, longtime friend and former Rockat bassist Dennis "Smutty" Smith, and drummer Charlie "Chano" Quintana, formerly of the Cruzados and Plugz, named the band after those ornery boars that roam the Arizona and Texas wilds.

The Havalinas want to create direct, gritty music, says McConnell, who's had plenty of experience with the more manicured variety. He sang on "Swear," a slick dance-club hit of the early '80s. He also released a solo album under the name Tim Scott on Geffen that looked Western, felt like Ralph

Lauren, and stiffed.

No more hype, vows McConnell.

Going from informal jams to L.A. club dates, the Havalinas were signed by Elektra and put together with producer Don Gehman. "We heard the R.E.M. stuff, the John Cougar stuff, and it seemed like he could get a rock'n'roll sound out of acoustic instruments, like you used to hear on old Robert Johnson records," says McConnell.

Bursting with homilies, bristling with guitar, bass, drums, mandolin, and occasional flute, "The Havalinas" is lean, mean, and populist.

"The guys I listen to, the ones I really love, are Bob Marley and Hank Williams," McConnell says. "They sing about something that's part of their lives. They write about it the way they talk and they bring in grooves from around their area."

"What I like about music is the directness, from the person expressing himself to the person digesting what's being expressed," he says. "The more stuff you cut out in between, the better you get through."

CARLO WOLFF

'CHEMICRAZY' REACTION

That petrol emotion's latest album, "Chemicrazy" on Virgin Records, proves that tumult can breed creativity. Although the band lost its driving force when guitarist Sean O'Neill left the group, the new album is packed with musical ideas and adventures.

"The basis for 'Chemicrazy' began with the last record ['End Of The Millennium Psychosis Blues']," says drummer Ciaran McLaughlin, who has emerged as the band's most prolific songwriter. "Sean said he was leaving [and] we went through a bad period and were talking about breaking up."

Down to a foursome, McLaughlin, vocalist Steve Mack, guitarists Reamann O'Gormain, and Damian O'Neill, That Petrol Emotion brought in John Marchini on bass and toured the U.S. "If that had been a poor tour, we would have broken up," he says. "But it was great. We felt like a new band."

With a renewed vigor, the group started to think about its next album, tapping Scott Litt, producer of R.E.M.'s "Green." Instead of cluttering the album with numerous guitar lines, Litt decided to "let the songs breathe a bit," McLaughlin says.

That Petrol Emotion emerged out of the Undertones, a group in the vanguard of Northern Ireland's punk scene of the late '70s, debuting with the 1986 disk "Manic Pop Thrill." That album veered between British-Invasion-style pop and the abrasive no-wave sound of such bands as early Public Image Ltd.

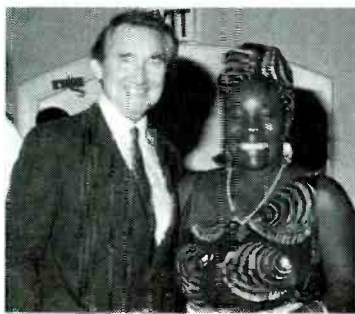
With Petrol's second album, "Babble," the latter direction was in ascent. The third album saw funk and soul added to the mix.

"'Chemicrazy' is a natural progression," McLaughlin says. "It retains elements from earlier albums but brings in new sounds. In the '70s, artists were pressured into taking a step forward on each record. Unfortunately, now it's regarded as a weakness."

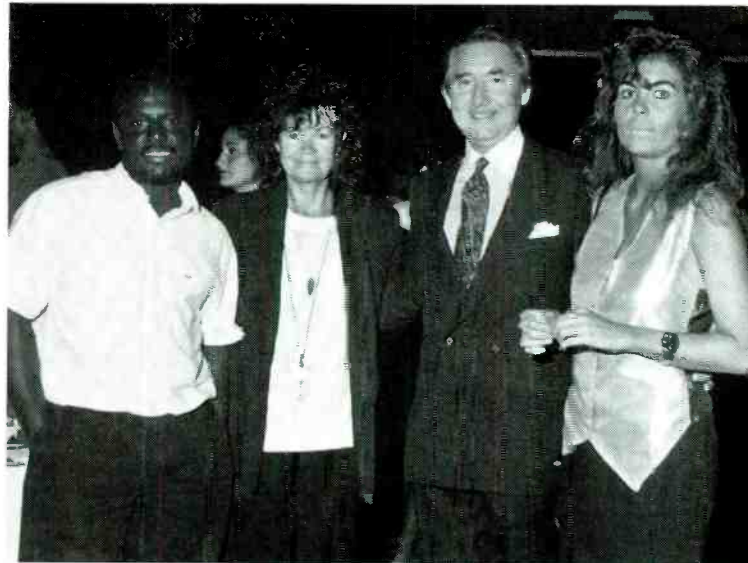
ED CHRISTMAN



Island/Mango recording artist Marcia Griffiths, left, relaxes with Pow Wow recording artist Papa San, center, and Copeland Forbes, Griffiths' manager.



Billboard's Gene Smith, left, chats with recording artist Rita Marley, widow of reggae legend Bob Marley.



Enjoying the festivities, from left, are producer Gussie Clarke; Maureen Sheridan, Billboard's correspondent in Jamaica; Billboard's Gene Smith; and Tash, of Virgin recording group the Word.



Four of Jamaica's top drummers talk shop. Shown, from left, are Tony Williams, drummer for Jimmy Cliff; Desi Jones, drummer in the group Skool; Cleveland "Clevie" Brownie, of bass and drum duo Steely & Clevie; and Sly Dunbar, of Sly & Robbie.



Socializing at the gathering, from left, are Stephen "Cat" Coore of PolyGram recording group Third World; Donna Coore, Cat's wife; singer Cindy Breakspere Tavares Finson; and Billboard's Gene Smith.

The Spotlight Is On Reggae At Jamaican Jam

KINGSTON, Jamaica—Reggae artists, producers, record company executives, and radio personnel gathered April 18 at the Jamaica Pegasus Hotel here, as Billboard announced its second Reggae Spotlight, scheduled for the June 9 issue. Sen. Donna Scott-Bhoorsingh, the Jamaican minister for culture, addressed the gathering on the impact of reggae, and Gene Smith, Billboard's associate publisher/director of marketing and sales, spoke of the growth of reggae in the U.S. The event was highlighted by a reggae showcase, produced by Sandosa Productions. (Photos: Michael Conally)



Elektra recording artist Shinehead performs at the reggae showcase.



Talking at the reggae event are Wycliffe "Steely" Johnson and Cleveland "Clevie" Brownie—one of the hottest producer teams in Jamaica, as well as performers in the bass and drum duo Steely & Clevie.



Black & Buddies. Enjoying the opening party for the new RCA Records/BMG building on Music Row, from left, are Michael Dornemann, co-chairman and president of operations for Bertelsmann Music Group; Joe Galante, senior VP/GM, RCA Records/Nashville; RCA's hottest new act, Clint Black; and Bob Buziak, president, RCA Records. Located at 9 Music Circle North, the new offices also house Arista Records and BMG Music. (Photo: Alan L. Mayor)

CMA Board Gets Down To Business Expands Best-Vid Balloting, Ups Tix Price

NASHVILLE—For the first time since it instituted the award in 1985, the Country Music Assn. will let its entire membership nominate candidates for best music video of the year. Heretofore, the nominations have been made by a CMA-appointed panel.

The action was approved at the second quarterly meeting of the CMA board of directors, held in Washington, D.C., April 18-19. The board opened the category to general nominations, a news release explains, because of the increase in the number of videos being made and in the number of outlets to

show them.

The CMA's balloting process for all awards will begin in June.

By board vote, "patron" ticket prices to the 1990 awards show and party will be raised from \$200 to \$250. That ticket entitles the buyer to preferential seating on the main floor of the Grand Ole Opry House, site of the live broadcast. Regular show and party tickets will jump from \$100 to \$125 each. And show-only, nonreserved tickets will remain at \$50 each.

In his report to the board, international committee chairman Terry Cline said that the Route 90 live concert tour in England, Friday (18) through May 28, will feature performances by Rodney Crowell, Rosanne Cash, George Strait, Foster & Lloyd, Clint Black, k.d. lang, and the Libertines.

The event is being sponsored by the Capitol, CBS, MCA, RCA, PolyGram, and WEA record labels and is the fifth such annual promotion and merchandising campaign.

A similar campaign, Country Time, will be going on in France, concurrently with Route 90. On Wednesday-Saturday (16-19), Crowell, Cash, Joe Sun, and Jimmy Tittle will perform in Paris.

Beginning in June, the board was told, CMA's album service to member radio stations will switch entirely to CDs. The CMA acts as liaison between the stations and Arista, Atlantic, CBS/Epic, Curb, Doorknob, MCA, PolyGram, RCA, 16th Avenue, and Warner Bros. For a fee determined by each participating label, the stations can subscribe to receive CD albums from all or any of the labels. Deadline for enrolling for the service is June 11.

The CMA has also compiled its "1990-91 Country Radio Station

List" of more than 2,100 full-time country music stations in the U.S. and Canada. A copy of the list sells for \$10 to individual CMA members and \$60 to nonmembers. Each organizational member receives a free copy.

To encourage ad agencies to use country music in their accounts' advertising, the CMA will continue to make periodic presentations to agencies, the board was told. The next such presentation will be held in Detroit, May 15-16.

The CMA's literacy committee reported that nearly 20 country artists have taped radio public service announcements on behalf of literacy and that the announcements have been sent to more than 100 stations. Video PSAs will be distributed to approximately 70 country music video outlets, according to committee chairman Don Schlitz. There will also be a literacy booth at the International Country Music Fan Fair in June.

In other business, the board approved the institution of a foreign media achievement award and the continuance of the CMA's monitoring of and lobbying against record-stickering legislation.

The CMA will hold its third quarterly meeting in Colorado Springs, Colo., July 11-12.

EDWARD MORRIS

A Final Look At The ACM Awards Show Honorees' Speeches Colored The Tinseltown Event

ACM AFTERSHOCKS: Congratulations to the Academy of Country Music for its fast-moving, smooth-running, and entertaining awards show (Billboard, May 5). The beautiful Pantages Theatre in Hollywood was the perfect setting for the show that honored the cream of the country crop. Some of the highlights: **Clint Black** drew a blank on names while accepting his second award, but came back strong when winning his third "Hat" trophy by saying, "Well, I got some good news. I remembered a few names. I want to thank my Mom and Dad"

... **George Strait** didn't run out of people to thank while clutching his coveted entertainer-of-the-year award, saying, "I want to thank my bus drivers—if it wasn't for them, I wouldn't be here today" ... **Naomi Judd**, who usually dresses in outfits that look as though they were made

out of material stolen from upholstery shops in Tijuana, Mexico, looked absolutely beautiful in the two stunning outfits she wore on stage ... **David Manning**, dubbed "Hollywood" by WSIX/Nashville mad-capper **Gerry House**, looked at home on the Hollywood stage with the trophy saluting his station as the top country radio station ... **Alabama** showed its class one more time by enthusiastically applauding the members of **Restless Heart** as they bounded to the stage to accept the top-vocal-group award, an upset victory over Alabama, **Highway 101**, **Shenandoah**, and the **Statlers** ... A comment carrying similar class came from **Tim Wipperman**, head of the Nashville Warner-Chappell publishing office. Praising the classic **Don Henry/Jon Vezner** song of the year, "Where've You Been," Wipperman noted, "It's one of the few times I don't mind losing." Vezner can be forgiven for shedding some tears during his acceptance speech: The touching hospital scene described in the song actually happened with Vezner's grandmother and grandfather—and he was there when it happened. The night provided him with a double victory as wife **Kathy Mattea** toted home the trophy for top female vocalist ... An unusual specter was **Larry Gatlin** singing "Don't Let Your Babies Grow Up To Be Cowboys" and "The Most Beautiful Girl." It's the first time Nashville Scene has seen Gatlin sing a song by any other writer except himself and **Francis Scott Key** ... **Richard Young** of the **Kentucky Headhunters**, top vocal group, gave the audience a lesson in how to speak Kentuckyese. By the time he could get through yelling "Fire!" the damn thing would be out ... Although he didn't repeat as entertainer of the year, **Hank Williams Jr.** won an award equally as satisfying to him—video of the year—for the **Hank Jr./Hank Williams Sr.** duet, "There's A Tear In My

Beer." It also gave him a chance to add a tribute to his father ... Thanks to **Clint Black's** impressive four awards (male vocalist, new male vocalist, album, and single), the **Judds** (duet), and **Restless Heart** (group), RCA came out on top in the label wars with six awards. PolyGram came in second with three winners, while MCA, CBS, and Warner/Curb scored with one each ... Tickets for the awards show were scarcer than hen's teeth. A capacity crowd of some 2,500 attended the show and a post-show banquet and party at the Palace a block away.



Those attending received a 162-page 25th anniversary program book, published by **Steve Tolin's** Palm Springs Media Inc., as they arrived for the show and, upon leaving, received **Billboard's** April 28 issue, spotlighting the Academy of Country Music on its 25th anniversary ... NBC officials are

reportedly happy over the ratings. The awards show came in first in three out of four half-hour periods, gaining a healthy 14.4 rating and 24 share ... Congratulations to **Gene Weed**, **Al Schwartz**, **Dick Clark**, **Bill Boyd**, **Ron Weed**, publicist **Paul Shefrin**, **Fran Boyd**, and all the others who made this event shine.

THE BROTHERHOOD BOYS: **Tom T. Hall** and a group of his literary colleagues—**Alex Haley**, **Miller Williams**, **Jim Whitehead**, **John Egerton**, **Robert Herring**, **Will Campbell**, **Tom Connelly**, and **Randy Greene**—journeyed to Oxford, Miss., aboard Hall's showbus for a series of readings. The group, dubbing itself "the Brotherhood," read from a wide range of topics at the benefit for the American Civil Liberties Union. Meanwhile, Middle Tennessee State Univ. in Murfreesboro announced it will establish a \$1.25 million Chair of Excellence in Creative Writing to honor songwriter/author Hall.

PEOPLE PERSON: **George Strait** has been chosen by People magazine as one of the "50 Most Beautiful People In The World" ... New officers of the Nashville Songwriters Assn. International are **Roger Murrain**, president; **Wayland Holyfield**, VP; **Merle Kilgore**, VP; **Norro Wilson**, VP; **Keith Stegall**, secretary; **Lewis Anderson**, treasurer; and **Richard Leigh**, sergeant at arms.

SIGNINGS: **Ray Kennedy** to Atlantic Records/Nashville ... **Don Sampson** to Milene Music ... Classical violinist **Eugene Fodor** to **Chuck Morris Entertainment** for personal management ... **Prairie Oyster's Russell deCarle** to ASCAP ... **Skip Ewing** to **Buddy Lee Attractions**.



by Gerry Wood

Mark Knopfler takes a break from Dire Straits to invent the country-blues band the Notting Hillbillies ... see page 32

NEW ON THE CHARTS

Five lovely ladies and solid country music is what the public will see and hear when exposed to Wild Rose, one of Capitol Records' newest signings.

Boasting a lineup of outstanding singers and musicians, the group was carefully put together in 1986 by member **Wanda Vick**. Vick says of the group: "I really do think that women as musicians have a differ-

ent sensitivity and a different touch. We really enjoy working together, and we enjoy each other's company. There is magic between the girls and the music, and you don't get that with just any combination of players."

Although an all-female country band is somewhat unusual, just listening to the music of Wild Rose is proof enough that this was no publicity trick. Once the initial hoopla is past, Wild Rose is expected to still be standing as a top-notch country group.

The group's debut album, "Breaking New Ground," bows this week on **Billboard's** Top Country Albums chart at No. 59 with a bullet. The first single, the title track from the album project, reached the No. 15 position on **Billboard's** Hot Country Singles & Tracks chart.

The women are booked by **Buddy Lee Attractions**, Suite 300, 38 Music Square E., Nashville, Tenn. 37203; 615-244-4336. They are managed by **Sharon Eaves**, 825 19th Ave. So., Nashville, Tenn. 37203; 615-320-0741. **DEBBIE HOLLEY**



WILD ROSE: Standing, from left, **Pam Perry**, **Kathy Mac**, and **Pamela Gadd**; seated, from left, **Wanda Vick** and **Nancy Given Prout**.

COUNTRY CORNER



by Marie Ratliff

WFLS IS BACK ON THE PANEL: The problems with monitor reception at WFLS Fredericksburg, Va., have been resolved and the station is now back on the reporting panel. More new monitors have been deployed and we will be announcing the addition of more stations as soon as the monitors are checked and detecting smoothly.

CLINT BLACK goes to No. 1, for the fourth time in as many outings, with "Walkin' Away" (RCA). Three weeks ago, Clint's record moved down from No. 5 to No. 6 on the chart because, although it gained gross impressions, two other records gained more and passed it, forcing it down one position. Since we are now tracking real airplay instead of using playlist reports, minor fluctuations of this type may occur but these do not indicate a record has reached its peak position yet.

Similarly, this week "Guardian Angels" by the **Judds** (RCA) gained gross impressions but moved from No. 19 to No. 22 because several records with greater gains passed it.

There occasionally will be fluctuations of this type on the chart and we will continue to point them out and explain them in this column so that readers can distinguish between a chart drop caused by competition and a chart drop caused by a real decline in airplay.

NEW ACTS BREAK THROUGH: When the monitoring system was announced a few months ago, some record executives voiced the fear that their new acts would not be able to break through to the upper regions of the chart. A study of recent charts shows that not only have new artists been able to break through, but they are doing so with as much or more frequency than before.

Some cases in point: **Doug Stone's** very first single, "I'd Be Better Off (In A Pine Box)" (Epic) is currently bulleted at No. 7. **Travis Tritt's** second release became his first No. 1 last week—"Help Me Hold On" (Warner Bros.). **Alan Jackson's** second single, "Here In The Real World" (Arista), went all the way to No. 3. **Robin Lee's** "Black Velvet" (Atlantic) is bulleted at No. 12; on earlier releases, her highest chart position was No. 37. **Mac McAnally's** first country release, "Back Where I Come From" (Warner Bros.), went to No. 14. The **Kentucky Headhunters** achieved their highest chart number (No. 15) thus far with their second single, "Dumas Walker" (Mercury).

PATTY LOVELESS grabs the Hot Shot Debut slot at No. 66 with "On Down The Line" (MCA) on the strength of instant play at 33 monitored stations, including WTDR Charlotte, N.C., WWYZ Hartford, Conn., KIKK Houston, WYRK Buffalo, N.Y., KFKF Kansas City, Mo., WIVK Knoxville, Tenn., WKJN Baton Rouge, La., WFMS Indianapolis, KXXY Oklahoma City, WTQR Winston-Salem, N.C., KRAK Sacramento, Calif., WCMS Norfolk, Va., WSIX Nashville, and WGKX Memphis.

PD Jim Darby, WXYU Lynchburg, Va., voiced the frequently heard reaction to the record's initial play, which almost resulted in a phone-equipment overload. "Our listeners were absolutely raving about the tune," says Darby. "I hit it once in my morning show, and the following day I received so many calls on the request line and the front-office switchboard that I had to tell listeners what time I would play it again. If this is any indication of what the new LP has to offer, my congratulations. [It should be] an easy add from the big boys!"

Billboard HOT COUNTRY RADIO BREAKOUTS

1. **PUTTIN' THE DARK BACK...** SAWYER BROWN CAPITOL/CURB
2. **TILL I SEE YOU AGAIN** KEVIN WELCH REPRISE
3. **SHOT FULL OF LOVE** JENNIFER McCARTER/McCARTERS WARNER BROS.
4. **I DON'T WANT TO LOVE YOU (BUT I DO)** KELLY WILLIS MCA
5. **WHEN I CALL YOUR NAME** VINCE GILL MCA
6. **HE TALKS TO ME** LORRIE MORGAN RCA
7. **MY ANNIVERSARY FOR BEING A FOOL** HOLLY DUNN WARNER BROS.
8. **NEW KIND OF LOVE** MICHELLE WRIGHT ARISTA
9. **THIS SIDE OF GOODBYE** HIGHWAY 101 WARNER BROS.
10. **WRONG** WAYLON JENNINGS 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.

COUNTRY



Prayerful Promotion. Members of the Warner Bros. Records group Billy Hill show WB Records VP of promotion Bob Saporiti who's in charge. Pictured, from left, are Martin Parker, Bob DiPiero, John Scott Sherrill, Ima Withers (administrator of Merit Music), Dennis Robbins, Reno Kling, and, on his knees, Saporiti. (Photo: Bonnie Rasmussen)

Mary Chapin Carpenter Is Building A Big Following Folk-Styled Singer Brings New Fans Into Country Fold

BY JIM BESSMAN

NEW YORK—Mary Chapin Carpenter's recent ACM Awards win as best new female artist is the most tangible payoff yet from the admitted gamble CBS Records/Nashville took when signing the acclaimed, D.C.-based contemporary country songstress.

"When we started the project, everybody was in love with her music but felt it was a high risk for the format," says Roy Wunsch, CBS/Nashville's senior VP/GM, referring specifically to Carpen-

ter's affecting, autobiographical songs.

"At MCA, Nanci Griffith was another folk-styled artist making wonderful albums, but with no breakthrough success at country radio," Wunsch continues. "We were afraid that we were facing a brick wall that would be difficult to jump over."

"Hometown Girl," Carpenter's acoustic-oriented, ballad-heavy 1987 Columbia album debut, was recorded prior to her signing with the label and was basically a home-made tape meant to be sold at gigs

rather than played on the radio. Nothing from that effort charted.

But last year's follow-up, "State Of The Heart," was a more varied band album that has so far yielded three hits: "How Do," "Never Had It So Good," and "Quittin' Time."

"In hindsight, I think it was good to come out with 'How Do' first," continues Wunsch. "Chapin has very poignant lyrics about real heartbreak, which can be risky. 'How Do' is more of a fun type of song, which worked better as an introduction."

(Continued on next page)

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
59 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	72 THE HIGHWAY (J.D. Sandefur III, BMI)
74 BABY, YOU'LL BE MY BABY (Almo, ASCAP/High Falutin, ASCAP/WB, ASCAP/Two Sons, ASCAP)	62 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)
33 BACK WHERE I COME FROM (Beginner, ASCAP)	52 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP)
25 BLACK COFFEE (ESP, BMI)	7 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
12 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	6 IF LOOKS COULD KILL (Coolwell, ASCAP)
13 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	30 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)
31 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	36 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
42 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	4 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI) HL
29 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP)	19 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL
64 DID IT FOR LOVE (Zoo Crew, ASCAP)	48 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
14 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	41 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)
69 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) CLM	3 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
16 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	11 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
46 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	28 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
45 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	68 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM
26 FIVE MINUTES (BMG, ASCAP) CPP	67 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP) HL
75 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) HL	55 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP
73 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	53 LITTLE GIRL (W.B.M., SESAC)
22 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL	5 LOVE ON ARRIVAL (Pink Pig, BMI)
27 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	9 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)
65 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	35 MISTER DJ (Cabin Fever, BMI) WBM
2 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	51 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)
15 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	38 NO MATTER HOW HIGH (ESP, BMI)
44 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	34 NOT COUNTING YOU (Major Bob, ASCAP) WBM
	54 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM
	66 ON DOWN THE LINE (Songs Of PolyGram, BMI)
	60 ONE MAN WOMAN (Irving, BMI) CPP
	37 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
	63 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
	10 PASS IT ON DOWN (Maypop, BMI)
	39 PERFECT (MCA, ASCAP) HL
	40 QUITTIN' TIME (Grog, ASCAP)
	70 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP)
	43 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
	24 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
	61 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP)
	18 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
	32 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	17 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL
	50 SILVER STALLION (Resaca, BMI) HL
	49 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
	47 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	56 STATUE OF A FOOL (Sure Fire, BMI)
	23 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
	58 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	1 WALKIN' AWAY (Howlin'Hits, ASCAP)
	8 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	21 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	20 WALK ON (Tom Collins, BMI)
	57 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
	71 WHITE LIMOZEEN (Velvet Apple, BMI/Songpainter, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.

Retail

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Mail-Order Custom-Tape Co. Launched Selectape Offers 600 Oldies At \$15 Per Tape

■ BY EDWARD MORRIS

NASHVILLE—Selectape, a new company here, will be rolling out a direct-mail system that enables customers to create their own albums by selecting songs from a printed catalog.

Consumers choose from a catalog of mostly pop hits from the '50s, '60s, and '70s, and, according to the promotional literature, receive their taped compilations four to six weeks later. Buyers can order 10 songs per tape at \$14.95 each, plus \$3 each for shipping and handling.

All the selections are by the original artists, but in a few cases Selectape uses rerecordings of the original hits. The current catalog carries more than 600 titles from dozens of labels, all licensed through MCA Records. Selectape uses Billboard's top 100 pop hits of each year as the pool from which to secure its licenses.

To prevent itself from competing with existing greatest-hits packages by a single artist, Selectape allows consumers to choose no more than three songs by the same artist on any one album.

The company is headed by veteran entertainment entrepreneur Tom Thacker. Among his credits, Thacker lists working with Jimmy Bowen in establishing Amos Records and producing Glen Campbell and Ike and Tina Turner. He also produced Hank Williams Jr.'s "All My Rowdy Friends" video and the Drake-Chenault radio special "The History Of Country Music."

Thacker says the personalized tapes carry the relatively high price tag "because it's [a] custom [operation] and it's real-time duplication. Also, remastering all of those old records and putting them on CDs was an extremely costly investment" for Selectape, which does its own duplication in Nashville.

Thacker, one of three company owners, estimates that he and his

investors will have put "a quarter of a million" dollars into the project by the time it gets under way.

Thacker says the company did its test marketing last November and started its actual operation in late April. The service will be advertised in print, on television, by direct mail, and on oldies radio stations.

Selectape has just placed 3,500 one-minute TV spots in 100 markets, Thacker says. In approximately 90 days, the company will begin to run 13 half-hour-long promotional TV shows in each of the 100 markets.

By September, Thacker estimates, Selectape will have secured the rights and set up the system to take the project into foreign markets.

Customers order catalogs by calling a 900 number. Once they have the catalogs, they can place their orders either by mail or through an 800 number.

"Other than Personics," Thacker says, "we're the only people doing custom manufacturing" of albums. He declines to cite the mechanical rates he is paying to use the songs.

The Redwood City, Calif.-based Personics Corp., which offers consumers about 4,000 songs, has its system in 240 record stores. The key issues in offering customized albums, according to Greg Ballard, Personics senior VP of U.S. operations, are producing high-quality tapes and upholding all aspects of licensing agreements.

"Making customized tapes isn't a slam-dunk business," Ballard says. In particular, "mail order is a very complex business."

Indeed, in late 1987, Choice Music, a division of IG Ventures in Colorado Springs, Colo., attempted a similar mail-order-based custom venture, which stayed in operation for a year. "It didn't fly," says IG executive assistant Deborah King. "We did some advertising in TV Guide and Parade" the

Sunday newspaper supplement. We had quite a bit of money in the project and a really nice product, but it just didn't go." Choice charged \$12.95 for 12 songs.

Personics' price ranges from 75 cents to \$1.50 per song, says Ballard. A tape of of rock 'n' roll oldies would cost about \$10, he says.

(Continued on page 48)

Atlanta Music Retailer Stands Up For Rap But Won't Sell 'X' Product Without Parental Consent

■ BY DEBBIE HOLLEY

NASHVILLE—Although Ray Forbes, founder of the 13-unit, Atlanta-based Third World Enterprises, refuses to sell controversial product to minors without parental consent, he says rap music's explicit lyrics should not be censored or stickered. Deeper social issues underline the obscenity problem, he says.

Rap music garners the largest percentage of sales at Third World, which stocks only black music—new and old. "[Rap] is a way for these people to communicate," Forbes says. "The thoughts are not being pulled out of the air. They are a reflection of what these kids have heard or have been exposed to in their culture and environment, and it shouldn't be suppressed. If there is a problem, why don't we go to the root and see why these kids are being subjected to these various ideas. The music is the symptom and not the cause."

"Why come out against these black kids?" Forbes asks. "N.W.A. has a song called 'Dope Man.' If you go beyond the language, it's one hell of an anti-drug song. These kids have a lot of thought in these songs."

"[Rap] music is an art form; a freedom of speech. You can't tell an artist what to paint. And if you take away the privilege to create, they'll become stagnant, and then you



Big Bucks. Stewart Trusk, center, receives a plaque and a "sizable" check for \$500 after being named Record Shop's manager of the year. Trusk manages Record Shop No. 70 in Santa Ana, Calif. Congratulating him are supervisor Sid Moore, left, and Record Shop VP Michael Meyer.

have nothing. Look at Millie Jackson—she made a clean album, and nobody bought it."

The "clash of cultures" contributes to the sticker problem, Forbes says. "White puritan society" rejects the ideas expressed in rap, which often are a reflection of black culture.

On the other hand, he says the

'Rap music is the symptom and not the cause'

music industry should "have enough respect for our community and our people not to sell X-rated lyrics to kids," Forbes says he is able to reconcile his anti-stickering position and still be a responsible merchant because he and his staff know their shoppers as individuals. So if someone's parents would disapprove of their child purchasing an album with explicit lyrics, Forbes says he refrains from selling that title to the youth.

Third World opened its doors in 1976, and little by little it has graduated to its current size of 13 stores. The stores, which include 11 strip-center locations and two freestanding operations, range in size between 1,800 and 3,000 square feet, carrying between 2,500 and 5,000 ti-

titles. The chain sells \$8.98- and \$9.98-list-price titles for \$7.49. CDs at the \$12.98 and \$13.99 price points are mostly sold for \$12.98. In addition to music, novelty items, including jewelry, T-shirts, clocks, and sunglasses, make up approximately 30% of Third World's business and occupy almost 40% of store space.


Forbes will spend the next two years fine-tuning Third World operations, including possibly consolidating several existing stores into larger stores that would serve a larger trade area and installing point-of-sale technology. This year, Norcross, Ga.-based Young Systems Ltd., will install its inventory management system in half the chain's stores, with the rest following in 1991.

The chain was nominated in the small-chain category for best retailer at the annual convention of the National Assn. of Recording Merchandisers. "Personal service, selection, and quick access to requested product" provide the basis of his company's achievement, Forbes says. "We know black music."

In addition to black music, the chain stocks titles by artists who cross over into the genre. Recently, the chain has done well with Lisa Stansfield, Forbes notes.

Except for new 45s, all configurations are available at Third World. Black music still supports vinyl, al-

(Continued on page 46)



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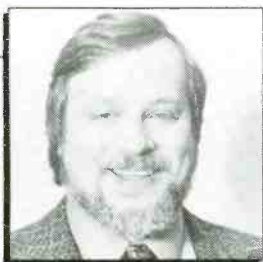
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RETAIL TRACK



by Geoff Mayfield

OUT OF THERE: The exit by Gary Arnold from his post as VP of merchandising at Trans World Music Corp. created a buzz in the biz (Billboard, May 12), but the move did not come as a complete surprise. Arnold had reportedly been scouting label posts since at least the end of last year; he was apparently a candidate for the VP-of-sales position that Mike Greene recently took at Chrysalis.

"For some time, his interest had been more on the label side than on the retail side," says one informed source. It appears, however, that the move out the door was not entirely Arnold's idea; the parting is described as a "mutual decision."

A couple of supply-side sources have suggested that Arnold will emerge at Hollywood Records, the new label being rolled out by the Disney empire, but this possibility is not a lock and could not be confirmed at this column's deadline.

Meanwhile, due to the high regard that labels and distributors hold for senior buyer Dave Roy and the rest of Trans World's purchasing crew, most record companies predict that the giant chain will experience smooth sailing in the post-Arnold era. There is no indication yet as to whether the company will leave Arnold's title vacant or refill it by promoting Roy or bringing in a new player from outside Trans World... Speaking of Trans World, we hear that the Albany, N.Y.-based chain is no longer interested in grabbing the Wall To Wall Sound & Video web.

CROWDED CALENDAR: Can anyone remember the last time two different major distributors held regional sales conferences during the same week? Me neither, but it happened this month. CEMA took its troops to Nashville April 29-May 4 for meetings at the Vanderbilt Plaza Hotel, while WEA gathered its field crew May 4-6 at the Scottsdale Sheraton in Scottsdale, Ariz. Maybe the overlap was some sort of cosmic coincidence that relates to the fact that Russ Bach spent so many years at WEA before he became CEMA's president last year.

YOU KNEW HE wouldn't be jobless for long. Word on both coasts has former A&M senior VP David Steffen returning to the BMG camp soon, either through a high-powered job at Arista or at the new BMG California start-up, Zoo Records. Neither eventuality could be confirmed at deadline.

EARTH DAY wasn't forgotten at Kemp Mill Records in Washington, D.C., where seeds for forget-me-nots and wildflowers were distributed to promote the Lightning Seeds, a budding MCA act. The packages of Burpee seeds carried a "mini" of the cover art from the act's "Clouduckooland" album. The title (sale-priced for \$5.99 on tape and \$9.99 on CD) and the free flower seeds were touted in two area print ads.

NO LIE: The folks at Macey Lipman Marketing have come up with a David Letterman-esque way to promote "Any Kind Of Lie," the new RCA album by Marti Jones. In MLM's Any Kind Of Lie Contest, merchandisers are invited to conjure up any sort of music-business-related lie and phone it in through the marketing company's toll-free number (800-333-HITS). The person who, in the judgment of MLM and RCA, comes up with the most entertaining lie, will win a trip to either New York or Los Angeles "for dinner with Marti Jones in July, and that's no lie," reports Barbara Firstman, Macey Lipman Marketing. (Continued on page 46)

ALBUM RELEASES

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

VARIOUS ARTISTS
Power In Numbers, Vol. 1
CD Rocit 003RR

BLACK

KLYMAXX
The Maxx Is Back
CD MCA MCAD-6376
CA MCAC-6376
LP MCA-6376

MILIRA JONES
Milira
CD Motown MOTD-6297
CA MOTC-6297
LP MOT-6297

COUNTRY

LIONEL CARTWRIGHT
I Watched It On The Radio
CD MCA MCAD-42336
CA MCAC-42336

JOHN JARVIS
Pure Contours
CD MCA Master Series MCAD-6397
CA MCAC-6397
LP MCA-6397

PATTY LOVELESS
On Down The Line
CD MCA MCAD-6401
CA MCAC-6401
LP MCA-6401

GEORGE STRAIT
Livin' It Up
CD MCA MCAD-6415
CA MCAC-6415
LP MCA-6415

CONWAY TWITTY
Greatest Hits, Vol. III
CD MCA MCAD-6391
CA MCAC-6391

JAZZ/NEW AGE

CARL ANDERSON
Pieces Of A Heart
CD GRP 9612
CA 9612

FINAL NOTICE
As You Wish
CD Jazzline 11121
CA 20841

FRANK GAMBALE
Thunder From Down Under
CD GRP 3321
CA 3321

GIL GOLDSTEIN
City Of Dreams
CD Blue Note B2-93893
CA B4-93893

CHRISTOPHER HOLLYDAY
Of Course
CD Novus 3087-2-N13
CA 3087-4-N13
LP 3087-1-N13

HILTON RUIZ
Hilton Ruiz
CD Novus 3085-2-N13
CA 3085-4-N13
LP 3085-1-N13

MCCOY TYNER
Things Ain't What They Used To Be
CD Blue Note B2-93598
CA B4-93598

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

POP/ROCK

ALISHA
Bounce Back
CD MCA MCAD-6378
CA MCAC-6378
LP MCA-6378

BOOM CRASH OPERA
These Here Are Crazy Times
CD Warner Bros. 2-26160
CA 4-26160
LP 1-26160

CONCRETE BLONDE
Bloodletting
CD I.R.S. IRSD-82037
CA IRSC-82037
LP IRS-82037

CRYPTIC SLAUGHTER
Speak Your Peace
CD MetalBlade 73442
CA 73442
LP 73442

DIO
Lock Up The Wolves
CD Reprise 2-26212
CA 4-26212
LP 1-26212

LITTLE CAESAR
Little Caesar
CD DGC 2-24288
CA 4-24288
LP 1-24288

MICHAEL McDONALD
Take It To Heart
CD Reprise 2-25979
CA 4-25979
LP 1-25979

PRIVATE LIFE
Private Life
CD Warner Bros. 2-26150
CA 4-26150
LP 1-26150

THE PURSUIT OF HAPPINESS
One-Sided Story
CD Chrysalis F2-21757
CA F4-21757

SHADOWLAND
The Beauty Of Escaping
CD Geffen 2-24286
CA 4-24286
LP 1-24286

SPREAD EAGLE
Spread Eagle
CD MCA MCAD-6383
CA MCAC-6383
LP MCA-6383

SQUEEZE
A Round And A Bout
CD I.R.S. IRSD-82040
CA IRSC-82040

WORLD PARTY
Goodbye Jumbo
CD Chrysalis F2-21654
CA F4-21654
LP F1-21654

YNT
Ten
CD Geffen 2-24283
CA 4-24283
LP 1-24283

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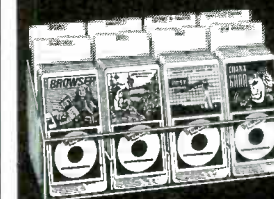
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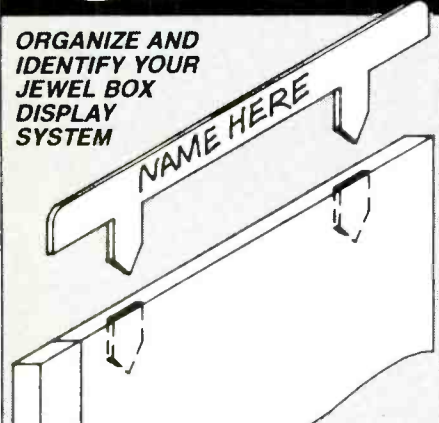
book features a calendar dedicated to the history of rock 'n roll which notes memorable events in rock that occurred on that particular day. There will also be sixteen pages in the center of the book devoted to photographs.

So this summer, make sure to stock up on Maxell XL II tapes. Because with Meat Loaf, Hot Tuna, Humble Pie and Canned Heat on the menu, consumers are going to be awfully hungry.



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ATLANTA RETAILER STANDS UP FOR RAP

(Continued from page 42)

though Forbes says he often has trouble getting it. Meanwhile, the CD, traditionally weak in black music, gained in popularity last year and now accounts for 15% of the chain's estimated \$2.5 million in total sales. "It's the younger kids who buy CDs," he says. "The 30-to-45-year-old black is still with his turntable. He still looks for vinyl, buys it, and feels comfortable with it. Whether it is nostalgic or whatever, they like LPs."

In general the music industry neglects the more mature black listeners, Forbes says. In addition to eliminating their preferred configuration of vinyl, the industry does not give any money or support to the black artists aimed at the 25-50-year-old markets, which results in a void in black music, Forbes says.

He says he believes that age group has abandoned the record stores, or purchases oldie and catalog titles, because there is so little product coming out geared to them.

Love songs and ballads sell, he says. "We [blacks] grew up on love music, which I call 'baby-making' music," he says. "Every time somebody like Keith Sweat and Anita Baker comes out, we sell tons."

Forbes also offers Whitney Houston's first album as an example of the kind of black music that moves big in the chain's stores. But he adds that when Houston was a "forced" crossover artist on the second album, he only sold 50-60 copies.

Forbes describes black artists who intentionally try to reach pop audiences as making "designer music," which black people cannot relate to.

"My [customers] couldn't relate to Houston's second album just like they couldn't relate to Lionel Richie's 'Dancin' On The Ceiling.' You haven't heard from Lionel Richie since he danced on the ceiling! Nobody asks me for that Richie album... which is geared to the white kids, but I can sure sell plenty of old Commodores stuff."

Although Third World buys from one-stops, the major labels send a steady supply of promotional materials to the chain. Forbes says he is most impressed with WEA and BMG. "We have weekly contact with them," he says. He adds the other companies call every week "because we report to the trades,

but with WEA and Arista, it's more like a 'we're working together' thing."

The view from the parking lot, right, of one of Third World's stores in Atlanta. Inside, music is merchandised alongside other product lines, including makeup and sunglasses.



RETAIL TRACK

(Continued from page 44)

man VP.

Street date for the Jones album is Tuesday (15) and the deadline for contest submissions is May 25. One of the better early entries has Guns N' Roses teaming up with New Kids On The Block for an album and a possible tour.

TUBE TALK: A story in a recent New York daily said Nielsen ratings show that viewership of all TV channels, including cable and indie stations, has declined significantly in the past three months, with the drop as steep as 15% in some markets. On the very next page, the tabloid carried a story about NBC's plans to run a live-action TV movie about the characters from "Archie" comics reaching their 30s. Wonder if the latter story explains the former.

One thing is certain: If Nielsen is proved correct (the networks are contesting these findings), television's loss could mean big wins for stores that sell home entertainment products. And, "Everything's Archie."

CONVENTION UPDATE: National Record Mart will hold its annual meet July 22-25 at Seven Springs resort in Champion, Pa., about an hour outside of Pittsburgh, where NRM is headquartered. You'll recall that NRM's 1989 gathering won three of Retail Track's Convention Season Awards.

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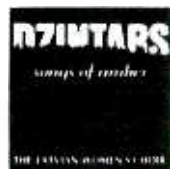
★★ NO. 1 ★★				
1	2	5	KOJIKI GEFFEN 24255-2 1 week at No. 1	KITARO
2	1	53	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
3	12	3	CITIZEN OF TIME NARADA ND-62008/MCA	DAVID ARKENSTONE
4	3	19	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
5	5	13	CHAPTER II NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
6	4	57	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
7	9	9	MIL AMORES NARADA ND 63010/MCA	DOUG CAMERON
8	6	83	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
9	8	67	WATERMARK ● GEFFEN 24233	ENYA
10	7	25	GARDEN CITY CYPRESS YD 0133	JOHN TESH
11	14	3	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026	OTTMAR LIEBERT
12	NEW▶		THE ODD GET EVEN PRIVATE MUSIC 2065	SHADOWFAX
13	10	83	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
14	15	11	SET FREE HEARTS OF SPACE HSI 1016-2	CONSTANCE DEMBY
15	13	23	THEMES POLYDOR 839 518-2	VANGELIS
16	NEW▶		BETWEEN PLACES MESA 79019	EXCHANGE
17	24	3	BODYMUSIC NUAGE 89888	NICHOLAS
18	11	17	ABACUS MOON SONIC ATMOSPHERES 80026	DON HARRISS
19	17	15	MOMENTS, DREAMS & VISIONS SILVER WAVE SD509/OPTIMISM	PETER KATER
20	16	51	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
21	23	23	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
22	18	7	DORIAN'S LEGACY NARADA ND-63008/MCA	SPENCER BREWER
23	22	11	THE GREAT WHEEL MUSIC WEST MW-180	JAMES ASHER
24	19	55	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
25	RE-ENTRY		ENYA ATLANTIC 81842	ENYA

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4	—	1	UPTOWNSHIP NOVUS 3070/RCA	HUGH MASEKELA
5	—	1	VOLUME ONE NONESUCH 79165/ELEKTRA	LE MYSTERE DES VOIX BULGARES
6	—	1	WELELA MERCURY 838-208/POLYGRAM	MIRIAM MAKEBA
7	—	1	PASSION SOURCES REAL WORLD 91299-4/VIRGIN	VARIOUS ARTISTS
8	—	1	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
9	—	1	LIVE! FROM THE LEFT COAST ROUNDER 6035	BEAUSOLEIL
10	—	1	GROOVEYARD MANGO 9849/ISLAND	VARIOUS ARTISTS
11	—	1	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
12	—	1	SHAHEN SHAH REAL WORLD 91300-4/VIRGIN	NUSRAT FATEH ALI KHAN
13	—	1	ESTRANGEIRO ELEKTRA 60898	CAETANO VELOSO
14	—	1	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.	VARIOUS ARTISTS
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Rough Trade Following Important Footsteps With Major Distrib?

BY BRUCE HARING

THE INDIE WORLD is still rocking from the news of CBS Records' purchase of 50% of Important Records and its Relativity/Combat/In-Effect labels (Billboard, May 12).

But more big moves within the independent camp apparently are on the horizon, as the scene continues to explore links with major distribution.

Rough Trade is the latest name to emerge from the swirling wa-

ters of the rumor mill. Robin Hurley, CEO of the label's U.S. operation, confirms that talks have been held regarding moving some of the Rough Trade U.K.'s best-selling artists to major distribution.

"It started at the New Music Seminar," Hurley says, "when a couple of people there put out feelers to see if there was any way to get involved with us. But no way would we sell any portion of the company."

Pointing to Rough Trade U.K.'s history, which includes such power-sellers as the Smiths, Easterhouse, Shellyann Orphan, the Sundays, and the Woodentops, Hurley says that any proposed deal would seek to put such artists "under one roof in America, a licensing deal with the U.K. company." Previously, the label's acts have been licensed to majors in the U.S. on a case-by-case basis, à la the Smiths with Sire/Reprise and the Sundays with DGC.

The possibility of funneling Rough Trade's more advanced U.S. acts through the same major distribution was termed "an intriguing possibility" by Hurley, "since we could stay working with those artists."

But, Hurley hastens to add, "what we have to make sure is that we don't shoot ourselves in

the foot and jeopardize those acts" with independent distribution. Several distributors have voiced concern that the new indie/major alliances will pull hot product from their system just when sales start to heat up.

Any arrangements, Hurley says, "are still quite a long way



away. We talked to two or three people, and it's certainly one of our priorities, but nothing has happened."

Meanwhile, Seattle's Sub Pop continues to talk with majors about a possible distribution deal. The label has discovered such homegrown talent as Mudhoney and Tad.

"We're very enthusiastic about any possible [major affiliation] situation," says Jonathan Poneman, co-owner of the label. "We've been talking, we're very enthusiastic, but nothing is inked." Poneman and co-owner Bruce Pavitt have already met with Columbia Records in that regard (Billboard, May 12).

SST MEMORIES: The Lawndale, Calif.-based SST Records has launched The Dirty Dozen Program, a back-catalog promotion that offers advertising co-op monies along with point-of-purchase support for 12 past blasts, including such seminal works as Husker Du's "Zen Arcade" and Bad Brains' "I Against I."

"We're letting everyone know on the distribution end that these items are in stock," says Ron Coleman, SST director of marketing and promotion. "For a while, a lot of these items weren't in stock, but now we've got our back catalog in order, and we want to push it as far as we can go." The program will run through the end of June. More information can be obtained at 213-835-8977.

MAMA MARLEY: Reachout In-

ternational Records, better known as ROIR, plans a June release for "Awake Zion," the first American release of a Jamaican record from Sedella Marley Booker, aka Granny B, mother of Bob Marley and grandmother of Ziggy.

"It's rhythm and blues, gospel, and totally reggae oriented," says ROIR owner Neil Cooper. Liner notes on the album are by Stephen Davis, who wrote a Bob Marley biography.

Most of the songs were written by Booker, but "Put It On/Lord I Thank You" is a contribution from Bob. Appearing on the record are reggae mainstays Aston "Family Man" Barrett, Carlton Barrett, Junior Marvin, and Al Anderson. More info from ROIR at 212-477-0563.

SEEDS AND SPROUTS: Fans of the late, lamented Misfits will be glad to hear of the arrival of Kryst The Conqueror's "Deliver Us From Evil," an EP featuring contributions from Misfits Jerry Only (Mo) Doyle and The Murp. Skid Row's Dave "Snake" Sabo also chips in some guitar. More info from 201-764-3700 . . . Industry

veteran Martin Kasen, president of Peter Pan Industries for 27 years, has started the Nesak International label, a New Jersey-based company whose first releases include the new age "You Are" series and an album from comic singer/bassist Jay Leonhart. More info at 201-377-4682 . . . Congrats to California Record Distributors VP marketing/promotion Ted Higashioka and wife Diane Gribb, an MCA/Universal video sales rep, on the birth of Kyle Harris, who checked in April 20 at 8 pounds, 4 ounces . . . Nasty-mix's Sir Mix-A-Lot has scored his and the label's second gold album with "Seminar." Sir Mix's "Swass" was the first precious metal for both . . . DCC Compact Classics has launched an all-out blitz on Eastern Europe. After acquiring U.K.-based AVM Ltd., which had a long relationship with Balkanton Records of Bulgaria, DCC has geared up to start shipping into the Eastern Bloc as of the beginning of the month, according to label president Marshall Blonstein. Six Ray Charles albums are the first offerings that will hit that market. More info from DCC, 818-993-8822.

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MAIL-ORDER CUSTOM-TAPE OPERATION

(Continued from page 42)

Thacker says he is familiar with Choice and has been in contact with its founders "on a regular basis." According to Thacker, Choice made a major investment in developing a high-speed duplicating machine "not unlike the Personics unit" and chose its catalog offerings according to the founders' personal musical tastes. Considerably more, he adds, was spent on remastering those selections.

While Ballard says he views mail order as potentially an interesting growth area, for the time being Personics officials are telling labels and merchants that the com-

pany is retail oriented.

By operating from record outlets, Personics' expense to reach its target audience is a lot less than through mail order because the music customer is already in the store, Ballard says. On the other hand, Personics expands city by city because it is very important to get the system's infrastructure in place, Ballard says. "With mail order you can have a national business pretty fast."

On the potential competition posed by Selectape, Ballard welcomes the company to the business and adds, "More power to them."



Comparing Notes. Bruce Hornsby, right, dropped in on Jane Child while at Larrabee Sound Studios in Los Angeles. The artists were working on separate projects in the studio. Hornsby was mixing "Carry The Water" with producer Don Gehman and engineer Ed Thacker for his new album with the Range. Child was mixing an extended version of "Welcome To The Real World," from her Warner Bros. album.

Duplication Market Springs Back Lackluster Record Biz Spurred Downturn

BY SUSAN NUNZIATA

NEW YORK—The effect of fluctuations in record labels, including the merger of existing labels and the formation of new ones, is being felt at the duplicator level.

A lack of blockbuster releases early this year combined with label changes to give duplicators and equipment manufacturers a slow spring.

The outlook is positive for the summer months, however, as labels stabilize and release schedules gain momentum.

"There's not been the releases from the labels that there were in the past and [because of changes at a label level] people's attention is on whether they're going to have their jobs tomorrow, and who they're going to be working for," says Mark Nevejans of Electro-Sound, a Mark

IV Audio Company based in Sunnyvale, Calif. "That does kind of stifle the creative aspect of the whole thing."

According to Bob Barone, president of Electro-Sound Duplication, a duplicator in Hauppauge, N.Y., spring has been slow but far from disastrous. "All the changes in our customer base in the industry have slowed things down," he says. "The problems of putting together huge bases like A&M and PolyGram, which are our customers, have slowed release schedules."

Electro-Sound Duplication is not affiliated with the Mark IV equipment manufacturer of the same name.

Barone attributes the late start-up of new releases to the fact that labels were preoccupied with other business. "We've been talking to several of our major clients in the last few weeks, and we're looking at what's going to be a great May, June, July release period," he adds.

However, Barone and others in the prerecorded analog cassette duplication industry are realistic about the format's growth potential.

Many expect prerecorded music cassette sales to flatten over the next five years, growing at a 1%-2% annual rate. Growth in spoken-word demand has risen steadily in recent years, presenting a vast avenue of potential for many duplicators.

"We've focused more on spoken word in the last six months than we ever had in the history of the company," says Barone. "Books on tape, magazines on tape—we've been out quoting on all of it, and we've gotten a share of it, something we've not had before."

Efforts to prolong the life of the analog cassette through improvements in technology and quality control are meeting with success.

Burlington, N.C.-based Concept Design, which manufactures the Digital Audio Analog Duplication

(Continued on page 54)

AUDIO TRACK

NEW YORK

IN SOUNDTRACK'S STUDIO B, Anita Baker and Howard Hewett worked on a duet for Elektra with producer Barry Eastmond, using Solid State Logic's Screen Sound technology. Bobby Giammarco digitally remixed the vocal tracks. Stanley Jordan recorded tracks in Studio G on the facility's new Sony 3348 digital multitrack, and mixed to DAT in Studio A. David Burrell produced this Capitol/Blue Note release with Brian Lee at the desk. Rich July assisted. UB40 remixed "The Way You Do The Things You Do" with Mark Kamins in Studio A for Virgin. Hugo Dwyer was at the board, assisted by Chris Trevett.

Randy Jackson began work on his solo project for Atlantic at City Lights and Ocean Recording studios. Jack Ponti produced, with Vic Pepe, Troy Kruger, and Stephen Benben at the board. Ponti also engineered.

The Magic Shop had producer/engineer Joe Blaney (Keith Richards) in with the Beautiful to do live tracks for an Azoff Entertainment project. Blaney was at the board, assisted by Sue Dyer. MCA artist Patty Smyth was in cutting with producer Ed Roynesdal. Musicians included Joe Jackson vets Ed on keyboards, Gary Burke on drums, and Graham Maby on bass, along with guitarist Jimmy Ripp (Hall & Oates). Tony Ungaro engineered, assisted by Dyer. Producer Michael Baker (Grayson Hugh) recorded tracks on Tina B. for A&M. Mark Plati was at the board with Diego Garrido.

LOS ANGELES

AT ARTISAN SOUND Recorders, Greg Fulginiti mastered albums for Y&T with producer Mike Stone; D'Molls, with producer Kevin Beamish; and Trixter, with producer Bill Wray.

Fox Run had the Meeting in cutting self-produced tracks for a de-

but project on GRP/MCA. Frank Clark engineered. The band features Ndugu Chancler on percussion, Alphonso Johnson on bass, Patrice Rushen on keyboards, and Ernie Watts on sax.

REO Speedwagon put down vocal, guitar, and organ overdubs in Studio C at the Enterprise. Tom Lord-Alge engineered and Fred Kelly assisted on the forthcoming CBS release. Atlantic artist Johnny Van Zant mixed material in Studio C for his upcoming album. Brian Foraker produced and engineered; John Schmit assisted. L.A.-based hard rockers Jungle Alley were in Studio A using the room's Neve 72-channel VR Series console with flying faders to track and mix a project for RCA. The project was produced and engineered by Mark Disisto. Schmit assisted.

NASHVILLE

CRAIG KRAMF AND NIKO Bolas were in Digital producing tracks on Jane His Wife for a Warner/Chappell project. Bolas was at the board, assisted by John Kunz. Donna McElroy was in with producer Mervyn Warren tracking a project for Warner Bros. Ronnie Brookshire engineered, assisted by Barry Dixon. Clint Black and Lorie Morgan were in with producer James Stroud cutting tracks for a new record. Lynn Peterzell engineered, assisted by Julian King.

Eddie Preston was in the Music Mill recording and mixing for an upcoming Platinum International project. Norman Ratner produced, with Jim Cotton and Paul Goldberg at the board. Grayghost was in tracking for PolyGram with producer Peter Sullivan. Cotton, Goldberg, and Joe Scaife engineered. Kelly Lang worked on tracks and vocals for PolyGram with producer Bud Logan. Pate Greene and Goldberg engineered.

Diamond Rio tracked for an Arista album with producers Tim DuBois and Monty Powell. Mike Clute ran the TAC Matchless console, assisted by Chris Armstrong.

Sparks (Greg and Rebecca Sparks) were in cutting acoustic and electric guitar overdubs for a contemporary Christian album on Reunion. Greg Sparks produced, with engineer J.B. Baird assisted at the board by Armstrong.

Georgetown Masters recently purchased its fourth Sony PCM-3402. The facility also owns two PCM-3348s, two DMR-4000s, one DAE-3000, a PCM-1630, a PCM-2500, and 12 TCK-700ES cassette decks. Georgetown uses two of the 3402s in-house and the other two for local rental business.

OTHER CITIES

BOZ SKAGGS WAS IN Different Fur Recording, San Francisco, producing tracks on Smoking Section for RCA Records. Dan Garcia engineered, assisted by Ron Rigler. Mark Little recorded his new solo piano numbers direct to DAT with producers Dov Christopher and Henry Holter. Matt Kelly engineered, assisted by Matthew Murman. Erasure recorded a new single for Sire/Warner Bros. with Mark Slagle at the controls and Rigler assisting.

Producer Doug Grigsby was in Philadelphia's Chestnut Sound Studios tracking the song "What's In It For Me" for the upcoming debut release by PolyGram act Small Change. Mike Harmon engineered; Chris Gately assisted.

At Studio 4, Philadelphia, Arista act 3XD worked on final album mixes for an upcoming release. Craig Caruth was at the Solid State Logic console. Maranatha act Lamb was in cutting album tracks. Phil Nicolo and Jim "Jiff" Hinger took the controls on the Neve board. Newly signed Def America act the Bloody Stools cut an album with David Johnson and Nicolo of Da Pliers.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Restructuring Of Bankrupt CD, Tape Maker Takes Shape

NEW YORK—Shape Inc. is taking its first steps toward reorganization. The company, which filed for bankruptcy in November 1988, merged earlier this month with one of its wholly owned subsidiaries, Gage Molding Inc.

Under the reorganization, all allowed general unsecured claims and priority claims of Gage Molding will be paid in full. The company will continue operating as a division of Biddeford, Maine-based Shape Inc.

A reorganization plan for another of Shape's wholly owned subsidiaries, DAP Tool and Molding, will be submitted to the courts this month, and is expected to be confirmed by early July.

Gage Molding manufactures DAT cassettes and packaging for audio- and videocassettes and CDs. The company also supplies plastic component parts for the audio- and videocassettes produced by its parent company.

Another Shape subsidiary, Shape Optimedia Inc., was sold last year to Europe Optical Disc Corp. and was renamed U.S. Optical Disc Corp.

Shape Inc. has continued its R&D efforts while under bankruptcy. The company has developed a new cassette single shell that began shipping this spring. In addition, its Mark 10 Gen 2 audio cassette shell, a less costly version of its popular Mark 10 shell, has met with positive industry response.

Development is also progressing on a new videocassette, known internally as Genesis. The product is due to go into the preproduction stage in midsummer, with production slated to start in August, according to Michael Thomas, CEO.

"We'll begin to ramp that production up so that by the end of the calendar year we'll be up to 10 million per year, and by summer 1991 have a running rate of 25 million on an annu-

al basis," he says.

The shell is designed to serve multiple functions, meeting a variety of needs, from full-length feature films to limited-play projects.

Thomas sees the potential for a limited-play videocassette market as virtually infinite. Shape chose to design a shell that could cater to that market, rather than finding a supplier for the product.

"We had an option that we could go out and find a source that makes a cheap cassette, but the concern there is not that its performance is limited but that it truly is low quality and, in many cases, may not work at all, or will unravel the tape or hurt the VCR," says Thomas. "That's not limited play, that's disaster."

The shell has taken 18 months to develop. "That product, by the differentiation of things we can do to it, can fit the segments of high-volume V-0 Type 1, 2, or 3 cassettes," says Thomas.

Ecological concerns have also influenced Shape's products. In keeping with the trend toward environmental awareness, new engineering and design changes will make products easy to disassemble for recycling purposes. All cassettes will include identification markers to determine what type of plastic was used to manufacture the product.

The new videocassette will debut these features.

The company has other plans on the drawing board that it will undertake once its reorganization is complete, according to Thomas.

Early estimates were that the company would be out of bankruptcy by the beginning of 1990. However, in light of the time-consuming process of approval on reorganization proposals, Thomas now says it could take until year's end or longer.

SUSAN NUNZIATA

Black & White Comes Thru 1st Year With Flying Colors

BY JIM BESSMAN

NEW YORK—After a year of banging on record company doors, Black & White Television is finally breaking down the barriers that led to its inception.

The New York production company, which was conceived as a means of increasing music video and commercial production opportunities for black and minority cre-

“There’s a racism that says, “You’re black, so you have to direct black acts.” But . . . talent should be colorblind”

ative/production talent, has just completed its first video for a rock-oriented, nonblack artist in Was (Not Was)’s “Papa Was A Rollin’ Stone.”

“There’s a racism which says, ‘You’re black, so you have to direct black acts,’” says sales rep Sherry Simpson. “But white directors can direct anything. We’re trying to get people to see that talent across-the-board should be colorblind.”

That effort began in earnest in September 1988 when director Paris Barclay and producer Joel Hinman (respectively, the “Black” and the “White” in the company name) joined forces.

Barclay’s background, like most other B&W staffers’, was in advertising, where he won Clio Awards and other industry recognition for his work with such clients as Procter & Gamble and IBM.

Also executive producer of Joel Hinman Productions and Scorched Earth Productions, Hinman has been involved in production of feature films, commercials and industrials, and music videos for the likes of Kurtis Blow, Freddie Jackson, Carly Simon, and Billy Idol.

“Not only were we a black [oriented] company, but we were a small company,” says Barclay. “So we had two strikes against us in getting consideration from the limited number of people who control [music video].”

A Billboard article published a year ago about a perceived lack of available black directing talent by label reps hit a nerve with the then fledging company.

“We’d been calling these guys and they didn’t know us!” says Hinman. “So we responded with a letter to ‘The Eye’ which was printed in its entirety, which raised a number of points and put us on

the map.

“Everybody complains why MTV looks the way it does. Well, most [label video reps] usually work with a limited number of directors. We’re up against Propaganda and other established production companies and ‘speed dialing,’ but now we have a reel to show and compete on a merit basis with anybody else and we get remembered and considered, but it took us a year to get over that hump.”

Barclay is B&W’s most prolific director, accounting for half of the company’s 30 clip productions. His include L.L. Cool J’s “Jingling Baby” and “Big Ole Butt;” Oran “Juice” Jones’ “Pipe Dreams;” Kid ‘N Play’s “2 Hype;” Lisa Lisa & Cult Jam’s “Kiss Your Tears Away;” Surface’s “Can We Spend Some Time;” and Kwame’s “Sweet Thing.”

“I try desperately to disguise my own style,” says Barclay. “The song itself has style, the performance has style, but I’m hidden away. Each of my videos looks like it could have been done by someone else.”

B&W’s other resident director is Kim Watson, who has scored with clips for E.U. (“Taste Of Your Love”), Breeze (“Great Big Freak”) and “L.A. Posse”), Eric Gable (“Remember,” a Soul Train video-of-the-year nominee), Kwame (“The Man We All Know And Love”), and Roxanne Shante (“Live On Stage”). Most recently, he completed the company’s first international video, Jeff Redd’s “Love High,” shot in Port Antonio, Jamaica.

“I try to do something technically different with each video,” says Watson, who came to B&W with extensive experience as an assistant director.

“I used a layered visual effect on ‘L.A. Posse,’ which Fox TV called up and asked about for their show ‘Pump It Up.’

“On ‘Love High’ I used a paper-ripping dissolve effect, as well as an anamorphic lens, which is usually used in features to give a surreal, elongated quality to the beauty of the surroundings. I wanted to capture the Jamaican esthetics and people, but without distracting from Jeff Redd.”

Black & White’s other directors are Malcolm-Jamal Warner (the Black Flames’ “Watching You” and “Black Rock”) and Ron’s “You Can’t Do Me None”), Mustapha Khan (Timmy Gatling’s “Rock Me Good”), and David Johnson (L.A. Star’s “Fade To Black”). Marjorie Clarke is the company’s executive producer.

Using Johnson as an example, Barclay notes that while it took Simpson seven months to land Johnson his first directing job, it took only two weeks to get his second clip (Johnson, who is developing a feature film, is now working on Tashan’s “Save The Family”).

“This proves the tremendous need for this type of company,” says Simpson. “You don’t need to look far at all to find black and minority directors and production talent who have been working for

years in the business, but are all spread out. We provide an umbrella for them.”

Adds Hinman, “Our success is an indication that the need exists. But besides the amazing black directors waiting for a shot, there’s a gigantic number of ridiculously underutilized cameramen, gaffers, grips . . . you name it. Another dimension of our company is that we’re a resource for this talent—our crews have over 50% minority representation.”

Barclay notes that after “underwriting” its money-losing initial video productions, Black & White is now getting “grown-up budgets

for grown-up videos” like the Was (Not Was) clip, which he says cost more than \$100,000.

He hopes that with the company’s video production effort now fully off the ground, more rewarding commercial work will be forthcoming this year.

But Watson notes that in the music video field, much work remains to be done.

“Often, when a record company is looking for a ‘crossover video,’ it’s synonymous with a white director,” he says.

“Roxanne’s ‘Live On Stage’ is a rap performance clip that is much closer to the excitement associated

with rock clips. The reality of our society is that black people are much more exposed to whites because their images are the ones we’re constantly presented with. I have white friends who are good directors and capable of doing any black act I do because they’re sensitive [to black music] and know what they’re doing. I want the same opportunity to widen my scope and dispel the myth that black directors can’t shoot other artists.”

Adds Simpson, “I can’t wait ’til we get a heavy metal video—’til David Johnson works with Sonic Youth!”



by Melinda Newman

sored by Coca-Cola.

CUE BALLS AND UNTIMELY DEATHS: These are some of the topics for VH-1’s new “Encyclopedia Of Music Video” program, which begins airing weeknights, 5-7 p.m., Monday (14). Each program will show videos that fit into a category, such as animation or weather. We’re definitely tuning in Thursday (17), when the topics are girls’ names—videos such as the Police’s “Roxanne” and Buddy Holly’s “Peggy Sue”—and cue balls—clips from artists with little or no hair. Among those falling into this unfortunate category are Phil Collins, Elton John, Midnight Oil, Adrian Belew, and Sinead O’Connor.

WANTED, DEAD OR ALIVE: Imagine Flashframe Films director Marius Penczner’s trepidation when he discovered he was being tracked by the FBI. But it turns out that the Memphis-based director of such videos as David Lynn Jones’ “Lonely Town” and ZZ Top’s “TV Dinners” was the target of the G-Men because they wanted a copy of his 1981 cult film “I Was A Zombie For The FBI.” It seems the organization needed it for its archives of all movies about the FBI. Who says these guys have no sense of humor? Flashframe is now soliciting distributors to release the flick on home video. (It was previously available through Continental Home Video.) In the meantime, Penczner is finishing his second homage to the suits: “The G-Men Vs. Zombie, Inc.”

ARMCHAIR PROGRAMMER: “Rock music is about putting women in passive positions on MTV . . . all these guys, these four guys in groups, hundreds, thousands of ‘em on MTV, on MTV . . . then getting the chick in the passive position to either fuck her or . . . on MTV on MTV on MTV . . .”

The above quote comes from the intro to a song called “Product” on Network/I.R.S. act Consolidated’s new album, and it was totally apt after viewing videos this week. Maybe we just hadn’t seen so many of them in one setting recently, but the number of incredibly boring concert clips by noncharismatic hard rock bands interspersed with cuts to attractive, scantily clad women who serve no purpose other than to provide some T&A were numbing. But we won’t name names, instead we’ll just put in an honest plea for a little creativity. No one expects every video to be a work of art, but we would think it would be in the labels’ and acts’ best interest to make a video that isn’t interchangeable with 20 others crossing a programmer’s desk.

End of lecture. On with some clips we liked: Lava Hay’s “Won’t Matter” (PolyGram) for its fun, kitschy background scenes, but who can tell those two girls apart? Julia Fordham’s “Lock & Key” (Virgin) for its amazing sensuality—and she never shows more than her shoulder—and photography. Technotronic’s “This Beat Is Technotronic” (SBK) for its great dancing. It’s kind of hard to imagine making a concept clip out of this one. The Winans’ “It’s Time” (Warner Bros.) It’s amazing how chemistry can make a concert clip rise above the ordinary; not to mention amazing vocals. Precious’ “Let’s Get It Started” (Big Beat) for her attitude, if not her wardrobe.

NO ONE’S TOO surprised that Liz Heller, formerly at MCA, has resurfaced at Irving Azoff’s Giant Records. Although the powers that be haven’t determined her exact title yet, her duties include video promotion. She can be reached at 213-288-5570.

VIACOM and Time Warner are continuing negotiations for a possible merger between Viacom’s “Ha!” and Time Warner’s The Comedy Channel. Also being tossed around in the deal is VH-1, which, along with “Ha!,” falls under Viacom’s MTV Networks banner. A Viacom representative admits only that negotiations are being discussed. Another source adds that “every day new ideas are discussed, including setting up a separate company to run the two comedy channels.” And a source at MTV Networks says, “VH-1 may or may not be part of the discussions; however, if it were to be, management for VH-1 would remain under MTV Networks, and its focus on video music will continue.”

ELEKTRA RECORDS IS THE LATEST to decide to close-caption all its music videos. The first two encoded for the hard of hearing are Linda Ronstadt’s “When Something Is Wrong With My Baby” and Motley Crue’s “Don’t Go Away Mad, Just Go Away.” For those of you still debating the worth of such a move, remember: It costs less than \$400 to close-caption a video.

REMEMBER THE FIRST TIME? BET is gearing up for its first tour sponsorship—backing M.C. Hammer’s upcoming 60-city tour starting June 14. The media sponsorship will include developing an on-air promotional campaign around the tour that will include news reports, as well as possible trip giveaways. In return for its commitment, BET will get its name on the concert tickets and a mention in radio spots.

The channel kicked off its affiliation with Hammer by airing the world premiere and exclusive showing of his new longform video, “Here Comes Hammer,” on May 11. It is also producing a live concert that will emanate from the Black Radio Exclusive conference in New Orleans that features Hammer. Also on the May 31 bill are five new acts that Hammer is grooming for his new label. The two-hour show, hosted by “Video Soul’s” Donnie Simpson and sponsored by Coca-Cola, airs at 9 p.m. Though the audience will consist mainly of people attending the convention, BET is running a promotion with WYLD to give away tickets to a few lucky listeners.

While we’re on the subject, BET is preparing to tape a new edition of “Inside Studio A,” its dance party show. This episode of the quarterly program features Atlantic acts En Vogue and Troop. It is also spon-

Shape Inc., a maker of DAT cassettes and packages for audio and videotapes, is restructuring . . . see page 49

Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	27	CARMAN BENSON 2588	23 weeks at No. 1 REVIVAL IN THE LAND
2	5	23	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
3	2	27	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
4	3	7	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
5	10	31	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
6	4	23	SANDI PATTI WORD 8456	THE FINEST MOMENTS
7	14	3	GLAD BENSON 2602	ACAPELLA PROJECT II
8	31	3	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
9	8	87	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
10	7	15	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
11	6	15	MICHAEL CARD SPARROW 1219	THE BEGINNING
12	12	27	STEVE GREEN SPARROW 1196	THE MISSION
13	9	195	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
14	11	23	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
15	30	7	TRUTH BENSON 2618	KEEP BELIEVING
16	21	3	VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
17	19	111	CARMAN BENSON 2463	RADICALLY SAVED
18	18	99	GLAD BENSON 2445	THE ACAPELLA PROJECT
19	32	3	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
20	NEW ▶		HARVEST BENSON 2626	CARRY ON
21	28	59	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
22	13	95	AMY GRANT ▲ MYRRH 5199/WORD	LEAD ME ON
23	16	35	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
24	17	71	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
25	22	31	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
26	26	5	UNDERCOVER BROKEN 0516/WORD	BALANCE OF POWER
27	15	27	FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
28	20	83	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
29	NEW ▶		LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
30	RE-ENTRY		DEBBY BOONE LAMB & LION 3011/BENSON	FRIENDS FOR LIFE
31	NEW ▶		IDOL CURE FRONTLINE 9064/BENSON	2ND AVENUE
32	RE-ENTRY		RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
33	25	5	BRUCE CARROLL WORD 9986	THE GREAT EXCHANGE
34	NEW ▶		JULIE MILLER WORD 6895	MEET JULIE MILLER
35	36	3	KENNY MARKS WORD 4160	ANOTHER FRIDAY NIGHT
36	NEW ▶		VARIOUS ARTISTS BENSON 2631	RAP STRAIGHT FROM THE STREET
37	23	15	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
38	34	19	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
39	NEW ▶		JOHN TALBOT SPARROW 1214	THE HIDING PLACE
40	24	103	TAKE 6 ● REUNION 25670/WORD	TAKE 6

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GOSPEL



by Bob Darden

RADIO NOTES: KYMS-FM Anaheim, Calif., one of the oldest continually operating Christian music stations in the country, is celebrating its 10th year in the business. Paul Toberty, owner of KYMS and Interstate Broadcasting, has been with the station the entire time.

We've been hearing good things about the brash new WTLT (107.1) Columbus, Ohio. Program director John Fields (aka Shadow Stevens—late of No. 1 stations in Dayton, Columbus, Cincinnati, and Cleveland) reports that phone response since sign-on (April 4) has been "fantastic" for "The Light."

"The only difference I see and hear in the CCM [contemporary Christian music] vs. real AC radio is programming for the '90s, while CCM is stuck in the '70s," Fields says. "It's like the CCM programmers went to sleep on a great idea and didn't set the alarm clock to wake up! We will be the CCM leader in the '90s. I wouldn't have taken this programming position if I knew CCM couldn't be better."

WWDJ New York ("New York's Christian Radio") has a new program for children called "Saturday Morning Kid's Club" that features skits and songs by hosts DigDag & Doug, music, contests, stories, and appearances by characters like Colby The Computer and Psalty The Songbook. Creator Doug Nearpass (from God's Kid's Puppets) says the show is designed as an alternative to Saturday morning TV.

Incidentally, WWDJ's GM, Joe Battaglia, is busy spreading the good news about Christian music else-

where. Battaglia says that recent Gospel Music Assn. figures show that record sales for top gospel labels were up 45% in 1988 over 1987 and that sales were up an additional 70% in 1989. Additionally, the number of record labels offering gospel music of any kind rose from 132 in 1988 to 340 in 1989. Gospel music currently outsells both jazz and classical music.

SIGNINGS: The Marksmen have joined Arrival Records. Their first release is titled "The Sacred Sounds Of The Marksmen" ... Journey Records, founded by Roger Bennett in 1984, has joined Homeland Records. The Journey roster includes Lulu Roman, the Lesters, Jubi-

Christian radio stations are getting good reception

lation, and catalog product by a number of other artists ... Broken Records has signed a three-year distribution agreement with Word Inc. The Broken roster includes Soldiers For Christ, Undercover, JC & the Boyz, the multitalented Riki Michele, the Holidays, the Level Heads, and one of the most underrated groups in Christian music, Adam Again ... Shirley Caesar, the multiple-Grammy-winning gospel artist, has re-signed with Word Inc. Since joining Word in 1980, she has earned three gold records, 10 Dove awards, and a spot in the Gospel Music Hall of Fame.

PROMOTIONS: Blanton/Harrell Inc., the Nashville-based talent management firm, has promoted Chaz Corzine to the position of VP ... At nearby Reunion Records, Heidi Brown has been promoted to national promotions director, Leslie Tarkington has been named radio relations coordinator, and Marita Meinerts is now executive assistant to VPs Deb Rhodes and Melinda Scruggs.

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In the SPIRIT



by Lisa Collins

THE WINANS singing hip-hop? Not so long ago, the very concept would have been unimaginable. But, in the ever-changing gospel music world, that's one of the attractions of the latest Winans release, "Return" on Qwest Records (Billboard, May 12). And while the Winans are, perhaps, the best-known name in gospel music, with six successful releases and four Grammys to their credit, they've never had a gold record.

But if the reception to "It's Time," the first single from "Return," is any indication, that could change as well. The driving bass line and funky rhythms of "It's Time" are propelling it up the R&B charts—but not without a measure of controversy along the way.

Actually, the Winans—twins Marvin and Carvin, Michael, and Ronald—are no strangers to controversy. They have been on the cutting edge of gospel since their debut release in 1983, "Long Time Coming." In 1987, they made major inroads into mainstream music with "Decisions," which featured Anita Baker on the crossover hit "Ain't No Need To Worry."

"Return" features contributions from Stevie Wonder and Kenny G, but it is the involvement of ace producer Teddy Riley on several tracks that has sparked the most controversy.

"We picked Teddy because he's probably the best at hip-hop right now," Carvin says. "We wanted to capture his sound, along with the lyrics we're known for."

Lynn Briggs, music director at KJLH Los Angeles, a top urban contemporary station, says the station has

"gotten a lot of positive feedback."

Some gospel programmers report more of the same. "Everybody here is jammin' it," says Sammy Enoch, program director at WPZZ Indianapolis. "I get requests for it not only from young people... The other day I got one from a lady in her 50s."

Still, their progressive rhythms have not endeared the Winans to all listeners. Theresa Hairston, publisher of the Score, the official newsletter of the Gospel Music Workshop, says, "The album will get some airplay on gospel radio, but I don't believe gospel traditionalists are ready for it. The combination of secular rhythms, rap, and Teddy Riley pushes it too far to the right of mainstream gospel."

"We're trying to be pretty wise at what we do," Car-

The Winans' hip-hop sound sparks praise, controversy

vin says. "Rap is extremely popular, and we're trying to reach everybody we can, so we're using whichever vehicle will get us to that spot. Teddy's talent has captured the attention of our youth, so we used that channel to express and articulate the message of Jesus Christ—and the gospel according to the Winans."

However, it is that very philosophy that some have taken issue with. "They're sending mixed signals," one programmer says. "It's no secret that gospel is no longer the market they are trying to impact."

Actually, Marvin Winans won't dispute that assessment. Not completely, anyway.

"The Church has built wonderful cathedrals and beckoned the world to come in," he says. "What we need to realize is that it cannot be proven that Jesus ever told anyone to build a church and invite people in. What He said, in contrast, was: 'Go ye into all the world and preach the Gospel.'"

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	45	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
2	2	29	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
3	3	25	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
4	6	17	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
5	5	17	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA	WAIT ON HIM
6	4	17	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
7	8	13	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
8	7	17	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
9	9	9	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
10	11	9	THE RICKY GRUNDY CHORALE SPARROW 1222	THE RICKY GRUNDY CHORALE
11	NEW		MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
12	10	41	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
13	18	13	REV. NICKS/ST. JAMES BAPTIST CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	17	7	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
15	15	29	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
16	14	53	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
17	16	29	JAMES CLEVELAND SAVOY 7097/MALACO	BREATHE ON ME
18	12	41	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
19	NEW		THE WINANS QWEST 26161/WARNER BROS.	RETURN
20	13	17	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
21	20	29	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
22	24	9	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
23	19	69	BEBE & CECE WINANS SPARROW 1169	HEAVEN
24	NEW		DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
25	21	45	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
26	26	13	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
27	23	29	JESSE DIXON I AM 8432	I KNOW WHAT PRAYER CAN DO
28	27	7	DARIUS BROOKS SOUND OF GOSPEL 185	SIMPLY DARIUS
29	30	5	WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
30	22	33	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
31	37	3	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
32	32	7	WITNESS LECTION 841 810/POLYGRAM	WE CAN MAKE A DIFFERENCE
33	NEW		WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
34	39	3	THE O'NEAL TWINS ATLANTA INTERNATIONAL 10148	I WON'T BE SILENT ANYMORE
35	36	7	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
36	NEW		REV. R.L. WHITE & DONALD VAILS FAITH 1710	JESUS PAYED IT ALL
37	34	25	JEROME L. FERRELL & THE NEW YORK SEMINAR MASS CHOIR SOUND OF GOSPEL 186	MOVING BY THE SPIRIT
38	33	7	EDWIN HAWKINS LECTION 841 811/POLYGRAM	FACE TO FACE
39	29	49	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/SPECTRA	HEROS
40	28	17	FUTREL LIGHT 72029/SPECTRA	WORTH THE WAIT

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DUPLICATION OUTLOOK BRIGHTENS

(Continued from page 69)

(DAAD), is in negotiation with WEA Manufacturing for a sale that could represent the biggest installation of DAAD systems since its introduction two years ago, according to Robert Farrow, director of engineering with Concept Design.

WEA is contemplating a complete conversion to DAAD in its Specialty Records duplication plant, which has been running a DAAD Type D Winchester drive-based system since October 1989. A DAAD Type R RAM-based system has been on line at the plant for approximately one month.

The Sonopress Plant in Weaver-ville, N.C., has six DAAD systems on line and is planning to add another four to six systems. Cinram, a duplicator in Scarborough, Ontario, purchased a DAAD system last month, and Concept Design's affiliated duplication company, American Multimedia Inc., has been using two systems.

On the software side, efforts to improve product through better azimuth alignment and improved shell and tape quality have been continuous and are credited by many for breathing new life into the format.

Farrow and others agree, however, that the quality of the material put out by artists is the ultimate source of success or failure in the prerecorded music business.

"Nothing I do at this end is going to [directly] change the number of cassettes the artists will produce," he says. "We can make the quality better, and because of that make the artist more excited about the product. It's a music industry driven by the quality of the music the artist is making. Ultimately, DAAD will sell more cassettes, but it's not because a 13-year-old kid is going into a store looking, for instance, for a DAAD logo, but because artists will look for that logo, and consumers will benefit from the quality improvements."

AMI has been duplicating approximately 50% music work and 50% spoken word, notes Farrow.

"This is going to be another strong year for the cassette industry," he says, noting that there has been significant demand from Europe as well as the U.S. for duplicator and loader products.

"Our plans are to put at least two DAADs in Europe in mid-summer," he says. "Plants in England and Holland are committed to putting units in for evaluation and there's been interest by Sonopress in Germany as well."

The European market presents growth opportunities for some equipment manufacturers, particularly as Eastern Europe opens up.

"Business looks very strong," says Margaret George, chief financial officer with Gauss, a Mark IV Audio duplication equipment company based in Sun Valley, Calif. "There's so much going on right now it's difficult to keep track of it."

George notes that the company has seen three significant orders from Poland recently, as well as a good deal of interest from Romania and Czechoslovakia.

Although Mark IV's Electro-Sound has been pursuing markets in Europe, that has been quiet for the company, according to Nevejans.

"There's more activity domestically than there is internationally," he says. "There are increases in sales and our customers are busy, but they haven't reached the point yet where they have to purchase more equipment."

Michael Thomas, CEO of Shape Inc., a supplier of C-0s (unloaded cassette shells), agrees that there has been a temporary seasonal slowdown in business.

"I don't think there's a decline this year compared to last," he says. "The difficulty in this is that . . . even though you may see a decline seasonally it doesn't mean there's a decline on an overall basis over what you ship."

"There have been no blockbuster major releases by Michael Jackson or similar well-known artists, and the music industry has not been able to . . . generate millions of units of sales. We've been told that will happen in the June or July time frame."

The analog cassette is expected to remain the format of choice for many consumers, particularly as the LP continues its disappearing act and the CD remains higher priced. DAT poses little threat for most duplicators, and those involved in the business of DAT duplication are patiently awaiting a market.

Approximately two years ago a handful of duplicators geared up for DAT duplication, including Sony's DADC plant in Terre Haute, Ind., Loran Cassettes and Audio Product in Warren, Pa., and Custom Duplication in Inglewood, Calif. The plants report little to no demand for consumer DAT product.

DADC will duplicate the DAT product for Sony Classical releases, but it is small-volume duplication runs for the professional market that make up the majority of the demand these facilities have seen. Loran has also been doing some work for radio syndication.

DAT duplication capacity, which is all real time, far exceeds demand. DADC is set up to produce approximately 25,000 units per month, according to Jim Frische, president of DADC, while Custom and Loran say they can handle monthly volume of 15,000 and 20,000, respectively.

Announcements by Sony and Technics, which plan to introduce consumer DAT decks this summer, had no effect upon DAT software demand at the duplication level. The plants have been running at much lower than capacity, sometimes less than 1% of total capability.

"Even though the capability is there, there's still the marketing side that has to come to bear," says Frische. "There's still quite a few things to transpire before it's a market."

The DAT market depends on the interaction between software and hardware, according to Bob Hively, president of Custom Duplication, a duplicator of audio- and videocassettes.

"Something has to stimulate the market to grow and develop before it's going to become a thing of great substance for the independent duplicator," he says.

"It appears that everybody is still waiting for hardware introductions to occur, especially the smaller labels that got into it at first," says Danny Imel, manager of technical services with Loran. "We have the impression that the [consumer hardware] manufacturers have cried wolf several times in the past and this time [software suppliers] are going to wait to be sure there is hardware on the market before they do anything. We look to the last six months of this year to be very active."

JAZZ



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PHOTO BY TONY CORDOZA

Jazzfest Celebrates 'The Language Of New Orleans'

NEW ORLEANS—For the 21st consecutive year, The New Orleans Jazz and Heritage Festival proved that New Orleans' various root musics interlace like defining elements in a large crafted mosaic. Add to that buhlwork delectable edibles, arts exhibitions, and armies of pleasure seekers who sign on for this gala, open-air, daylong, two-weekend celebration. Even when inclement weather threatened to slow down the proceedings (as it did on the opening day this year), few fairgoers could possibly go home disappointed. Such were the bounties within reach.

By now the Jazzfest, held April 27-29 and May 4-6, is good at this sort of thing—staging a first-class, indigenous culture-ware party that celebrates not only the Crescent City and its myriad riches but also itself. The fest provides a forum for great players who are not yet full-fledged industry stars. Their authenticity is acknowledged, implicitly, by their inclusion on the schedule. Of course, big-name entertainers continue to spice up the programming and to attract a fair number of people to the grounds. But the lesser-knowns, the regional favorites who receive scant exposure beyond Louisiana's borders, provide the color, the flavor, the *soul* of the event.

The first weekend's attendance (a count modestly bolstered by the presence of *moi*, who began suffering sensory overload after just two hours and four muffledettas), totaled fewer people than the festival's front office expected. High winds and insistent rains on the first Friday reduced the crowd to about 15,000, roughly half the number that kicked off the fest last year. Over the next two days, however, with considerably clearer skies, better than 100,000 fairgoers turned out.

One might expect trouble with those kinds of numbers. The standard concern involving gatherings of that size is crowd control. But even given the high temperatures (93 degrees on one of the days), and the great quantities of beer that were consumed (Miller Brewing Co. was one of the festival's chief sponsors), nary an ugly incident of rowdiness or drunkenness or bad vibrations was reported. (One theory has it that people sweat so much offsetting the heat, and expend so much energy doing a jambalaya two-step, that it is actually *hard* to get chemically altered by an evaporative substance like alcohol. I prefer to subscribe

to the Good Neighbor Theory of Large Group Behavior, wherein on the start of New Orleans' famed second-line beat everyone adopts charitable personality characteristics worthy of a boogying Mister Rogers.)

Much of the credit for the festival's sense of attitudinal enlightenment must go to producer **Quint Davis**. As the event's original organizer, he has been responsible for its mood and, ultimately, its growth and popularity. He has had help in that regard from **George Wein** and Festival Productions Inc., whose considerable resources and clout actuate the event. (The fest has finished in the black the last 13 years.) Wein has always been respectful of musicians (he's one himself), managing during his career to honor the music *and* make money. His imprint, and that of organizer Davis, is felt throughout.

On stage, that imprint is heard through jazz (with all its stylistic diversity), blues, gospel, zydeco, R&B, country, Cajun, African pop, Mardi Gras Indian chants, and every kind of related music that ever passed through New Orleans. The mix is mind-boggling, not so much because the individual categories enjoy thematic continuity in one setting, but because one can hear roots and influences and developmental strains and interconnectedness that too often get overlooked by music industry pundits obsessed with marketing strategies. Clearly, this stuff all fits together. As cliché as it sounds, the music programmed at the Jazzfest is all of a piece.

THOUGH LINDA RONSTADT or **Little Feat** or the **Radiators** attracted huge crowds, my purposes were better served by the heritage-side favorites than by the hit makers. Among them were **Boozoo Chavis**, a popular accordion player known to music lovers on the South Louisiana/East Texas circuit. (Apparently, Boozoo has a fear of flying and has difficulty venturing to gigs beyond bus-travel range.) Chavis and his longtime group, the **Majic Sounds** (documented on the **Maison Du Soul** label and a soon-to-be-released retrospective on **Rounder**), offered rousing good cheer and an obstinate shuffle beat that exemplified the infectiousness



by Jeff Levenson

of zydeco dance music.

Or **Dan Del Santo**, a pop/rock artist described in the festival's program book as a world-beat innovator. What a surprise he turned out to be. Performing at the Congo Square, a space designated for "cultural and spiritual rejuvenation" (as the banner above the stage told us), Del Santo tore into an incantatory set, featuring syncopated vocals set atop an undulating, James Brown-inspired groove, all spiked with punchy brass embellishments. Coupled with the heat, the effect was downright spooky. Some major label ought to sign this guy.

Or **Mahlathini & the Mahotella Queens of South Africa**, a pop group whose current **Polydor** release, "Paris Soweto," only begins to capture the exuberance of their live show. They are leading exponents of the *mbaqanga* style of African music, and they obviously

take pride in their spirited, ceremonial presentation. They knew how to tame (and charm) their audience.

Or **Snooks Eaglin**, the reigning king of blues guitarists in New Orleans, who plays everything from ragtime to top 40 hits. Eaglin's full-bodied technique (captured on **Black Top Records**) marries lead and accompanying parts simultaneously, and he convinced many in the audience that he had help from a second guitarist surreptitiously stashed behind the stage curtain. He boasted that he was going to "knock the socks off y'r shoes, y'all." That explained the hordes of barefooted followers.

Or the **Mighty Imperials Gospel Singers**, who shook, shimmied, and shouted that God and music provide balms for the bandage. They sang "I'd Trade A Lifetime For Just One Day In Paradise," and I'm certain that many of the believers who squeezed into the Rhodes Gospel tent felt that they were already there.

IN RECENT YEARS, the culture surrounding New Orleans has emerged as a distinctly American style, forged from varied though hardly disparate global influences. Two sets of brothers—the **Nevilles** and the **Marsalises**—have emerged as First Families and have been given much of the credit

for throwing the spotlight on their hometown. They have achieved national and international recognition for their musics and other regional dialects.

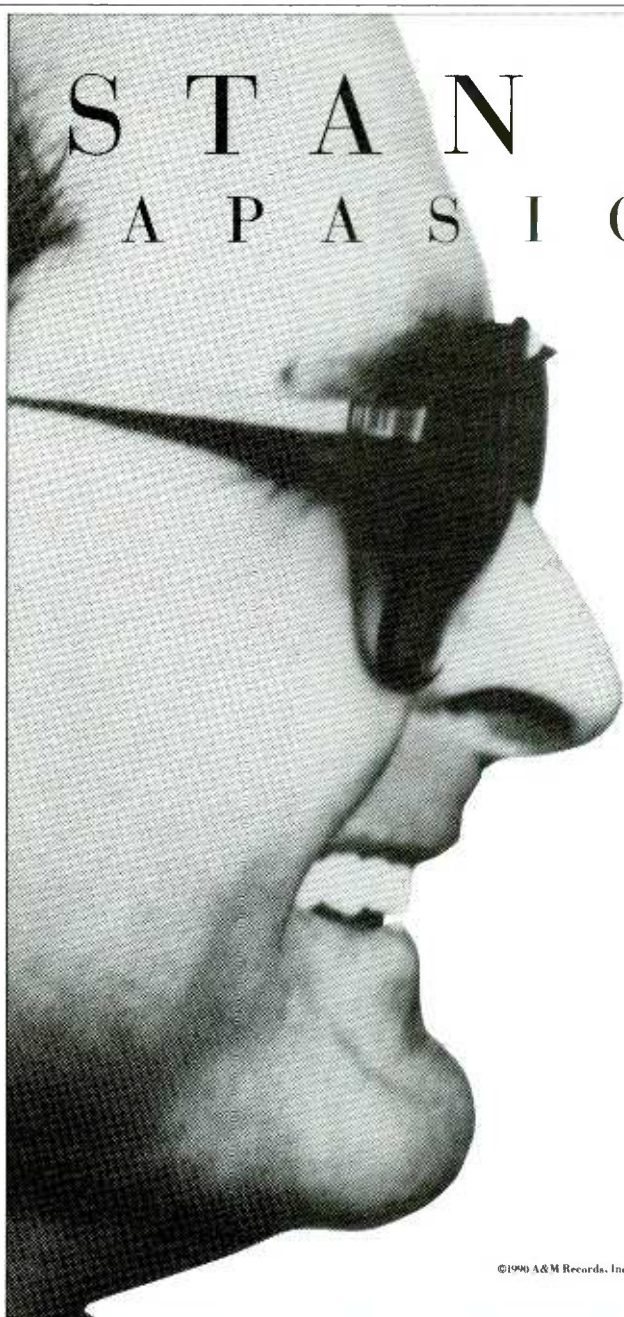
However, the Jazzfest, too, deserves a fair bit of credit, not just for raising high the New Orleans banner, but for ensuring the future development of the culture. The Jazz and Heritage Foundation (which actually covers the costs of the annual event) uses festival profits to fund local artists, to operate a jazz school, and to underwrite most of the expenses for nonprofit radio station **WWOZ-FM**, which is dedicated to the same kinds of music heard at the fest. Quint Davis and the Foundation have adopted a nurturing role in sustaining the area's music.

For better than two decades, they have honored their own, bringing together the people and players whose lives and work comprise the spirit and history of that rich city. The Jazzfest itself is now inexorably tied to New Orleans culture, so much so that it has become the very thing it celebrates.

A bumper sticker affixed to the backpack of a fairgoing wanderer may have said it best. It declared that "Music is the language of New Orleans." It's a point that few of the Jazzfest's faithful could possibly forget.

S T A N G E T Z



A P A S I O N A D O



Tenor sax legend Stan Getz reinvents the sensuous musical poetry and seductive Brazilian sounds that have become his trademark, playing hotter than ever on an album that critics laud as his best in years.

Featuring "Amorous Cat," "Apassionado" and "Coba"

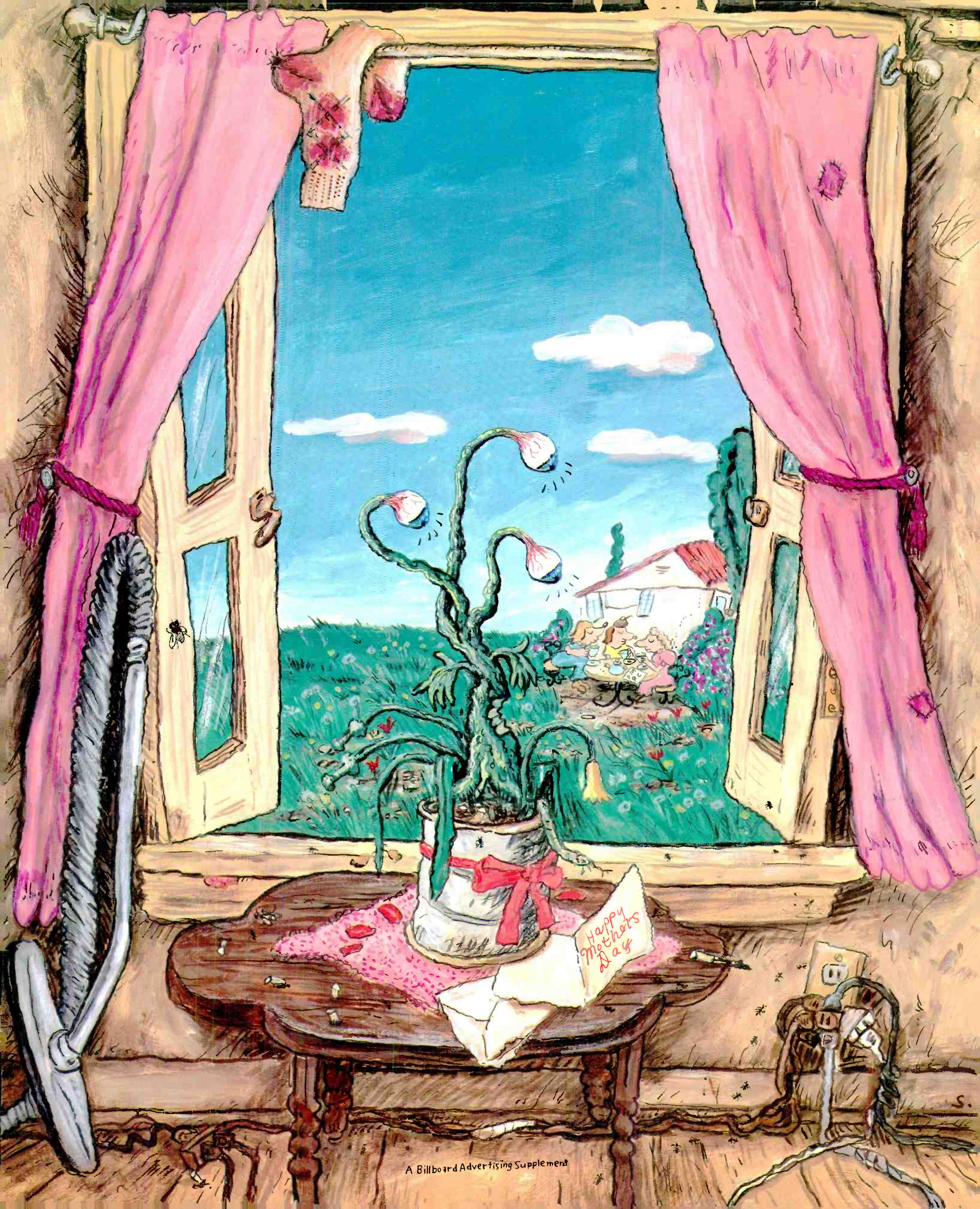
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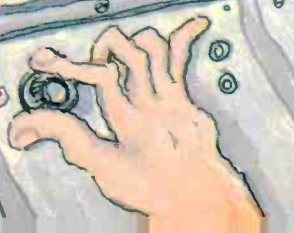
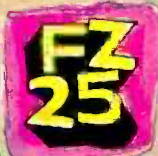
A Total Eclipse At A&M. A&M Records president/CEO Jerry Moss, left, congratulates award-winning 18-year-old jazz recording artist Vernell Brown Jr., right, on his A&M debut album, "A Total Eclipse," due out this month. The album was produced by jazz veteran Stix Hooper, center.





ONCE upon a time there was a guy who thought that music was important and that rock n'roll songs ought to say something different in their lyrics. So he wrote a few hundred of these items, trying to get this point across to the people in the U.S.A.

Twenty-five years later, most of the people in his own country had never heard any of this music (it had been systematically "removed" from the mainstream of American broadcasting and made mysteriously absent from many important retail outlets), but he kept on doing it anyway because he believed that one day things would get better.



By DREW WHEELER

In the "Porn Wars waged by the Parents Music Resource Center and like-minded legislators, Frank Zappa has shown uncommon valor. His September 1985 appearance before the Senate Commerce, Technology and Transportation Committee categorically challenged the authority, reasoning and goals of the PMRC. Less than a year later, Zappa gave further testimony, this time before the state legislature of his birthplace, Maryland. His activism on anti-rock issues is tireless, and dominates his interviews both in print and over the airwaves.

Peculiarly, Zappa albums have never been included on a PMRC hit list of morally impure music. Ever more peculiar because a random sampling of Zappa material proves its obvious sticker-ability: His 1965 excoriation of the Watts riots, "Trouble Comin' Everyday," deserves a "V" for violence; 1974's pusher-bashing "Cosmik Debris" would surely receive a "D" for drugs; and his 1981 song "Suicide Chump," which holds teen suicide up to a cynical light, well, you get the picture. . .

Billboard: Have you yet turned up—along with W.A.S.P. and everyone else—on any list of people offended by your music?

Zappa: I heard that there is a book that has been published by one of these evangelist guys. They had some kind of a list in there and it actually has Dweezil in there too, but that's the only instance that I know about. I've never been on the PMRC list. . .

Billboard: Do you think the general public's perceptions of record labeling are different today from what they were in 1985?

Zappa: I think the average guy in the street never liked it to begin with; it's only the screaming mimis that thought that it was a good idea. And as far as I can tell, these extremists are still getting away with their stuff—except that now it's not just talk, it's legislation. It could've been stopped then if the executives in the record companies and the RIAA would've done the right thing.

Billboard: Why do you think a country that has a First Amendment is so often hostile to free speech?

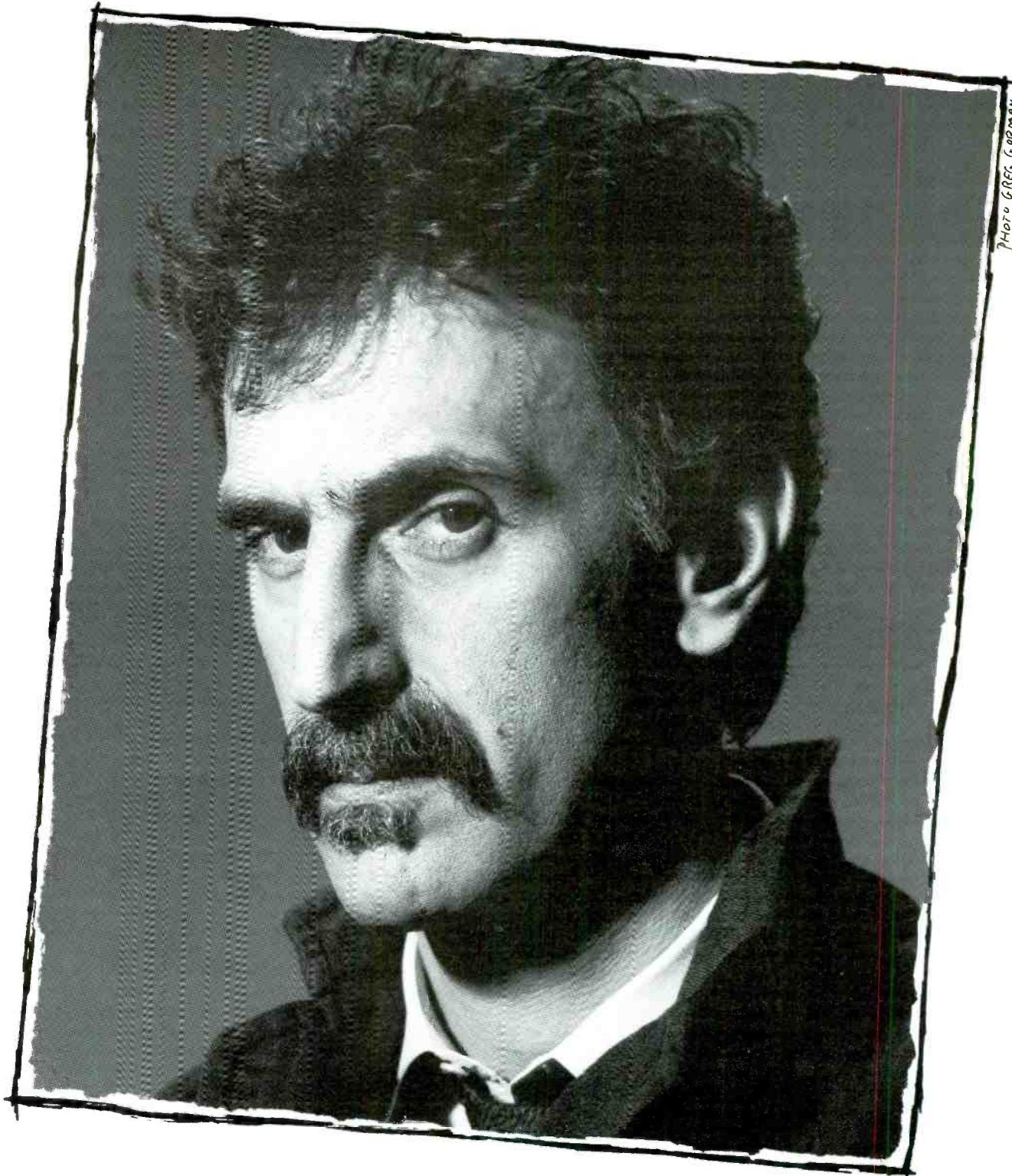
Zappa: Basically because the literacy rate has gone down over the last couple of decades to a frightening level and I think that plays a major role in it. The level of education. And also the fact that after the Vietnam War uprisings, the subject of Civics was systematically removed from the U.S. schools. So you have a whole generation of people who don't even know what their rights are or what those rights mean.

Billboard: What do you think has to happen to defeat these proposed pieces of legislation?

Zappa: Well, three things. One: The people have to realize that it is that dangerous first step to taking the rest of your rights away, and I would give as an example, the recent Supreme Court cases that have attacked the Fourth, Fifth and Sixth Amendments. Pretty soon, you're gonna have a blank sheet of paper as far as your rights go.

The other thing that needs to be done is the voting record of your local representative has to be checked. You should scrutinize your guy in your district at every level—state, local and federal—and see how he's voting on this stuff, and if he's on the wrong side of the issue, get him outta there.

And, obviously, there have to be some test cases that go to the Supreme Court. And if we find out that the Supreme Court, stacked by the Reagan Administration, is still hell-bent on taking our rights away, then I guess there's only one thing to do—take a lesson from the people in Eastern Europe. I mean, if you can get the Communists out of there, certainly we can get the Republicans out of here.



A dozen years ago, a "downbeat" magazine interviewer asked Zappa if he would ever go on a State Department-sponsored tour of the Soviet Union, to which Zappa replied: "If I go to the Soviet Union, it won't be for a long time, I'll tell you. I'm not a Communist enthusiast." As one who believes that a government's worth is directly proportional to the civil liberties it affords its citizens, Zappa has often created in his music sonic scenarios of political and artistic repression. His Kafka-inspired 1967 depiction of "Camp Reagan" can only be called premonitory, and he later cast himself as the Central Scrutinizer, the Big Brother-esque narrator of "Joe's Garage"—a story whose prescient premise is of a government turned hostile toward music.

In keeping with the who-would've-believed-it-back-then nature of Eastern Bloc progress, Frank Zappa has recently

traveled to both the Soviet Union and Czechoslovakia under the aegis of the Financial News Network. Zappa first appeared on and then guest-hosted FNN's "Focus" program, and his views on Soviet-American business opportunity led the broadcaster to send him as a liaison with budding Soviet entrepreneurs.

Billboard: Why is the democratization of Eastern Europe a big issue to you?

Zappa: I've always thought that democracy was a good idea. I've always thought that if you're going to have a political system, that's the one that's the most in phase with how people actually think and how they like to live their lives if government would leave them alone. And so I think that it's something that's worth supporting.

(CONTINUED ON PAGE F2-10)

FRANK ZAPPA'S CRUSADE -

25 YEARS AND COUNTING

Cucamonga Science & Beyond

Frank Zappa's entrance into the music business was not accompanied by the same celestial beacon of inspiration as when Salvador Dali melted his first clock or when Victor Frankenstein dug up his first cadaver. Rather, Frank Zappa's introduction to the music biz came first as a drummer and then guitarist in a series of high school, bar- and pickup-bands. (In fact, his dismal tenure with a combo called Joe Perrino & the Mellotones brought his musical career to a disgusted eight-month halt.) One turning point for the temporary college student and greeting card artist named Frank Zappa came when he met Paul Buff, the owner of a small recording studio in Cucamonga, Calif.

"He came in, to the best of my recollection, with some jazz that he had written, and I guess he had a jazz band or two that he wanted to produce or record," recalls Buff, adding, "I can't remember if I ever charged Frank any money or if he even had any, but we kind of worked together and recorded some jazz things. He went up to Hollywood regularly and tried to sell 'em. And nobody was interested, basically."

Zappa credits Buff with setting out to "change the direction of American Popular Music." Buff remembers his earliest innovations humbly: "Because of having no money and having bad acoustics in the studio, I think myself and Frank and some other people in the studio *did* pioneer some of the close-miking techniques—where we didn't dare put a microphone more than a foot away from an instrument or you heard the room too much. Everything was close-miked and we did definitely pioneer some multitrack recording techniques and overdubbing." Now a Nashville-based manufacturer of photo-flash equipment, Buff is the inventor of the first 5- and 10-track recorders, the first commercial noise-gate and other pro audio innovations.

During the JFK years, Zappa and Buff recorded a series of R&B, surf and novelty songs released on such labels as Original Sound, Donna and, as Zappa recalls, "a cheesoid label called Vigah." (One Vigah 45 was "Hey Nelda," a hilarious take on Paul & Paula's hit "Hey Paula.")

An R&B singer with whom Zappa co-wrote the Penguin's "Memories Of El Monte," Ray Collins, asked Zappa to join a group called the Soul Giants. Zappa ultimately became leader of the band, which featured bassist Roy Estrada and drummer Jimmy Carl Black. In 1964 they were officially named the Mothers.

Exposure at L.A. hot spots like the Whisky-a-Go-Go brought Zappa and the Mothers a recording deal with MGM Records—and the compulsory appendage "Of Invention" to their name. Their producer and A&R man was the late Tom Wilson, the rock visionary who also produced the Velvet Underground and presided over the electrification of Bob Dylan.

Mothers of Invention c. 1975
 (TOP L-R) George Duke, Jeff Simmons, Tom Fowler, Ruth Underwood, Chester Thompson, Napoleon Murphy Brock
 (BOTTOM L-R) Bruce Fowler, Frank Zappa, Ralph Humphrey

"He was a fabulous guy; it's too bad that he's gone," Zappa remembers. "I think they could use a guy like that in the business now because he was a real risk-taker. And he put his ass on the line in order to sign us, and not just to sign us, but after the first album was a complete flop, he pushed to make sure that we could do album #2 and album #3. I definitely had the feeling that as a producer of those early records he was in our corner."

Unfortunately for Zappa, his label was *not* in his corner, and frequently gave in to the urge to surgically excise any part of his records it deemed objectionable. Once free of his MGM contract, Zappa formed Bizarre Records, which was a division of Reprise, distributed through Warner Bros. Records.

The first Bizarre release, "Uncle Meat," marked Zappa's debut as a recording artist whose autonomous label guaranteed his independence. With a new channel for his heavy output of new material, Zappa released a series of compelling, category-defying albums, including "Burnt Weeny Sandwich," "Hot Rats," "Weasels Ripped My Flesh," "Chungkinga's Revenge," and later "Waka Jawaka" and "The Grand Wazoo."

Zappa also formed a second label, Straight Records, on which he released top-notch material from Alice Cooper, Tim Buckley, Lord Buckley, Lenny Bruce, Jeff Simmons, and the Persuasions, as well as producing the underground classic "Trout Mask Replica" for his old schoolmate Capt. Beefheart. Zappa's labels also welcomed more anthropologically curious concepts, such as a cappella crooner Wild Man Fischer and groupies' group the G.T.O.'s (featuring Pamela Des Barres).

1971 (clockwise from TOP L)
 Jeff Simmons, Howard Kaylan, George Duke, Mark Volman, Aynsley Dunbar, Ian Underwood, Frank Zappa

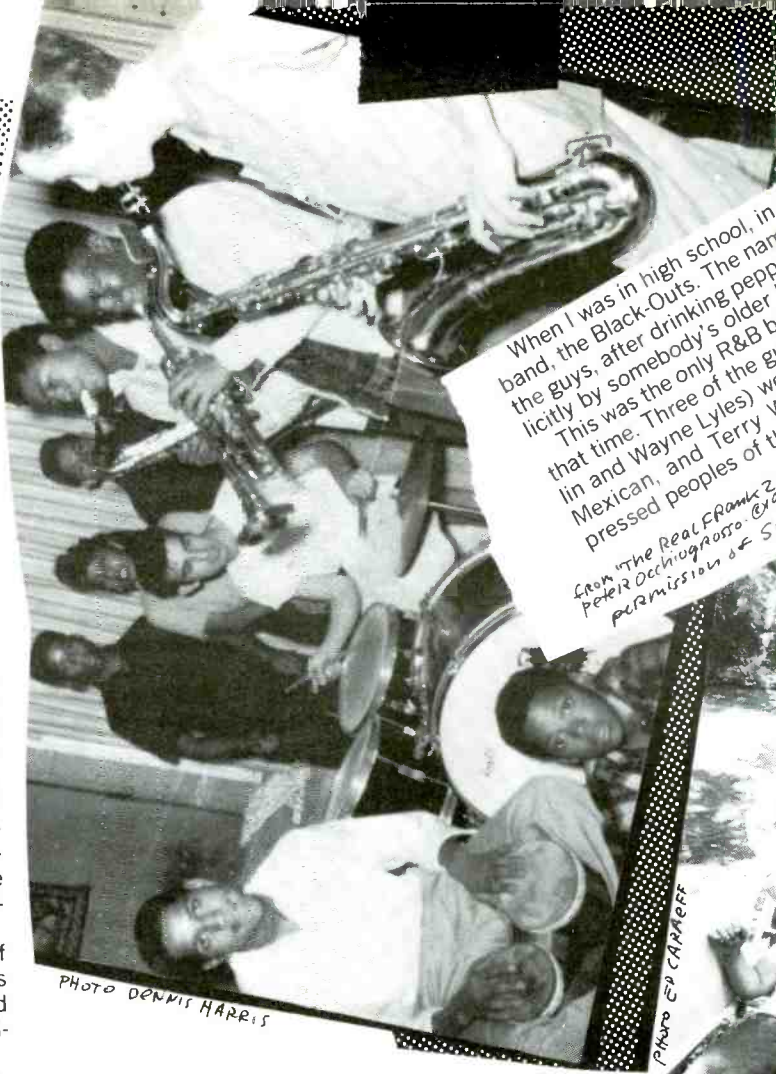


PHOTO DENNIS HARRIS

When I was in high school, in Lancaster, I formed my first band, the Black-Outs. The name derives from when a few of the guys, after drinking peppermint schnapps, purchased illicitly by somebody's older brother, blacked out. This was the only R&B band in the entire Mojave Desert at that time. Three of the guys (Johnny Franklin, Carter Franklin and Wayne Lyles) were black, the Salazar brothers were Mexican, and Terry Wimberly represented the other oppressed peoples of the earth.

From "The Real Frank Zappa Book" by Frank Zappa with Peter Dinklage, © 1989 by Frank Zappa. Reprinted by permission of Simon and Schuster Inc.



PHOTO GY CARRETT



1969 (clockwise from TOP L)
 Kansas (Road manager), Jim "Motorhead" Sherwood, ART TRIPP, Bunk Gardner, Buzz Gardner, Roy Estrada, F. Z., Jimmy Carl Black, Ian Underwood, Don Preston



Zappa's wide-ranging projects were often tied together by a distinctly Zappa-fied graphic identity—artwork that was as unfettered and unique as the music it accompanied. No one was more responsible for this than Cal Schenkel, a Philadelphia artist who met Zappa in 1967 when, according to Schenkel, "The art department was in Frank's apartment." Schenkel became what was marginally known as the "NT&B—Nifty, Tough & Bitchen—Art Department," designing album sleeves, advertisements or whatever was needed, using collage, assemblage, cartooning, sculpture, photography, and film. He moved in 1967 to Los Angeles and into a vacated dentist's office (which explains the pervasive dental motif of the "Uncle Meat" jacket). Schenkel's art created what he calls a "visual counterpoint to what Frank was doing."

"I think some of the work that I was able to do with Frank was kind of an opening to do Dadaist—is that the right word?—kinds of things," says Schenkel. "There really wasn't anything like that happening until then—to play with real art concepts."

Frank Zappa's first interest in pop music was aroused by the great R&B artists of the '50s—from Howlin' Wolf and Muddy Waters to the Spaniels and the Paragons. Of Elvis Presley, Zappa told the Los Angeles Times Magazine, "I thought, 'Who is this white guy trying to make all this fake black music here?' I was one of the few people at that time who knew that 'Hound Dog' was originally recorded by Willie Mae Thornton on the Peacock label."

Simultaneously with his love of black music, the teenaged Zappa fell in love with the music of Edgard Varèse, Igor Stravinsky and Anton Webern. His symphonic recordings include such projects as "Lumpy Gravy," "200 Motels," two albums with the London Symphony Orchestra, and "The Perfect Stranger," with noted conductor Pierre Boulez.

(CONTINUED ON PAGE F2-14)

CEMATHANXFRANK



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Although well known as a solo artist, Frank Zappa has been working with a partner for years. Gail Zappa (née Sloatman) was employed as a secretary at L.A.'s Whisky-a-Go-Go in 1966 when she met Zappa on his return from a depressing MGM Records promo tour. It would have been easy to see what Frank saw in the blonde, mod-attired part-time model, but what did Gail see in Frank?

"I thought that he was probably one of the grubbiest creatures I'd ever seen," Gail recalls, "but he was compelling. He had a compelling glare. He had major magnetic charm, I would say."

From that moment, Frank and Gail were together. Soon after they met, they packed up and moved East when the Mothers were booked into an extended run at the Garrick Theater in Greenwich Village. New York proved to be no Fun City, and the Zappas were "Desperately poor," remembers Gail, "It was dreadful, we were living in a horrible hotel, shar-

Is there anything special you'd like to say to your father on his 25th Anniversary?

JUST THAT I LOVE HIM LOVE HIM, LOVE HIM, LOVE HIM, LOVE HIM, LOVE HIM, LOVE HIM, AS MANY TIMES AS YOU CAN FIT IT IN THERE.

MOON ZAPPA (22)

I PROMISE NOT TO GO WILDING ON WALL STREET ANYMORE.

AHMET ZAPPA (15)

ing it with very large cockroaches. I remember, in the dead of winter, the milk cartons on the window ledge outside—no refrigerator of course. I think I lived off grapefruits and Frank lived off peanut butter.

"And coffee—we made coffee from the bathtub because the water that came into the bathtub was so hot you could really scorch yourself. You did not need to boil it. It was frightening. Instant coffee. Milk on the window ledge. Grapefruits from Gristede's. And peanut butter."

In New York, Gail gave birth to a daughter, Moon Unit. After moving back to Southern California for good, the Zappa family was further supplemented with the arrivals of sons Dweezil and Ahmet, and a daughter, Diva. (In response to those still incredulous at his children's names, Frank Zappa correctly insists that their last name is the name most likely to get them in trouble.)

The natural state of the Zappa household? "Oh, it's very lively, I would say," says Gail, "Lots of traffic, lots of projects, lots of music of all different kinds. Everybody's got music going. The house has different levels and there's always teenagers around. You can walk from one part of the house to the other and you can hear anything from, well, whatever Frank is doing to whatever Diva happens to be listening to—which is a lot less scary than what Ahmet listens to." The Zappa children are often joined by friends to work on the various projects involving music, writing, cooking and other pursuits. Dweezil is developing an informal sideline of re-making movies that, according to Gail, "really weren't made correctly the first time around. He's re-done 'Mask' and 'The Last Temptation Of Christ...'" (Gail adds with an amused maternal pride, "Personally, I feel his versions are much superior.")

"It was very interesting," says Moon Zappa of her home life. "I'm sure Dweezil probably told you that all of our friends wanted to come over here because we were allowed

Just Plain Folks



PHOTO: LYNN GOLDSMITH

ace to society in one way or another."

Aside from the demands of raising un-rated kids in an X-rated society, Gail Zappa is also the driving force behind Barfko-Swill, the Zappa mail-order operation. Barfko-Swill offers the Zappa fan an assortment of t-shirts, videos, posters, sheet music and collectors' recordings such as the Old Masters Boxes, which contain newly remastered versions of out-of-print MGM and Warner Bros. albums and more. The Barfko-Swill consumer hotline 818-PUMPKIN provides up-to-the-minute news of Zappa projects and activities. When asked what was the impetus to start Barfko-Swill, Gail replies, "Just piles and piles of fan mail sitting around unanswered or with no response. The first thing that we did was put a list together from the fan mail and made a Barking Pumpkin t-shirt available which we still have—same old shirt, same old logo, same old price—just to see what would happen. Everybody would write to us and ask us if there was something they could get besides records."

Like other Zappa ventures, freedom and independence were cornerstones of Barfko-Swill. "That was really the primary reason for getting into the business—for setting up Barfko-Swill—in those days was to be independent," Gail explains. "To not have to rely on a major record company's interest and ability to promote your product. And that was what the challenge was for me. I prefer the autonomy."

Throughout the years of vacillating critics and label changes, the Zappas appreciate their fans as a constant factor.

"I think even the word 'fan' is to belittle them," Gail says, "Some of them are hard-core fans, but some of them, they

I THINK FRANK HAS PROBABLY THE MOST BRILLIANT MIND OF OUR TIME, REALLY. THE QUICKEST WIT, AND AMAZING IDEAS AND I THINK THAT'S SOMETHING THAT I WILL ALWAYS BE VERY, VERY RESPECTFUL OF... I JUST HAVE A LOT OF RESPECT FOR HIS ABILITIES IN EVERY FORUM, WHETHER IT BE MUSIC OR POLITICS, THE MAN IS FRIGHTENING.

DWEEZIL ZAPPA (20)

(DIVA ZAPPA COULD NOT BE REACHED FOR COMMENT.)

to say the f-word. We were free! We are an example of what you get when you are allowed to listen to heavy metal music..."

"It was more stable than probably any other family in America," says Dweezil Zappa with a hint of irony. "I think we all turned out OK. Everybody in the family gets along well. We spend more time with family members than with any outside people, and none of us do drugs or drink or are in trouble with the law. I think we're pretty good." (When asked how he turned out, Ahmet Zappa replies "Medium well.")

Frank Zappa sees his children as one of his best arguments against the PMRC. "I think the question that ought to be asked, right away, is for all these women who claim that they're here to help children, let's take a look at their families," Zappa demands. "Let's take a look at their behavior. Let's examine, let's see who did a good job of raising kids. And after you take a look at that, see whether or not you really want to have help from these people."

"Does Rev. Wildman have any children? Every one of these guys that's screeching and squealing, let's take a look at their kids and see how they behave. Whether any of them have drug problems or have attempted suicide or are a men-

can't do without the stuff in the same way that Frank can't live without doing it."

Another Gail Zappa project became Joe Garage, a professional rehearsal facility. Run for the past year under the watchful eye of longtime Zappa monitor mixer Marque Coy, Joe's Garage has been used by Tom Petty, Ozzy Osbourne, Rod Stewart, Ratt, Jefferson Airplane and a host of other groups. "The place is booked solid," says Frank Zappa. "They're turning people away now."

Joe's Garage is also notable as a rehearsal hall that is strangely free from the ancient debris and aromas characteristic of such places. "It has very charming surroundings, which I think that people who work hard in this business deserve," says Gail, "because usually they get the sleaziest, most horrible situations to have to work in."

Gail Zappa's most recent venture is Momco, a management company she formed to guide the budding entertainment careers of Ahmet, her niece Lala and Dweezil (most recently starring with Moon in the CBS-TV sitcom "Normal Life"). For a cottage industry, Gail Zappa keeps a wide range of interests in play. "Yeah, a cottage. It's a tiny cottage," says Gail, adding reflectively, "Well, maybe it's not such a tiny cottage." **DREW WHEELER**

A FRANK ZAPPA DISCOGRAPHY

FREAK OUT! (MOI) Verve 2/66
 ABSOLUTELY FREE (MOI) Verve 4/67
 WE'RE ONLY IN IT FOR THE MONEY (MOI) Verve 9/68
 LUMPY GRAVY (FZ) Verve 12/67
 CRUISING WITH RUBEN AND THE JETS (MOI) Bizarre/Verve 11/68
 MOTHERMANIA (MOI) Bizarre/Verve 4/69
 UNCLE MEAT (MOI) Bizarre/Reprise 3/69
 HOT RATS (FZ) Bizarre/Reprise 10/69
 BURNT WEENY SANDWICH (MOI) Bizarre/Reprise 2/70
 WEASELS RIPPED MY FLESH (MOI) Bizarre/Reprise 9/70
 CHUNGA'S REVENGE (FZ) Bizarre/Reprise 10/70
 FILLMORE EAST, JUNE 1971 (MOI) Bizarre/Reprise 8/71
 200 MOTELS (FZ) United Artists 10/71
 JUST ANOTHER BAND FROM L.A. (MOI) Bizarre/Reprise 3/72
 WAKA/JAWAKA (FZ) Bizarre/Reprise 7/72
 THE GRAND WAZOO (FZ) Bizarre/Reprise 11/72
 OVER-NITE SENSATION (MOI) Discreet 9/73
 APOSTROPHE (') (FZ) Discreet 3/74
 ROXY AND ELSEWHERE (FZ/M) Discreet 9/74
 ONE SIZE FITS ALL (FZ/M) Discreet 6/75
 BONGO FURY (FZ/Beefheart) Discreet 10/75
 ZOOT ALLURES (FZ) Warner Bros. 10/76
 ZAPPA IN NEW YORK (FZ) Discreet 3/78
 STUDIO TAN (FZ) Discreet 9/78

SLEEP DIRT (FZ) Discreet 1/79
 SHEIK YERBOUTI (FZ) Zappa 3/79
 ORCHESTRAL FAVORITES (FZ) Discreet 5/79
 JOE'S GARAGE ACT I (FZ) Zappa 9/79
 JOE'S GARAGE ACTS II & III (FZ) Zappa 11/79
 TINSELTOWN REBELLION (FZ) Barking Pumpkin 5/81
 SHUT UP 'N PLAY YER GUITAR (FZ) Barking Pumpkin 5/81
 SHUT UP 'N PLAY YER GUITAR SOME MORE (FZ) Barking Pumpkin 5/81
 RETURN OF THE SON OF SHUT UP 'N PLAY YER GUITAR (FZ) Barking Pumpkin 5/81
 YOU ARE WHAT YOU IS (FZ) Barking Pumpkin 9/81
 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH (FZ) Barking Pumpkin 5/82
 THE MAN FROM UTOPIA (FZ) Barking Pumpkin 3/83
 BABY SNAKES SOUNDTRACK PICTURE DISC (FZ) Barking Pumpkin 3/83
 LONDON SYMPHONY ORCHESTRA VOL. I (FZ) Barking Pumpkin 1/83
 BOULEZ CONDUCTS ZAPPA, THE PERFECT STRANGER (Boulez/FZ) Angel 8/84
 THEM OR US (FZ) Barking Pumpkin 10/84
 ARTIST KEY: FZ - FRANK ZAPPA, M - MOTHERS, MOI - MOTHERS OF INVENTION

THING-FISH (FZ) Barking Pumpkin 11/84
 FRANCESCO ZAPPA (FZ) Barking Pumpkin 11/84
 THE OLD MASTERS, BOX I (FZ/MOI) Barking Pumpkin 4/85
 FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION (FZ) Barking Pumpkin 11/85
 DOES HUMOR BELONG IN MUSIC? (FZ) EMI (European) 1/86
 THE OLD MASTERS, BOX II (FZ/MOI) Barking Pumpkin 11/86
 JAZZ FROM HELL (FZ) Barking Pumpkin 11/86
 JOE'S GARAGE, ACTS I, II & III (FZ) Barking Pumpkin 6/87
 LONDON SYMPHONY ORCHESTRA VOL. II (FZ) Barking Pumpkin 9/87
 THE OLD MASTERS, BOX III (FZ/MOI/M) Barking Pumpkin 12/87
 YOU CAN'T DO THAT ON STAGE ANYMORE SAMPLER (FZ/MOI/M) Barking Pumpkin 4/88
 FRANK ZAPPA: GUITAR (FZ) Barking Pumpkin 4/88
 YOU CAN'T DO THAT ON STAGE ANYMORE VOL. I (FZ) Rykodisc 5/88
 BROADWAY THE HARD WAY (FZ) Barking Pumpkin 10/88
 YOU CAN'T DO THAT ON STAGE ANYMORE VOL. II (FZ) Rykodisc 10/88
 YOU CAN'T DO THAT ON STAGE ANYMORE VOL. III (FZ) Rykodisc 11/89

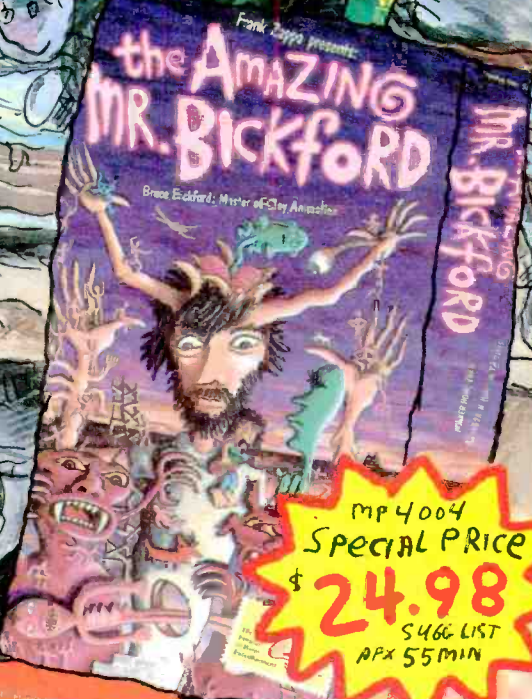
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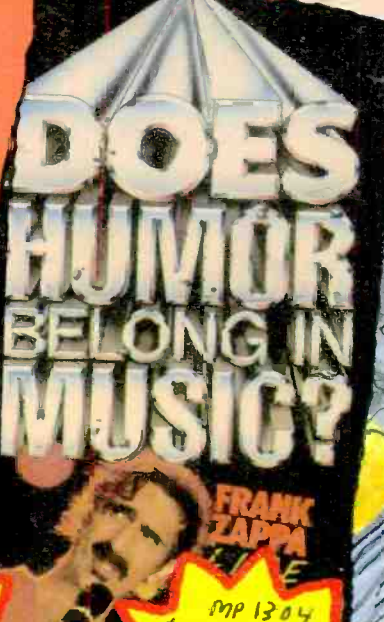
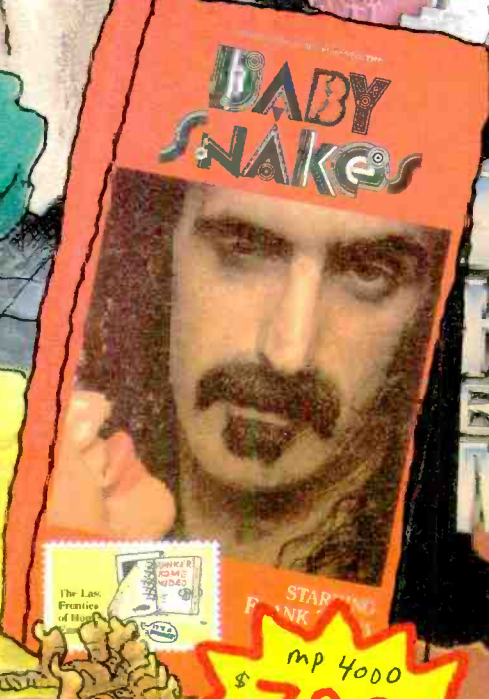
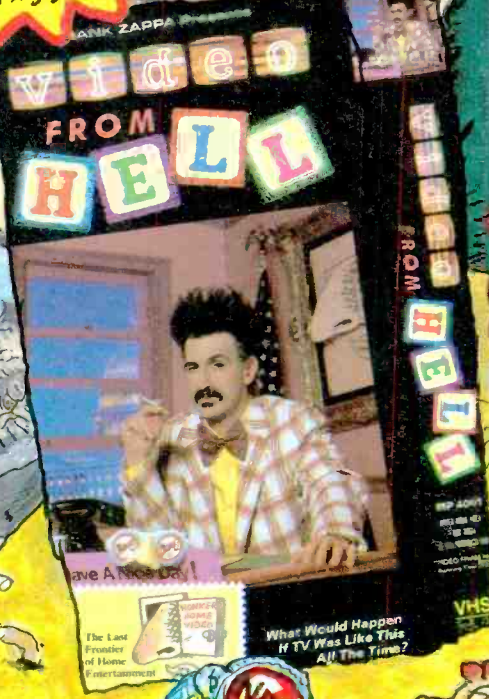


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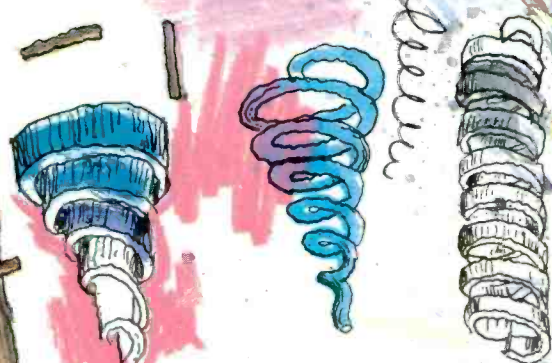
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 HOME VIDEO

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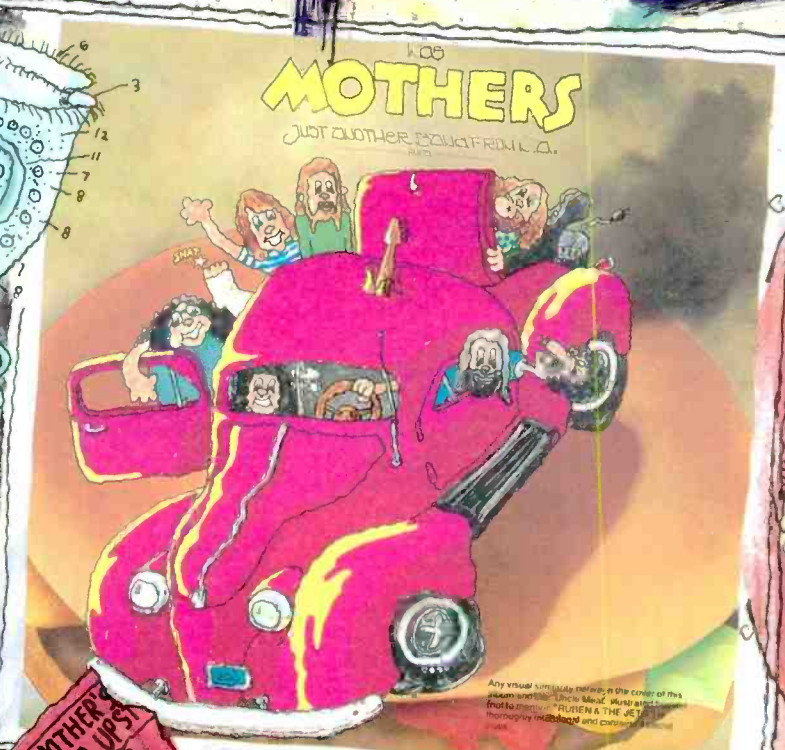
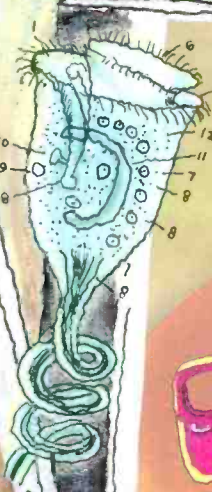
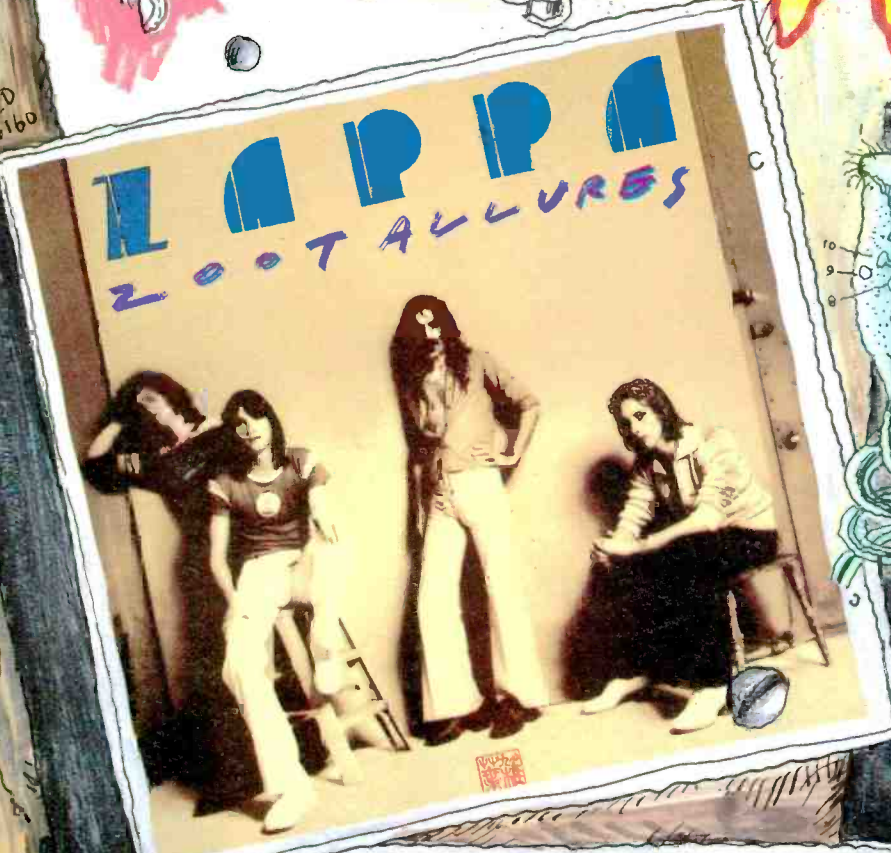
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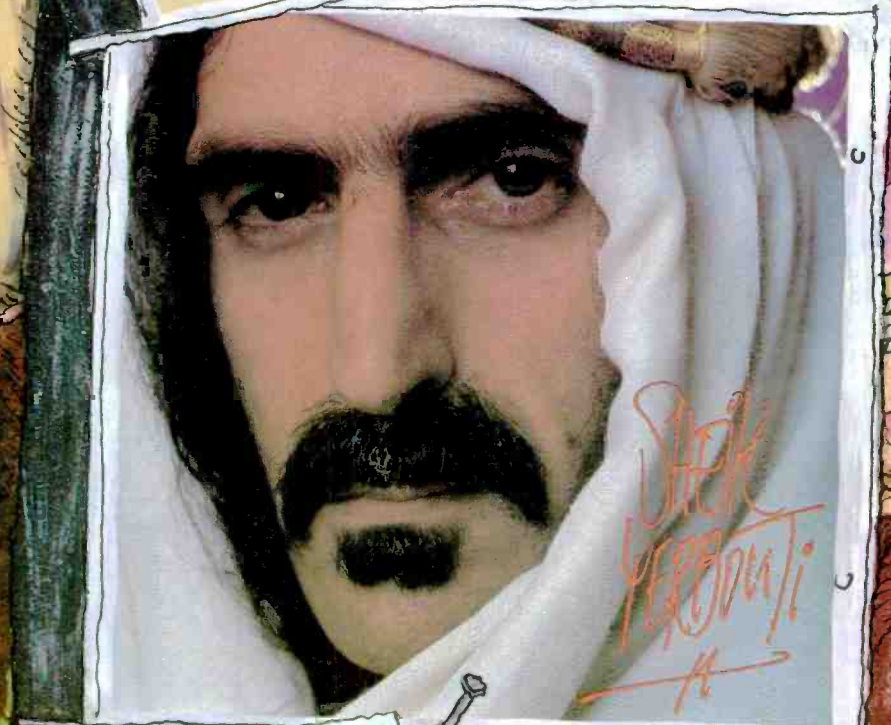
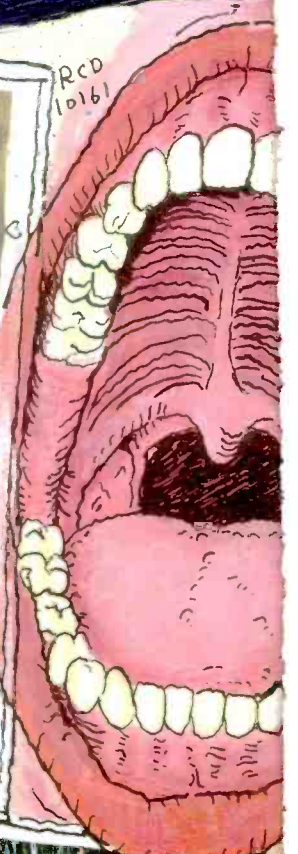
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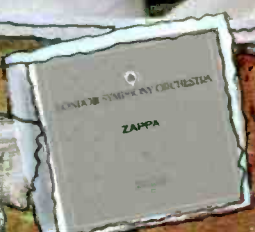
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Bongo Fury



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Joe's Garage



Waka/Jawaka



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FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION

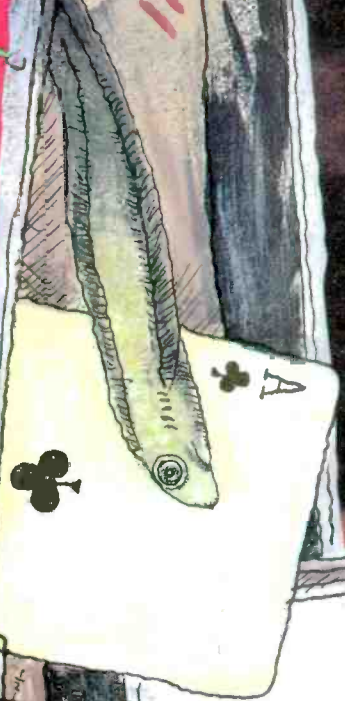
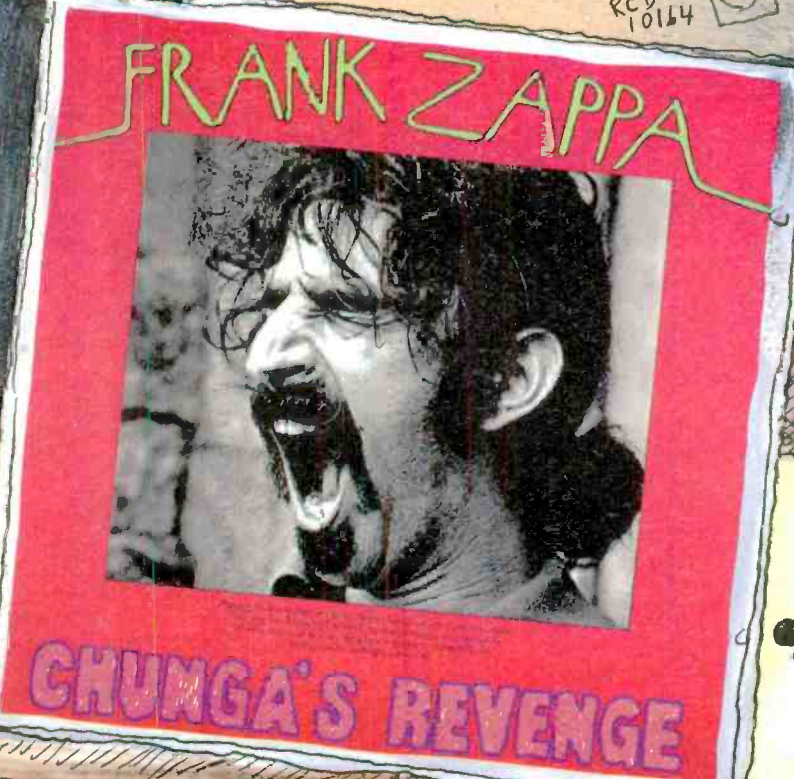


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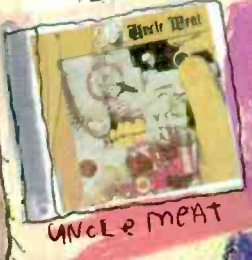


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FRANK ZAPPA

(CONTINUED FROM PAGE F2-3)

Billboard: And you met with Czechoslovakian president Vaclav Havel. What did he say?

Zappa: He said that he likes my records, especially the one that I did with Capt. Beefheart.

Billboard: Your records were never distributed in these countries.

Zappa: No, they've always been illegal. Also, the people that purchased them, or acquired them, or even possessed transcripts of the lyrics were beaten by the secret police. On one of the occasions, when we were doing kind of a question-and-answer thing in a club in Prague, there were two guys who said that they had been grabbed by the secret police and before they were beaten, the guy said, "We are now going to beat the Zappa music out of you." And nobody in the audience seemed too surprised about it, because apparently it has happened to a lot of people.

And then there was another statement that was made in Czech by one of the guys in the audience at that same time and I had it translated. And what it said was that when the secret police would arrest you, they would question you and the two biggest enemies of the state at that time—which apparently was the '70s—were Jimmy Carter and Frank Zappa. And I'm going, "What the fuck am I hearing here?"

And then NPR ran a little thing in the middle of the week—an interview with an East German guy who talked about how if you owned one of my records in East Germany your phone got tapped and they followed you around. So, let's ask ourselves this question: If I'm such a menace to those kinds of systems, then why in the fuck aren't they playing my records on the air in the Land Of The Free and The Home Of The Brave? Could it be that there's not much difference between one authoritarian regime and another?

Billboard: I thought we were supposed to be "kinder and gentler?"

Zappa: I think we're just more prudent and number.

Billboard: How do you feel about the Bush administration's reaction to what's going on in Eastern Europe?

Zappa: It's totally unacceptable. I think that in the face of such major world events, to have a guy sitting there saying, "Well, we must be prudent," and just making those mincing little motions with his hands and pursing his lips and kind of looking glum when the Berlin Wall comes down. All it shows me is they've got no forward thinking, they got no real foreign policy, and this is something that shouldn't be in a country that has such a superiority complex. A superiority complex is OK if you really are superior and you can back it up with something, but I haven't seen any evidence that the big talk coming out of Washington is backed up by anything. Certainly not by logic.

Billboard: Does your interest in Eastern Europe have anything to do with musical or business projects?

Zappa: Well, when I first went there it didn't, but I think it's turned into something that could probably be worthwhile. For one thing, I've made a record contract, I have made arrangements to have five titles distributed legally in Czechoslovakia for the first time. And the company that's doing it also has the right to distribute them in Hungary, Poland and East Germany. So, what remains of a secret police in each of those states is really gonna get a snootful.

Billboard: Would you write any special material for them?

Zappa: Well, I think that some of the older albums are just as appropriate today—for here and for there—as they were when they were released. "Joe's Garage" is a good example of that.

(CONTINUED ON PAGE F2-13)



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Zappa: Leading the way in digital & CD technologies

By JIM BESSMAN

When the idea for Rykodisc was conceived on a café napkin at MIDEM in 1983, Frank Zappa was central to the CD-oriented label's goals. "He was high among the list of appropriate artists for early CD release—and one of my first ideas," recalls Don Rose, president of the Salem, Mass.-based manufacturer.

"He was a pioneer in digital recording. He had purchased one of the first Sony multitrack digital recording machines, and was one of the first popular artists to commit to digital. "And he was well-known as an innovator—both musically and technologically. The initial CD consumer tended to be a more cutting-edge consumer, and we felt Frank's work would be appealing to that market."

But there was one other unique attribute which made Zappa so attractive to the fledgling company. Continues Rose, "We knew he had regained the rights to his entire body of recorded work, and therefore controlled his catalog personally—which is rare. So it made perfect sense for us to go after such a forward-thinking artist who controlled his own material and was already digital-friendly."

Eventually, of course, Rykodisc and Zappa would commence one of the most ambitious and honored catalog "re-release" programs undertaken in the CD era. Indeed, the company's Zappa titles (also including the best-selling "Peaches en Regalia" CD-3 single) paved the way for its similar acquisition and re-release of the David Bowie CD catalog, as well as new material from the Jimi Hendrix estate. But it would take Rose numerous phone calls and letters to first get Zappa's attention.

"I hadn't even heard of them before," says Zappa. "Then here's this guy named Don Rose who knew something about my catalog and was interested, and it was like one cottage industry talking to another!"

It was also perfect timing. When Rose finally met with Zappa early in 1985, the major labels were doing little to promote the CD format.

Explains Rose, "Mass merchandisers were suspicious of a third format, and manufacturing capacity was overloaded worldwide. Artists who were perceived by the majors as fringe artists—like Frank—weren't represented on CD. He had a distribution deal with Capitol for his Barking Pumpkin label, but was unable to get CD manufacturing there. So there we were, seeing him as a premier acquisition target."

After spending an afternoon listening to digitally remixed excerpts at Zappa's studio, ironing out the Rykodisc deal proved relatively easy. Most of the material had already been transferred from analog to digital, though it had to be re-equalized and sequenced for CD.

"This was all done in real time, by me in a chair operating the equipment," says Zappa. "All the assembling and editing I did myself."

Still, in the fall of 1986, the first batch of Zappa CDs were released: "Apostrophe"/"Overnight Sensation," "We're Only In It For The Money"/"Lumpy Gravy," "The Grand Wazoo," "Thing-Fish," "Shut Up 'n Play Yer Guitar," "London Symphony Orchestra," "Them Or Us," and "Frank Zappa Meets The Mothers Of Prevention."

"It was probably the biggest back-catalog issue by a single artist on CD at the time," says Rose. "Frank insisted that they come out simultaneously for greater impact. We went along with him only to find out he was right."

Rykodisc made clear, though, that the Zappa titles were not to be confused with "reissues." Instead, the term "re-release" was promoted, to indicate that they were more than just CD versions of well-known vinyl albums, or reissues, in the traditional sense.

And truly, the Rykodisc Zappa titles were much more than reissues. Existing extra tracks were added when deemed appropriate, while the original artwork was reconfigured for CD instead of just being shrunk. Most important, though, was Rykodisc's marketing commitment. As Rose notes, the first re-releases were promoted with the same intensity which record companies typically bring to new artists.

"Our interest in Frank sprung from our being such fans," he says. "Besides being an important artist who needed CD exposure, he's one of the true icons of popular culture. He may have a reputation of being weird, but looking at his career from an historical perspective, he's no stranger to his time than Mozart was to his. And his prescience of vision has kept him continuously at the forefront, not only techno-

logically and artistically, but in terms of major issues like voter registration, lyrics and labeling, and relations with Eastern Europe."

Now, in celebrating Zappa's 25th anniversary in music, Rykodisc is releasing the next eight Zappa re-release titles: "Zoot Allures," "Just Another Band From L.A.," "You Are What You Is," "Tinseltown Rebellion," and "Live At The Fillmore East." Cal Schenkel, the artist most identified with Zappa album covers, has designed a special commemorative logo tying-in with the new releases and back-catalog, and extensive promotional activities center around a "Mothers Day" radio special targeted at rock radio.

"There's print advertising, co-op support, catalog giveaways, and aggressive pricing on the whole catalog," says director of marketing John Hammond. "We've also made a Zappa 'hits' disk for radio, including classics like 'Cosmic Debris,' 'Dinah-Moe Humm,' and 'Peaches en Regalia.' We're taking it to album radio and saying, 'Remember these? They went a long way in creating your format! But we're finding a lot of support for Frank at rock and album radio, classic rock, and alternative as well.'"

Zappa, meanwhile, is busy readying "Zappa In New York" for re-release.

"I'm putting back what was left out, like 'Punky's Whips,'" he says. "When you're dealing with vinyl and 18-20 minutes a side, you sequence to accommodate that side length. But with a 74-minute CD, you can give a much better illusion of live concert material. So I'm going back and restructuring it."

Reflecting on his 25-year career, Zappa notes that he entered the music business "when technology was just being created." His earliest recordings were on 4-track equipment; later, he would lead the way in 8-track, 12-track, and 16-track analog recordings in the same way that he would someday test the digital recording process.

"This is what I've been waiting for since the day I got into the record business," he says, referring now to his CD re-releases. "The chance to present whatever quality of material I do to the consumer in its most listenable format."

Zappa hopes to have his entire back-catalog re-released on CD by the end of the year.

"This opportunity to deal with a vast catalog in a high quality manner gave us a forum to display our ability," concludes Rose. "It surely helped attract other artists to our label, especially Bowie and the Hendrix estate."

As for Frank Zappa, "He's an American original," Rose says. "We're pleased to be a small part of his career."

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FRANK ZAPPA

(CONTINUED FROM PAGE F2-10)

Throughout his 1988 "Broadway The Hard Way" tour, Zappa provided voter registration materials at every venue, and thus added 11,000 new voters to the rolls. Some of those 11,000 were infants when he first wrote on an album sleeve: "Don't Forget To Register To Vote." And on that tour—featuring songs about Jimmy Swaggart, Jesse Jackson, the Iran-Contra affair and Surgeon General Koop—the band at times struck up a Ray Charles-ish version of "America The Beautiful," ending with a sweet Zappa guitar solo over bluesy choruses of "Sea to shining sea . . ." Scratch a staunch First Amendment champion and you may find a patriot.

Billboard: Why do you think our government has never approached you to do voter-registration public service announcements?

Zappa: Because in some of the places where we tried to do voter registration, the city governments tried to keep me from doing it, because there are certain places where they don't want to change the voter-registration mix. They like things just the way they are, and they're afraid that if you have some new voters put into the equation, that some of the people that are trying to hang onto their jobs might lose 'em.

So, in Philadelphia for example, they refused to give us the forms. We had to smuggle in forms from someplace else in order to have voter registration when we played in Philly. There were two different officials. One guy said, "Well, these forms cost money." And the other one said, "We already have enough voters."

After countless cut-and-paste biographies, in 1989 Frank Zappa published a sort-of autobiography, "The Real Frank Zappa Book," now available in paperback. Although including several entertaining chapters of biographical and musical anecdotes, much of the book was devoted to a wide range of issues, from record labeling to Star Wars to parenting to the reform of the Internal Revenue Service in a chapter Zappa entitled "Practical Conservatism."

"The Real Frank Zappa Book" was edited by Ann Patty, VP and publisher of Poseidon Press, an imprint of Simon & Schuster. "I think of Frank as truly an extraordinarily intelligent man with really far-ranging interests," says Patty, "if you're gonna do a biography of a rock star, you probably can't get one more interesting than this one. . . He gave me a quote once—which I had on my bulletin board for about two years: 'My job is extrapolating everything to its most absurd extreme.' And that, to me, is Frank. . . It's a good mission in life."

Billboard: Have you gotten any surprising reactions to the book?

Zappa: Well, when I was in Czechoslovakia, at the same time those kids were talking about how the secret police used to beat 'em, a guy stands up in the middle of the crowd holding a copy of my book and introduces himself as Zdenek Pecka. He works for the U.S. Information Agency—he's attached to the U.S. Embassy in Prague. He's standing there with the book in his hand, saying, "I think that the most important work you have done is the work against the PMRC. And I tried to give a lecture to these people about your 'Porn Wars,' and they did not understand it. They like your music very much here but they are not that familiar with your politics, and I think that your chapter on practical conservatism is some of the most cleverest stuff I've ever read." And I looked at this guy and I said, "I didn't get much sleep last night but I know I'm in the Twilight Zone now."



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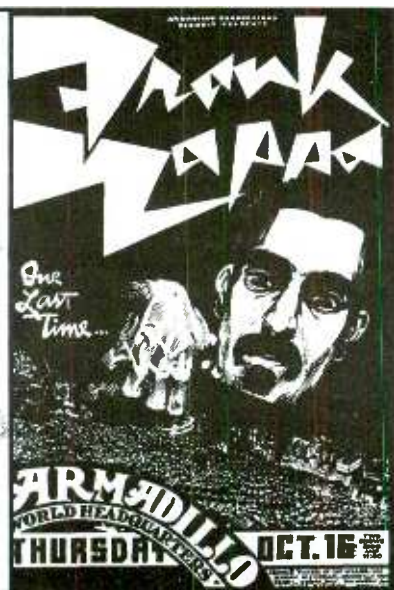
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When it comes to home video, has the American public been left with no alternative? Frank Zappa, who's built his career creating alternative entertainment, has the answer.

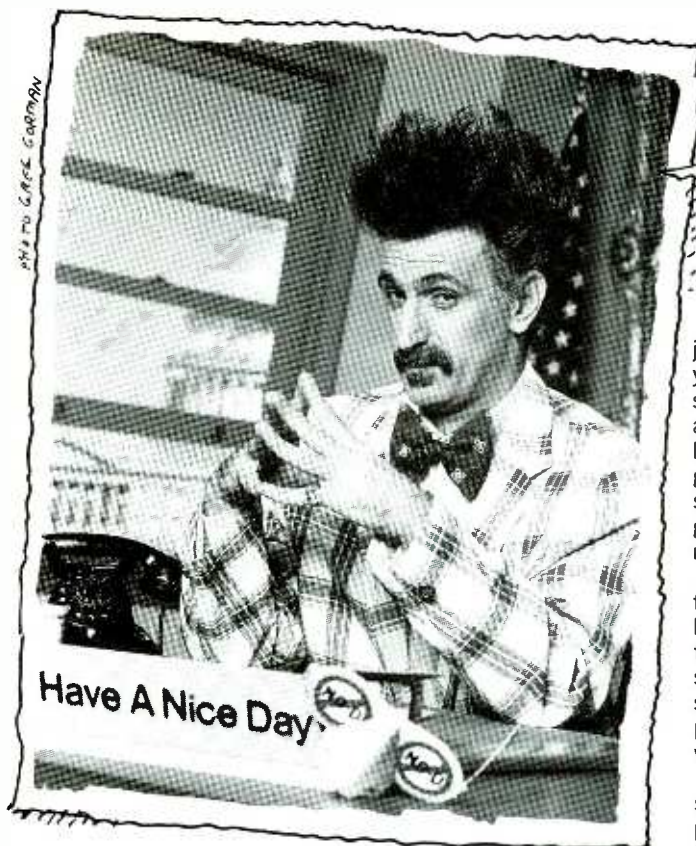
Zappa's lifelong interest in visual storytelling has grown from his earliest high school dabblings in film to cinematic projects with Capt. Beefheart and the Mothers to his full-fledged theatrical movies "200 Motels" and "Baby Snakes."

Zappa's first commercially available videocassette was "Does Humor Belong In Music?," primarily a movie of a 1984 New York concert. The company designated to release the tape, Sony Video Software, decided that the video's content warranted a warning sticker. Needless to say, trying to interest Frank Zappa in a warning sticker is rather like giving a temperance lecture to Charles Bukowski. Into the breach stepped Chicago-based MPI Home Video.

"I felt the same way he did about video programs," says MPI chief Waleed Ali, "For obvious political reasons, the whole idea of sticking original home video product was something that rubbed me the wrong way. We just happened to agree on that and the result was that the license was purchased by us and we put it out." Ali urged Zappa to enter the home video market with MPI as a distributor.

In the first six months of 1987, Zappa toiled at Pacific Video to create what he calls the "video objects" that became the initial Honker Home Video releases. "I think it was the first time an artist developed his own label in home video—unless you want to start calling Jane Fonda's workouts a label," says Ali. "What was interesting about Frank's idea for a label—and we shared it with him—was the idea of really exploiting home video for everything that it stood for, which was the last bastion of the ability to deliver truth and points of view. If you look at his programming or listen to the lyrics of his music, you know there's always an element of that in everything that he does."

Waleed Ali saw Zappa's alternative vision as complementary to the other titles on the MPI roster. "We think of ourselves as programmers of a network that has a following," Ali explains, "And the network delivers news, it delivers history, it delivers classical music programming. . . We deliver the kind of programming that an unusual network would—the kind of network that a lot of people would like to tune into. If you look at our catalog you're going to see everthing



from the biography of Joe Louis to Frank Zappa's Honker Home Video to 'A Hard Day's Night' or 'Help' to an exposé on the Iran-Contra affair."

The Honker Home Video titles currently available include Zappa's music+animation+what-have-you creations "Baby Snakes" and "Video From Hell." ("Does Humor Belong In Music?" predates Honker, but is also available through MPI.) Honker has also unearthed and restored videos of historical interest to the Zappa fan. One such cassette is "The True Story Of 200 Motels," a documentary of the troubled project featuring the Mothers, the Royal Philharmonic Orchestra and an unhinged director who threatened to sabotage the whole movie. The long-awaited Zappa feature film "Uncle Meat" has finally been completed and released through Honker. (Although its "soundtrack" was released 20 years before, fans consider it worth the wait.) "The Amazing Mr. Bickford" spotlights Bruce Bickford's wild, nightmarish, Gummy's-acid-flashback clay-and-cartoon animation. Zappa currently plans to release a video documentary of his recent trips to the Soviet Union and Czechoslovakia.

"Frank's material is catalog/evergreen programming," says Ali of Honker's marketability, "Almost everything he in-

jected into this label was programming that would sell well years after its initial release. For example, 'Baby Snakes' still sells well now. It sells consistently. You're not going to achieve the same levels of success financially as say, 'Rain Man' would, but there's a business sense to the kind of programming that he injected into the marketplace and it consistently performs. From a business standpoint it was a good move. Frank has rarely come up with an idea that was not commercially feasible."

Despite home video's expansive possibilities, Frank Zappa feels it has a narrow reputation. "The home video business has basically been converted into the place where you dump films that didn't make enough money on the big screen," says Zappa, "And the pressure's been put on the retailers to stock, basically, films. Which is a mistake, because there's plenty of other stuff that's available on video that's worth watching that's not just a movie."

Zappa also feels that home video may become narrower still, due to the actions of a label-happy minority. "Well, Tipper and the girls started squalling about rock videos in '85," he notes, "but by '86 they were mounting a campaign to have a rating system for all video, not just rock video."

Zappa is unmoved by the argument that a home video rating system would be similar to the MPAA ratings already found on videocassette boxes. "The basic question that has to be asked at all times is: Is the rating necessary?" he demands. "Do we really need this kind of protection? And who's qualified to make the judgement as to which category the object falls into? That's just giving up too much of your personal choice and your personal freedom as far as I'm concerned. I like the idea of deciding for myself what's what."

MPI's Waleed Ali concurs: "The unfortunate thing is that you have people in our industry who are actually not even batting an eye to these subtle movements that are going on to encroach freedom of expression in home video. You've got actual pressure at the local and at the federal level to limit—there's really an attempt in my opinion—to limit the kind of programming that should be allowed to go into the home video marketplace. . . Freedom of expression is something that is not, or should not automatically be taken for granted. Freedom of expression is something that you always have to maintain a vigil over. I agree with Frank."

DREW WHEELER

CUCAMONGA (CONT. FROM P. FZ-4)

Zappa took his dual grounding in classical R&B and "serious music" and mutated it into a rococo fantasy of jumbled genres, unconventional harmonies, jazzy instrumental accompaniment, unexpected percussion figures and a broad palette of electronic sounds. He assembles these disparate elements, scrambles, re-orders and re-processes them with an anarchic glee that's instantly recognizable as Zappa.

He can also be credited with one of the first, and certainly one of the most stylish confabulations of rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombinant approach to pop? "First, it wasn't that hard, because if it was really hard I would've quit," he explains.)

His admiration for the skirting-the-fringes solos style of Guitar Slim inclined Zappa toward what he describes as playing guitar "beyond the notes." His improvisational style is ravenous and many-textured, bound to neither blues-based patterns nor to avant-garde orthodoxy—with florid flashes of non-western tonalities thrown in for fun. His guitarcraft is well documented on his three-album set, "Shut Up 'n Play Yer Guitar," as well as the double-CD collection "Guitar." Zappa says there is enough guitar material in reserve for one more such fret-fête.

Zappa's best-loved lyrics deftly deflate the social hypocrisies of the day, while others have been written merely to color in the outlines created by the music, and some merely were road-trip jokes blown into epic proportions. As his fans know well, the Zappa zeitgeist is marked by an idiosyncratic surrealist symbology of poodles, pumpkins, monster movies, gas masks, groupies and occasional snippets of "Louie Louie."

The frequent complexity of his music has rendered some compositions just too hard for a given band to play. "The sad thing about the '88 band was that it could play just about anything," Zappa notes, "That's too bad they didn't stay together longer." He has recently been preparing 1988 tour material for the upcoming album, "The Best Band You

Never Heard In Your Life."

Over a quarter century, Zappa's backing bands have featured a distinguished array of musicians, including George Duke, Warren Cucurullo, Lowell George, Steve Vai, Terry Bozzio, Adrian Belew, and Patrick O'Hearn. Established artists such as Jean-Luc Ponty, Flo & Eddie and Capt. Beefheart have also toured with Zappa. His bands have even featured Johnny "Guitar" Watson and Don "Sugarcane" Harris, whose '50s R&B records Zappa loved as a teenager.

Live tour recordings have provided the raw materials for most Zappa albums dating back to the '70s and continue to be released in the "You Can't Do That On Stage Anymore" series, but at present, Zappa *won't* do that on stage anymore.

Regarding future touring, he explains, "It's absolutely over if I'm the guy that's gotta pay for it. Harry Andronis, who was the mixer on the '88 tour, came over to listen to some of the tapes—and I've already stated that I've lost \$400,000 on the '88 tour—and I said to Harry, 'Lemme put that in perspective for you. That's approximately the same amount of money as it would cost for me to buy houses for the three children that don't have their own homes yet.' Moon's already got her own house. I could buy literally three homes for the rest of my children with what I lost on that tour. So you say, 'What about touring?' Not on my dime."

After 25 years on the road, no one could begrudge Zappa a respite. Recordings on his Barking Pumpkin label, distributed through CEMA, will continue to publish his distinctive audio creations.

Since the early '80s, all Zappa recordings have been digital, with his compact disks distributed through Rykodisc. Given the greater technical freedom of CDs, Zappa isn't a bit sorry to see LP pass into petro-products oblivion. (By the end of 1990, Zappa promises that his entire back catalog will be in release, including his landmark Zappa Records title "Sheik Yerbouti" as well as such excellent Barking Pumpkin albums as "Tinseltown Rebellion," "You Are What You Is," "Ship Arriving Too Late To Save A Drowning Witch" and the

classic "Roxy & Elsewhere" [Discreet] and "Burnt Weeny Sandwich" [Bizarre/Reprise].)

As a label head, Zappa spares no criticism of the industry. "The main thing is that it has gotten so corrupt," he attests, "I believe it's probably more corrupt now than it ever was. It's virtually impossible to get a record played on the radio without paying off; it's virtually impossible to get videos shown without paying off. . .

"My theory is, one of the reasons why they haven't fought all this labeling and censorship regulation is, that anytime the record industry stands up on its hind legs, there's gonna be one legislator who's gonna come along and recommend a payola hearing. And then everybody starts quaking in their boots. And this happened in 1985, if you'll remember back, after the Senate hearings on the PMRC. Within a month or two, Albert Gore started his own payola hearings, remember that? They did. They didn't last long but I mean that's like a shot across the bow. There's too many skeletons in the closet of the industry."

What should listeners expect in the future from composer-arranger-guitarist-theorist-social satirist Frank Zappa? His next 25 years will doubtlessly be governed by the same impulses that guided the preceding 25. "I have a strong interest in doing whatever pops into my mind on the day that I sit down and go to work," Zappa explains.

Composing, performing and recording with the Synclavier, Zappa's music could go off in any direction. As such exhilarating and uncompromising releases as "The Perfect Stranger" and the Grammy-winning "Jazz From Hell" suggest, Frank Zappa's music remains in a state of experimental R&D. The only near-certainty of his musical future is that it will probably not feature lyrics.

"Why bother to write words?" Zappa says, "Most of the work I do in the verbal medium I'm doing through interviews—either in print or on television. If I've got something to say, instead of singing it, I just go out there and blab it out. In today's marketplace, if I were to write a bunch of songs about what's on my mind, what record store in America would have the nerve to stock it?" **DREW WHEELER**



In 1966, an impressionable 9 year old heard 'It Can't Happen Here', by the Mothers of Invention, receive a resounding miss from the panel of judges on B.B.C's Juke Box Jury. Twenty two years later, he booked the forty four date European leg of the 'Broadway The Hardway' tour seen by some 315,000 paying customers... the impressionable 9 year old got in for free. Thanks Frank!

John Jackson.

BROADWAY THE HARDWAY 1988

4/9 Bourges, France	4/25 .. Copenhagen, Denmark	5/11 Zurich, Switzerland	5/26 Fuerth, W. Germany
4/10 Gent, Belgium	4/26 Lund, Sweden	5/13 Bilbao, Spain	5/28 Linz, Austria
4/12 Berlin, W. Germany	4/27 Oslo, Norway	5/14 Madrid, Spain	5/29 Graz, Austria
4/13 Offenbach, W. Germany	4/29 Helsinki, Finland	5/15 Seville, Spain	5/31 Udine, Italy
4/14 Cologne, W. Germany	5/1 Stockholm, Sweden	5/17 Barcelona, Spain	6/1 Padova, Italy
4/16 Brighton, England	5/3 Rotterdam, Holland	5/18 Montpellier, France	6/2 Milano, Italy
4/18 Wembley, England	5/4 Rotterdam, Holland	5/19 Grenoble, France	6/3 Torino, Italy
4/19 Wembley, England	5/5 .. Dortmund, W. Germany	5/20 Paris, France	6/5 Modena, Italy
4/20 Birmingham, England	5/6 ... Hamburg, W. Germany	5/23 Strasbourg, France	6/6 Firenze, Italy
4/22 Wuerzburg, W. Germany	5/8 Vienna, Austria	5/24 Stuttgart, W. Germany	6/7 Rome, Italy
4/24 Bremen, W. Germany	5/9 Munich, W. Germany	5/25 Mannheim, W. Germany	6/9 Genova, Italy

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CBS UK Unlimited



1. London may have the most populated A&R community in the world. Is this a guarantee that hot bands will draw wildly competitive and even uneconomic deals?

NICK GATFIELD, DIRECTOR OF A&R, EMI: It's not a guarantee although it does happen. Some recently-signed bands have been getting unrealistic deals. The U.K. is probably the most expensive place in the world to sign an act, although the cost of breaking them in the U.S. is even bigger.

Part of the skill of an A&R department is to build up a relationship with the artist and make them feel there is no competition. We have signed bands where we've been outbid but the artist has still signed to us because they feel we are the right company for them.

JONA COX, A&R, GO! DISCS: It's not disproportionate for the number of acts that are signed and the success rate of those acts.

I think there are superfluous people in the A&R departments of major labels and this means managers can drive up the price of a band. Because big labels need the turnover in order to sustain their staffing levels; that's why they will throw money at a band to sign it.

The fear of missing out makes the competition more intense. If a band has a good singer or writer, some labels will sign the band just to get the one good element they want. And they can be quite mercenary about it.

PETER ROBINSON, DIRECTOR OF A&R, CHRYSALIS: London *must* have the most populated A&R community worldwide, when you consider the number of major and independent labels, production companies and publisher scouts. It's probably 150-200 people, at a conservative estimate.

The result of that concentration, and the centralized nature of the U.K. business, does mean bidding wars. There are a lot of restive A&R people looking for hot or even lukewarm bands, urged on by their label bosses. You only need a hint of something promising to make bands hotly contested way before they're ready for that.

Deals by U.K. majors are mostly done on the basis of world sales—upwards of 750,000 units per album—which their American counterparts don't have to consider, because they can break even in their home market. British-based labels must look at the international picture.

STEVEN HOWARD, MD, JIVE: Obviously with so many A&R people chasing the one act, this tends to wind up the deal. However, in Jive's experience, we've tended to develop acts which haven't always been chased by other labels. Hence, the money is spent on developing the act as opposed to chasing it.

Sometimes, though, we do also compete for artists, as we did with the Stone Roses—although it was us and just one other company looking at them.

2. Some of these deals may be attractive from the artists' standpoint, but what about their longterm interests? Are bands and management able to cope with more intense pressure than ever?

GATFIELD: I'm not sure the pressure is more intense. It's always been intense. The expense of recording, touring and making videos is increasing and a record company can be 500,000 pounds in the hole before the act releases an album.

Take a new and unknown signing like Thunder (a hard-rock act). We signed them for a 220,000 pounds advance. The cost of recording the album was just under 100,000 pounds. We paid them 70,000 pounds living expenses for a year which is split five ways and isn't exactly a fortune. And the rest we have spent on equipping them for touring because they are the kind of band that promotes itself best on the road.

Obviously a record company has to put a time value and a money value on its investment when a band doesn't break through after a couple of albums. If a band has signed a realistic deal the record company is more likely to go with another album, but if the deal is too costly they may decide to cut their losses.

There are also examples of bands building up a fan base over two or three albums and being dropped by the label, signing elsewhere, taking their fans with them and then breaking through, like Simple Minds.

Personally I feel I've achieved something with an act if they receive a royalty check, which means they've paid off their advance.

COX: Because our roster is a small one, we will work our

artists on a longterm basis. It's no worry as long as the band has songwriting ability. Fashions can change but the demand for good songs remains constant.

We try to let a band develop naturally. If everyone is doing their job, the record company can shield the band who simply have to get on with playing, writing and promotion.

ROBINSON: It's very rare for artists' representatives to take a longterm view in making deals. There must be many bands who were hotly contested, but who

depend on his next hit single to further his career.

3. Most U.K. labels want their major signings to succeed in the U.S. What are the frustrations of dealing with the demands of the American market?

GATFIELD: Bands have to break the U.S. for the record company and the band to make any money. And exceptions like Frankie Goes To Hollywood only go to prove the rule.

The main frustration is the cost of breaking the band in the U.S., particularly the cost of independent promotion. It's a phenomenal amount of money to cover radio, and independent promotion people have a stranglehold over American radio so if you don't play the game they can stop you being played.

Breaking a rock-based act is also an expensive business. You've got to spend a year touring non-stop to have a real chance and unless you're headlining reasonably big shows, there's no money coming back.

COX: Obviously you want an act to be globally successful. But our brief is simply to sign the best in a particular field. We don't think about U.S. potential at the start. We tend to sign bands that sound distinctively British.

The frustrations? We're just beginning to find out. We had a No.1 U.K. hit with Beats International ("Dub Be Good To Me") and the Americans wanted to take the intro rap out! "Trust us, we know the market," they say.

We've also had trouble with the Beautiful South—another No.1 band with "Song For Whoever." The American record company that was sticking pictures of women in chains on their heavy metal

Nick Gatfield, a member of Dexy's Midnight Runners from 1982 until the band broke up in 1985, is director of A&R for EMI Records U.K. When appointed to the post three years ago at age 27, he was thought to be the youngest A&R director of any U.K. major.

Steven Howard is managing director of Jive Records U.K., the label arm of the Zomba Group of companies. He joined Zomba 10 years ago as GM of the music publishing division; when Jive Records was formed, he transferred to his current post.

releases wouldn't handle the cover of a woman with a pistol in her mouth.

ROBINSON: The potential upside in the U.S. is huge, of course, but the frustration all British-based labels face with their acts is the segmented nature of American radio. There, the artist must fit a format, and you get comments like "not rocky enough" for AOR, or "too pop" for CHR and so on. The easiest to deal with are black/urban and post-modern formats, where British acts fit comfortably. But I doubt there's an American label which, from a U.K. perspective, delivers a sufficiently good batting average in breaking British talent.

One of the obvious problems is that the U.K. label is one step re-
(Continued on page U-16)

Jona Cox handles A&R for Go! Discs, and joined the indie in 1988. He was recruited by label managing director Andy MacDonald after working as a researcher for highly-regarded TV show, "The Tube." Born and bred in Newcastle, Cox says he went to Scotland's Dundee Univ. to study chemistry, but graduated in alcohol.

A&R Q&A: 'The Most Expensive Place to Sign an Act'

Peter Robinson is director of A&R at Chrysalis Records U.K., and has been with the label two years. He joined from director of A&R at RCA, where he worked five years; previously, he was director of international A&R at CBS.

now rue that bidding war because they were dropped after one poor-selling album.

In fact, I believe the frequency of acts dropped like that is greater than ever. Record companies look at contracts in a new light if they're a couple of years in and heavily unrecovered.

It sometimes appears as if a hotly contested band feels they've achieved everything by getting the deal. Labels can find it hard getting the right record, because the act thinks they've won the war by getting the deal.

The nature of these major deals also puts pressure on the label to deliver results quickly, so their initial marketing expenditure tends to be heavy. This can lead to words like "hype" and "manufactured" getting used in the media and in the business generally, which is hardly in a band's best interests.

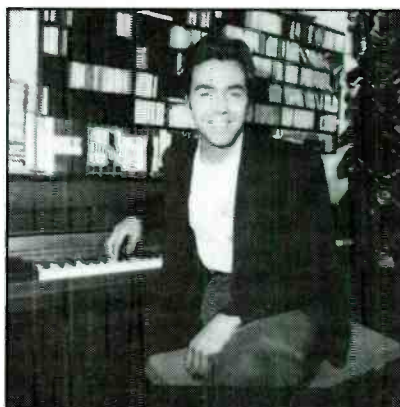
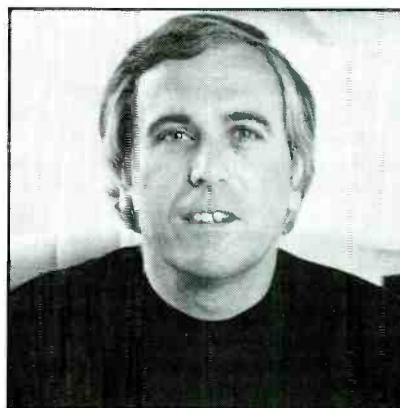
And sometimes there's a perceived stigma if an act doesn't deliver a hit right away, after signing a major deal. The act may split or regroup; there's certainly a lot of pressure, and many can't cope.

HOWARD: As I said, we try not to put pressure on an artist and manager. It's best that from the start, the deal allows for the act to develop naturally, as opposed to the time scale which is often imposed by the legal and business community. If the deal is excessive in its upfront costs, then invariably the pressure will mount for the artist.

A good example of an act developing naturally is Jonathan Butler. He was a child star in Africa, and signed to (Jive principals) Clive Calder and Ralph Simon's record company there. When they moved to the U.K., they never forgot Jonathan.

I was sent to Johannesburg to see if he could handle the adjustment of relocating to London. He did, and we put him together as a writer with all sorts of people. The result was his songs were covered by a number of different artists, and he acquired a profile.

Career development takes time, but we're now at the point with Jonathan where he has a substantial sales base in the U.S., but doesn't





By M. RICHARD ASHER

A Transatlantic Mirror Image



The United Kingdom and the United States. Two markets joined—or should that be separated?—by a common musical language. Dick Asher is more qualified than most Americans to address the differences and similarities: he was managing director of CBS Records U.K. in the 1970s, prior to his tenure as president of CBS Records International. Later, of course, he became deputy president of the CBS Records Group and president of PolyGram U.S.

When, in 1961, I made my first music business trip to England on behalf of the very hot U.S. publishing duo of Al Nevins and Don Kirshner, I heard the A&R head of one British major plead with Nevins to send one of their writing teams—such as Goffin/King or Sedaka/Greenfield—to the U.K. to work with British artists.

It was the A&R chief's view that there were talented artists in Britain but that the country lacked writing talent, which explained its lack of international record success. That the United States was the source of musical creativity was generally accepted by the doyens of the British music business, who were struggling to prolong the licensing of American product and to prevent the entry of subsidiaries of U.S. record companies into the U.K. marketplace.

And then came the Beatles, totally dominating the U.S. and worldwide music scene and quickly followed by a host of other British artists. The world of music has never been the same since, although many in the U.S. record industry clung to the belief that the relationship was unchanged and that in matters regarding music, the U.S. remained the fountain of virtually all wisdom and creativity.

In fact, the relationship was unalterably changed. The British record companies and artists, reflecting their newly-acquired international strength, soon acquired all the so-

pohisticated characteristics of their U.S. brethren—including product managers, chart manipulation, free goods, 50-page contracts, and a host of wheeling-and-dealing managers, lawyers, and accountants.

Now we have reached the point where the people in the British music business are a mirror image of the faults they attribute to those in the U.S. music business and vice versa. I've related all this history because it gives some insight on how we arrived where we are.

Weigh the following:

●We each consider ourselves experts on the other's marketplace with little justification other than an airplane voyage and a passport stamp.

●We each consider our own current pop music qualitatively superior and more sophisticated, although there's little objective evidence to support either country's claims—

and most of the rest of the world considers our music interchangeable to the point where they merge "Anglo-American" music without national distinction despite what, to each of our ears, are significant differences.

●We each accuse the other of being parochial, yet we are both guilty of that sin vis-a-vis the rest of the world.

●We each have reached the point where litigation and legal gamesmanship play an important role in many matters and frequently disrupt more constructive areas of our business. But each of us sees this fault clearly in the other and only dimly in ourselves.

●We each believe success can be bought in the other's market, whereas success in our own requires creativity and hard work.

●In the last 20 years, we have both spent inordinate resources and effort—and seen the public heap the greatest amount of adulation and success—upon music which most frequently involves three chords and four musical instru-

(Continued on page U-10)

The Market Leader

PolyGram Records has been market leader in the U.K. consistently since 1986, with WEA, CBS and EMI toughing it out for the runnerup position (for a full competitive breakdown, see page U-12).

PolyGram's strength, reflected in its album market share of 16.1% last year, is attributable to a three-company strategy (Phonogram, Polydor, London) and classical music clout. Island and A&M should add at least a couple more percentage points to its share.

PolyGram's strength, some would say, also lies with the man at the top: American-born Maurice Oberstein, 62, who headed arch rival CBS U.K. from 1975 until he retired from the company on June 30, 1985. The next day, he started work as chairman of PolyGram U.K.

This year marks Obie's quarter-century in the British music business: he arrived in April 1965 to set up CBS as an independent operation. Obviously the man is an Anglophile. In a recent interview, he suggested Americans don't produce more world-class talent because they are "idle." He added: "They've already lost their car and electronics industries, and America's lost the will to become anything other than a service industry country. They've become followers, not leaders, so you don't see acts developing."



Maurice Oberstein

WHY MADCHESTER?

A Look at the North of England's Talent Hotbed

By DEREK BRANDWOOD

To those with a casual awareness of U.K. music industry trends, the stir created by Manchester may be just the latest example of the "flavor of the month" mentality. To those who know the city well, the stir is clearly the result of years of hard work by dedicated people who prefer to be leaders, not followers.

That lead has been taken by the city's youth, who decided not to wait for a trend to happen and then jump on the bandwagon, but to market their own brand of music and fashion.

Bands such as the Stone Roses (Silverstone), Happy Mondays (Factory), 808 State (ZTT), Inspiral Carpets (Cow/Mute), and Candy Flip (Debut) have not only taken the national charts by storm. They've also been responsible for a whole new fashion trend, with "Joe Bloggs" hooded tops, 25-inch bleached-out denim flares, and Kickers becoming essential "clobber" to be seen in. Last summer, it's said that local groups were selling more big and baggy T-shirts than

most chart acts were selling hit singles.

Why Madchester, as the city is affectionately known? One factor which sets it apart from the rest of the U.K.—anyone from here will tell you this—is the "attitude" of the people. Mancunians have a strong sense of identity. They're proud of their city and fanatical about their music.

There are also more of them in the 16-24 age bracket—16% of Greater Manchester's population of 3 million—because of the university presence. That percentage is significantly higher than the national average. Also, the number of people of Afro-Caribbean origin is almost twice as high as

the national average.

There are more students than in any other European city—over 75,000—and most live in the inner city or close to it. Every weekend, these figures are swollen by out-of-town visitors—coachbound from London, Paris, Brussels, Amsterdam and elsewhere—who sample the nightlife, shop at Affleck's Palace, and hunt for rare grooves at indie record stores such as Eastern Bloc, Spin Inn and Expansion.

The city now has five radio stations, including the first of the incremental inner city outlets, Sunset Radio. This has a black music format by day, and ethnic music by night. KFM, the ex-pirate station, has a music policy of non-chart quality pop, rock, and dance music. Both these stations give day and night airtime to local bands, as do the other three outlets: Piccadilly, Key 103 and GMR.

But Manchester nightlife is where the real talent groundswell is coming from. Clubs like The Hacienda, The International, The Boardwalk, and The Venue lead the way with live acts, while scores of city bars and nightclubs cater for the various dance markets. Cult DJ Richard Searling regularly packs a cool 500 into the ballroom at Parkers Hotel by playing rare American soul, and Mike Pickering was the prime mover in breaking the Italian house craze with his "Nude Nights" at The Hacienda a year before the rest of the U.K. caught on.

(Continued on page U-16)



808 State



Inspiral Carpets



A Guy Called Gerald



GROWING TALENT!



BRITAIN IN AMERICA Gold & Platinum 1985-89

This is a five-year overview of U.S. gold and platinum albums by U.K. acts, as certified by the Recording Industry Assn. of America (RIAA). Gold signifies U.S. sales of 500,000 albums; platinum is 1 million albums; multi-platinum is by multiples of 1 million.

This survey features only albums released on or after Jan. 1, 1985. Previously-released titles which went gold or platinum between 1985-89 are excluded.

The definition here of U.K. acts is flexible, and errs on the side of inclusion. U2 come from Ireland, but their route to success was clearly through Island Records U.K. Similarly, Chris de Burgh and Sinéad O'Connor, also Irish, advanced through the efforts of the U.K. divisions of A&M and Chrysalis respectively.

And millions of Australians may protest Kylie Minogue's inclusion, but she was A&R'ed through that quintessentially British trio of entrepreneurs, Stock/Aitken/Waterman.

A number of top bands combine British and American members, including Whitesnake, Fleetwood Mac and Foreigner. They're attributed to the U.K. for this survey. And, yes, Terence Trent D'Arby is American and Basia is Polish, but both were signed and developed through CBS Records U.K., so they're listed here. You get the picture.

The number in parentheses after an artist's name indicates the number of albums which reached that sales level. The number after an artist's multi-platinum certification indicates the particular album's sales peak through the end of 1989.

A&M

Gold
BREATHE
CHRIS DE BURGH
POLICE
SIMPLE MINDS
STING (2)

Platinum

POLICE
STING (2)

Multi-platinum

STING 2P

ARISTA

Gold
ANDERSON BRUFORD WAKEMAN
HOWE
GTR
THOMPSON TWINS

ATLANTIC/ATCO

Gold
BAD COMPANY (2)
PHIL COLLINS
ESCAPE CLUB
THE FIRM
FOREIGNER (2)
GENESIS
JULIAN LENNON
MIKE & THE MECHANICS
ROBERT PLANT
PETE TOWNSHEND
YES

Platinum

BAD COMPANY
PHIL COLLINS
FOREIGNER (2)

GENESIS
ROBERT PLANT
YES

Multi-platinum
PHIL COLLINS 6P
FOREIGNER 2P
GENESIS 3P

CAPITOL

Gold
ARCADIA
DURAN DURAN (2)
IRON MAIDEN (3)
JOHN LENNON
PAUL McCARTNEY
POWER STATION

Platinum

ARCADIA
DURAN DURAN
POWER STATION

CHRYSALIS

Gold
BILLY IDOL (2)
JETHRO TULL
SINEAD O'CONNOR

Platinum

BILLY IDOL (2)

COLUMBIA

Gold
ELVIS COSTELLO
TERENCE TRENT D'ARBY
MICK JAGGER
JUDAS PRIEST (2)
GEORGE MICHAEL
OUTFIELD (2)
PINK FLOYD (2)
ROLLING STONES (2)
WHAM!
PAUL YOUNG

Platinum

TERENCE TRENT D'ARBY

MICK JAGGER
JUDAS PRIEST
GEORGE MICHAEL
OUTFIELD
PINK FLOYD (2)
ROLLING STONES (2)

Multi-platinum

TERENCE TRENT D'ARBY 2P
GEORGE MICHAEL 7P
OUTFIELD 2P
PINK FLOYD 2P

ELEKTRA/ASYLUM

Gold
THE CURE (3)
HOWARD JONES
SIMPLY RED (2)

Platinum

THE CURE
HOWARD JONES

EMI

Gold
DAVID BOWIE
SHEENA EASTON
ROBERT PALMER
PET SHOP BOYS (3)

Platinum

ROBERT PALMER
PET SHOP BOYS

EPIC/PORTRAIT/ASSOCIATED

Gold
BASIA
OZZY OSBOURNE (3)
SADE (3)

Platinum

BASIA
OZZY OSBOURNE (2)

Multi-platinum

SADE 2P

GEFFEN

Gold
ENYA
PETER GABRIEL
ELTON JOHN (2)
KYLIE MINOGUE
JIMMY PAGE
WHITESNAKE

Platinum

PETER GABRIEL
WHITESNAKE

Multi-platinum

PETER GABRIEL 2P
WHITESNAKE 5P

IRS

Gold
FINE YOUNG CANNIBALS

Platinum

FINE YOUNG CANNIBALS

Multi-platinum

FINE YOUNG CANNIBALS 2P

ISLAND

Gold
ROBERT PALMER
STEVE WINWOOD (2)
U2 (2)

Platinum

ROBERT PALMER
STEVE WINWOOD (2)
U2 (2)

Multi-platinum

STEVE WINWOOD 2P
U2 5P
U2 3P

JIVE

Gold
SAMANTHA FOX (3)
BILLY OCEAN (2)

Platinum
BILLY OCEAN

Multi-platinum
BILLY OCEAN 2P

LONDON

Gold
BANANARAMA

MCA

Gold
SHEENA EASTON
ELTON JOHN (3)
OLIVIA NEWTON-JOHN

MERCURY/FONTANA

Gold
DEF LEPPARD
SWING OUT SISTER
TEARS FOR FEARS (2)

Platinum

DEF LEPPARD
TEARS FOR FEARS (2)

Multi-platinum

DEF LEPPARD 9P
TEARS FOR FEARS 4P

POLYDOR

Gold
ERIC CLAPTON

RCA

Gold
RICK ASTLEY
EURYTHMICS (2)
LOVE & ROCKETS

Platinum

RICK ASTLEY
EURYTHMICS

SIRE

Gold
THE CULT (3)
DEPECHE MODE (3)
ERASURE
PRETENDERS

THRESHOLD

Gold
MOODY BLUES

VIRGIN

Gold
CUTTING CREW
KEITH RICHARDS
SOUL II SOUL
STEVE WINWOOD

Platinum

SOUL II SOUL
STEVE WINWOOD

Multi-platinum

STEVE WINWOOD 2P

WARNER BROS.

Gold
ERIC CLAPTON (2)
ELVIS COSTELLO
DIRE STRAITS (2)
FLEETWOOD MAC (2)
GEORGE HARRISON
NEW ORDER (2)
ROD STEWART

Platinum

DIRE STRAITS
FLEETWOOD MAC (2)
GEORGE HARRISON
ROD STEWART

Multi-platinum

DIRE STRAITS 6P
FLEETWOOD MAC 2P

BRITAIN'S BRIGHTEST

The U.K. artist with the most gold albums* certified by the Recording Industry Assn. of America (RIAA) in 1985-89:

ELTON JOHN

"Ice On Fire" (Geffen), certified 6/86
"Live In Australia" (MCA), certified 1/88
"Reg Strikes Back" (MCA), certified 8/88
"Greatest Hits Vol. III" (Geffen), certified 2/89
"Sleeping With The Past" (MCA), certified 10/89

*Released after Jan. 1, 1985.



Elton John



Def Leppard

BRITAIN'S BEST

The top-selling albums* in the U.S. by British acts from 1985-89, as certified by the RIAA.

DEF LEPPARD (Mercury)
"Hysteria" 9 million
GEORGE MICHAEL (Columbia)

"Faith" 7 million
PHIL COLLINS (Atlantic)
"No Jacket Required" 6 million
DIRE STRAITS (Warner Bros.)
"Brothers In Arms" 6 million
*Released after Jan. 1, 1985.

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MUSIC VIDEO SELL-THROUGH: Competing In a Growing (But Crowded) Market

By CHRIS WHITE

Young Britons have seen the future, and it's in sell-through music video. Thanks to a generation of video age consumers, this product is developing from its niche as the fourth music software format—and may soon become the third, as the vinyl LP continues to lose its share of the total U.K. prerecorded music market.

The British Phonographic Indus-

try (BPI) reports that 6.2 million units of music video were shipped to the trade in 1989, worth approximately \$57 million at wholesale prices. That represents a 44% increase over the previous year's shipment figure of 4.3 million units, and a 33% surge in value.

Manufacturer figures for the top-selling titles point to the growth of the market. Kylie Minogue's "Kylie—The Videos" has sold more than 500,000 units for PWL Video, and the follow-up has exceeded 300,000 pieces.

PWL stablemate Jason Donovan's video package has also passed the 300,000 mark, while Virgin Vision claims sales of 150,000-plus for Phil Collins' "Singles Collection" in less than six months. EMI's Picture Music International has sold more than 175,000 units of Cliff Richard's "Private Collection." At the lower end of the market, suppliers can expect average sales of between 15,000 and 40,000 unit sales per title, and are looking for further growth as more music video specialist outlets open in the U.K.

Retailers' commitment to music video is, indeed, growing. Woolworths, the High Street chain which is Britain's leading merchandiser of prerecorded music, carries the product in all 780 outlets. Another High Street retailer, the John Menzies stationery/bookseller chain of 175 stores, estimates that 16% of its prerecorded music revenues come from sell-through music video—a percentage point higher than its sales of vinyl albums.

The specialist HMV chain (74 outlets) emphasizes music video alongside other sell-through video, and the combination generates close to 19% of prerecorded software sales. At another leading specialist, Our Price, music video is in most of its 280 stores, and delivers 10% of total software revenues. At a typical independent chain, nine-store Music Junction, music video accounts for 30% of sales.

"Music dealers are still the most important outlets for music video," says Virgin Vision music video manager Matt Voss, "although they account for only around 10% of

the total sell-through video market. It's important for music video to be seen in the same environment as audio carriers if the public is going to accept it as the fourth format.

"We still find one of the biggest problems in promoting music video is getting the artist to support the release the same as they would the audio equivalent, which is quite ridiculous when some long-form video budgets are bigger than the album budgets."

Vicky Blood, marketing manager at BMG, confirms the change in attitudes: "As the market has become more sophisticated, companies have had to move away from the traditional live show or video clip formats to something that is much more conceptual."

"The major problem is that the marketplace has become overcrowded so quickly, which means less opportunities for point-of-sale. Everybody is fighting for shelf space and retailers are much more selective in what they stock."

Blood adds: "It is difficult for music video to get the same level of ar-

(Continued on page U-10)

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V I S I O N**



ARISTA



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MUSIC VIDEO

(Continued from page U-8)

tistic involvement as the audio side, however. The artists don't get interested until after the album is finished, and then quite often other commitments like touring get in the way."

Peter Smith, managing director of Channel 5 Video Distribution, says simultaneous video and audio releases work increasingly well for the company. "The Mission video, 'Waves Upon The Sound,' came in the chart at number two the same week as the album equivalent. We ride on the back of the record company launch." Channel 5 is 50% owned by PolyGram.

Smith adds that in terms of pricing, video products with a

running time of more than one hour can usually retail for around \$19-\$21. "This price norm seems to be accepted whereas two years ago it was a one-off situation. Music video is increasing its share of the total video market because mainstream video companies have released all their feature film 'A' titles and are now onto the 'B' movies, and a rock act's fan base is generally greater than that for a 'B' movie."

Martin Haxby, managing director of Picture Music International, says: "Three or four years ago, we had to wait until the artist had delivered his third or fourth album before putting out a sell-through video. The market is more sophisticated now and the fans more discerning. They want conceptual videos rather than straightforward clips or live performances."

"It makes sense to release a video where possible at the time of an album release or when the act is touring. If it is released in isolation, then its sales potential is halved at least. It is also important to work with the record company, and do cross advertising which carries the magic words 'also available on video.'"

Haxby adds: "The growth of music video means compa-



Paul McCartney

nies must come up with more innovative ideas and marketing techniques. We've successfully launched a bi-monthly series 'Videomag,' which has a visual magazine's format aimed at the lucrative heavy metal market, and we have also done advertising for the Pet Shop Boys and Alexander O'Neil on Oracle, the TV news service, which has helped us build a data base."

Pickwick, the home leisure entertainment company, successfully entered the music video market with releases from Paul McCartney, Abba and Barry Manilow, among others. "The McCartney video 'Put It There' was a coup for us," says Melvin Simpson, Pickwick group marketing manager. "Both Pickwick and PMI were asked to submit detailed marketing proposals and he went for ours."

"Our promotion included TV advertising, which is unusual for a single artist package, press promotion and point-of-sale. Similarly with the Manilow video, we worked closely with his fan club base and provided full-color leaflets."

"There are risks, though, in that music video is more fashion-orientated than general video and artists may be 'hot' for only a limited period, which means that the supplier can get his fingers burnt. Artist involvement with the video release is great as long as they treat it as a priority. McCartney was fully involved with everything, even down to the sleeve design."

Enterprising U.K. video indie Wienerworld has made its name in what it calls "niche marketing," including video EPs retailing at around \$3.20. More recently, it has backed its "Decade Of Pop" series with a television advertising campaign. Managing director Ian Wiener notes: "The specialist areas of music videos are developing very rapidly, particularly with heavy metal, country and jazz. At the same time, indie retail interest in music video is also growing, although around 80% of our titles go through the multiples."

"If more record shops got into the video business, they would do very well. We even employed a task force to take our videos into the stores but a large percentage of them just didn't want to know. It's an opportunity lost."

A MIRROR IMAGE

(Continued from page U-4)

ments, while we each accuse each other of creative rigor mortis.

Today, we seem to have arrived at a state where only four significant differences remain between the U.K. and U.S. music industries:

1. The British marketplace moves more quickly to accept or reject a new record. This seems primarily due to the presence of national radio, newspapers and television—which influence a much larger segment of the population at one time—and one dominant, nationwide radio station.

2. Virtually all record sales in the U.S. are on a sale-or-return basis, which is not the case in Britain. This causes profound differences in the strategy and tactics of marketing and selling records in the U.S., which the British fail, in the main, to appreciate. Americans do not have the reverse problem to the same extent, because the concept of predominantly final sales gives rise to fewer variables which must be taken into account. The returns problem in the U.S. also causes greater difficulty in controlling margins, which seems to result in greater swings from period to period in the U.S.

3. Britain is more influenced by European musical trends than the U.S., which seems natural, and frequently seems to accept a larger proportion of pop music and a smaller proportion of rock and hardline R&B music.

4. Contemporary black music, country and jazz do not sell as well in Britain, which also seems natural.

As we rush toward the 21st century, it is perhaps well to consider where we've been, since history frequently seems to repeat itself. In 1607, an Englishman in the employ of a Dutch company sailed up a large river, which was soon to bear his name. This was followed by a negotiation wherein the Dutch acquired a large island for some beads and hatchets worth about \$24.

It was easy to go from that deal to the first artist contract. The lawyers hardly had to change the clauses. And so a new era in the music business opened in New York.

What followed is history ... or is it?


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118° 10' W
34° 10' N

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OVER HERE  OVER THERE

TOP MUSIC VIDEO TITLES

The leading sell-through titles in 1989, as compiled by Gallup for the British Phonographic Industry (BPI), Music Week and the BBC.

1. JASON DONOVAN, "Jason The Videos" (PWL)
2. U2, "Rattle And Hum" (CIC)
3. PHIL COLLINS, "Singles Collection" (Virgin)
4. KYLIE MINOGUE, "Kylie The Videos 2" (PWL)
5. KYLIE MINOGUE, "Kylie The Videos" (PWL)
6. ERASURE, "The Innocents" (Virgin)
7. BRUCE SPRINGSTEEN, "Video Anthology 1978-88" (CBS Music Video)
8. WET WET WET, "In The Park Live" (PolyGram Music Video/Channel 5)
9. PINK FLOYD, "The Wall" (PolyGram Music Video/Channel 5)
10. PINK FLOYD, "Delicate Sound Of Thunder" (Picture Music International)

TOP MUSIC VIDEO LABELS

The leading labels by 1989 market share, based on sales research by Gallup for Music Week.

- POLYGRAM MUSIC VIDEO/CHANNEL 5—18.2%
VIRGIN—13.6%
PICTURE MUSIC INTERNATIONAL—13.3%
VIDEO COLLECTION—11%
PWL—10.4%

TOP MUSIC VIDEO DISTRIBUTORS

The leading distributors by 1989 market share, based on sales research by Gallup for Music Week.

- POLYGRAM—20.6%
VIRGIN—16.3%
EMI—13.3%
CBS—11.1%
VIDEO COLLECTION INTERNATIONAL—11%

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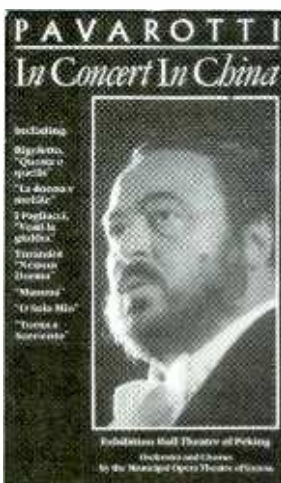
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DISTRIBUTOR FOR THREE
CONSECUTIVE YEARS

1987

1988

1989

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U.K.'90: A Sharper Image

Top Moneymakers

The leading U.K. artists by worldwide earning power, based on 1988-89 gross income as calculated by Forbes magazine.

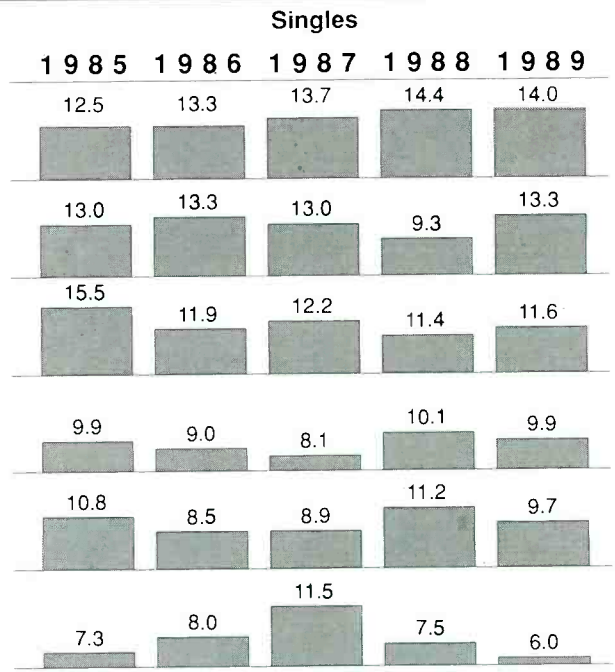
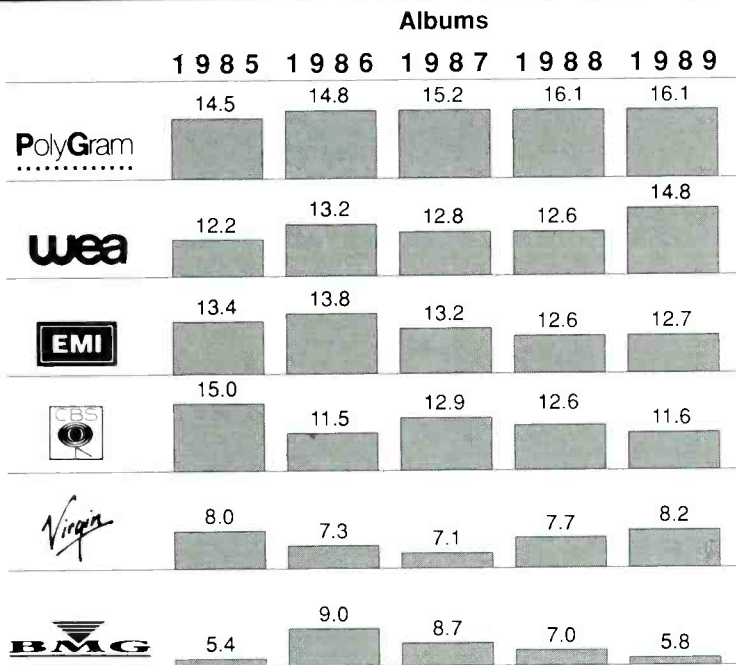
PINK FLOYD	\$56m
ROLLING STONES	\$55m
GEORGE MICHAEL	\$47m
U2	\$33m
THE WHO	\$32m

Pre-recorded Music Sales

Manufacturer shipments to the trade in 1989, compiled by the British Phonographic Industry from data supplied by member companies. Total unit shipments of albums increased by 1% over 1988, and by 12% in value at wholesale prices.

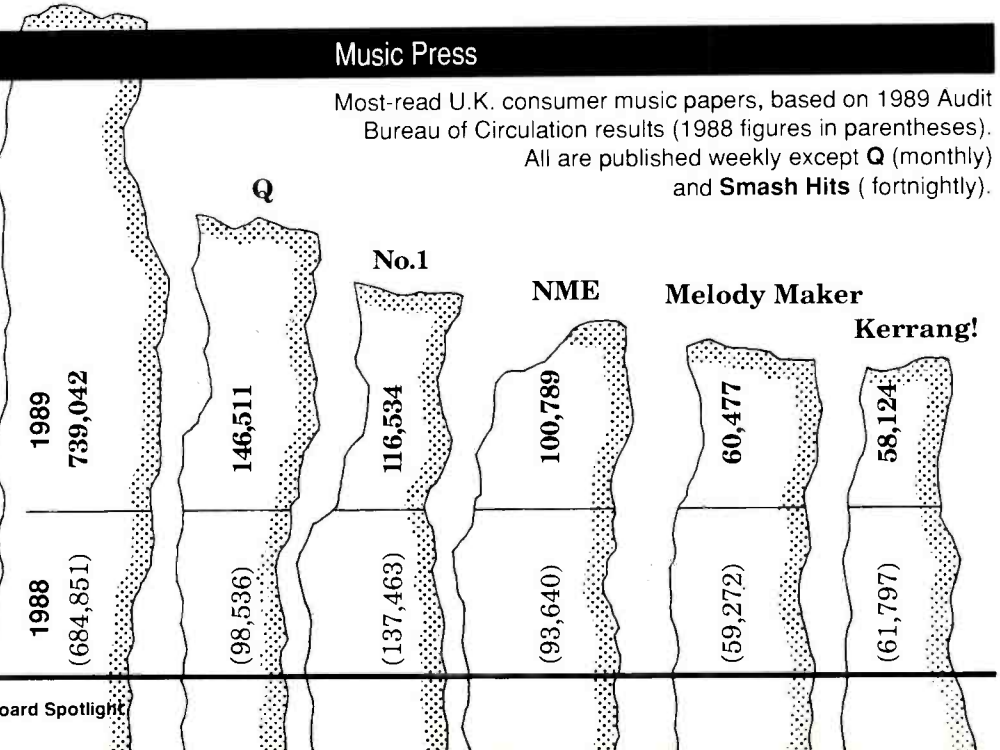
		1989	1988
Cassettes	Units	83.0m	80.9m
	Value	£251.8m	£224.8m
C.D.'s	Units	41.7m	29.2m
	Value	£230.7m	£167.9m
L.P.'s	Units	37.9m	50.2m
	Value	£118.0m	£144.1m
Singles	Units	61.2m	60.1m
	Value	£80.3m	£75.5m

U.K. Market Share



Source: Gallup/BPI (courtesy Music Week)

Smash Hits



Music Press

Most-read U.K. consumer music papers, based on 1989 Audit Bureau of Circulation results (1988 figures in parentheses). All are published weekly except Q (monthly) and Smash Hits (fortnightly).

A Billboard Spotlight

Everyday People Deacon

ADLINE PEOPLE signing **Everyday People** impressed many of their recent showings in Cannes, have lined up tour dates for the release of their new album. The Sheffield-based band have vowed intense honesty and real songwriting. The album includes singer **Deacon** and bassist **Shaun**...

UK

& PIECES: **Deacon** among the rockers at the John Lennon Concert set for... **Transvision**... album for MCA... **Jericho's** lead... **U-2** has quit the...

BEAT

White "96 Tears" is a... **WRITERS** Performing... has lined up... at one of London's... centers, Water... ing up-and-coming... The weekly... some five or six... songwriters, at... Cafe de Piaf... course and... commuters... tion society... music pub... use the station... one or two...

ARMED FOR THE... festival

... Acts con... s Glastonbury... de the **Happ**... **Mondays**, **Sir**... **ead O'Connell**... and **Deacon**... **Blue**... the **Stranglers**, a... veteran punk... new wave band... that is back on... the charts with... in the road.

CASE: The... society here... of showcases... main railway... ation, promot... songwriters... s, featuring... known singer... ing staged at... station con... from railwa... right colle... at record an... executives wh... rop in to calc...

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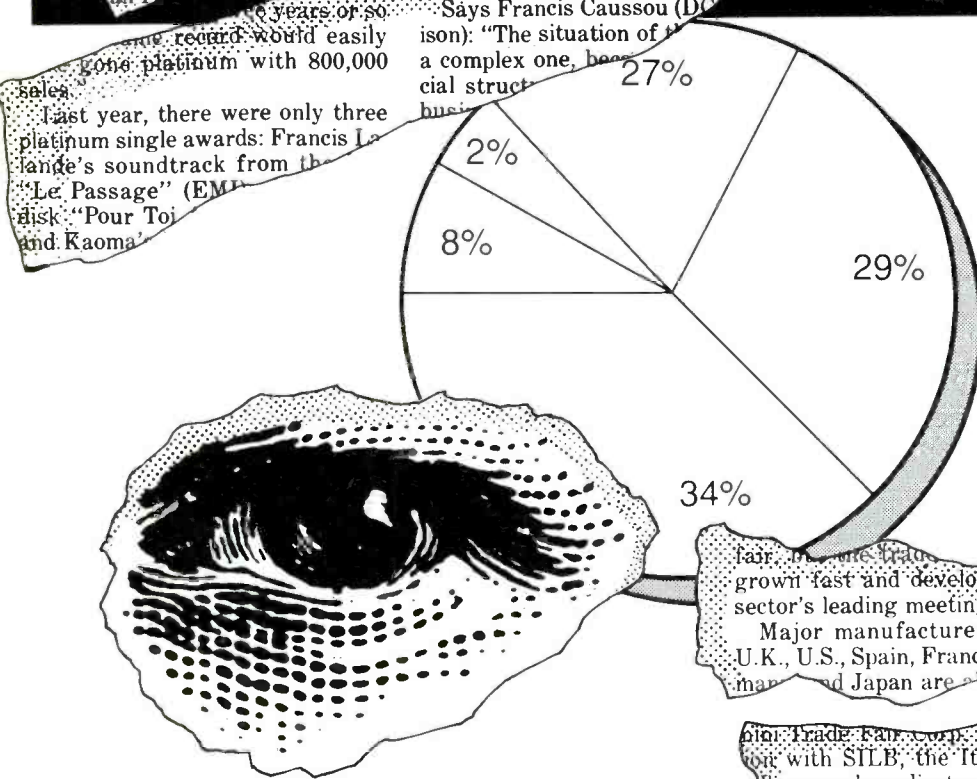
PRODUCED BY JIM CREGAN & GEORGE TUTKO
EXECUTIVE PRODUCER & MIXED BY RON NEVISON
ENGINEERED BY GEORGE TUTKO


PARLOPHONE

U.K.'90: A Sharper Image

...13-25 age group, and despite the proliferation of videoclips on television, the single is running well. Last year, there were only three platinum single awards: Francis Le Monde's soundtrack from the film "Le Passage" (EMI) and Kaoma's "Desire" (A&M). Last year, there were only three platinum single awards: Francis Le Monde's soundtrack from the film "Le Passage" (EMI) and Kaoma's "Desire" (A&M).

...album sales might be halved. Says Francis Caussou (DG): "The situation of the music business is a complex one, but the overall structure is sound." Major manufacturers from U.K., U.S., Spain, France, West Germany and Japan are all well represented.



Performance Income

U.K. recording industry income from broadcast and public performance, as paid to Phonographic Performance Limited (PPL) in year 1988-89.

Category	Amount	Percentage
BBC Radio	£7.2m	(34%)
Commercial Radio	£6.1m	(29%)
Public Performance	£5.8m	(27%)
Commercial TV	£0.4m	(2%)
Bank Interest	£1.6m	(8%)

Share Of World Charts

British artists' international chart share, calculated by the BPI from top 20 chart data (combined albums / singles) published in Billboard.

Market	1985	1986	1987	1988	1989
U.S.	35%	29%	21%	23%	18%
GERMANY	34%	40%	37%	33%	41%
CANADA	40%	39%	32%	31%	24%
FRANCE	N/A	23%	14%	19%	N/A
AUSTRALIA	40%	40%	29%	28%	31%
ITALY	46%	26%	30%	30%	N/A

Top Touring Acts

Most popular U.K. artists in North America, based on tour box office receipts. Information as reported by Amusement Business magazine 12/12/88 through 11/28/89.

Artist	Total Gross	Total Attendance	No. of Shows
ROLLING STONES	\$73.4m	2.6m	45
THE WHO	\$34.9m	1.5m	34
ROD STEWART	\$12.7m	0.6m	51
ELTON JOHN	\$9.3m	0.4m	24

Music Retailers

Retailer (Parent Company)	Number of Retail Outlets	Average Store Size	No. of Outlets Selling Sell-Through Video	Percentage of Turnover			Compact Discs	Music Videos	Comments
				Singles	Cassettes	Vinyl LP's			
WOOLWORTHS (Kingfisher)	780	12,000	780	25%	14%	13%	11%	35%	Estimated U.K. home entertainment market share: 15%
HMV (Thorn EMI)	74	3,250	74	8%	27.5%	17%	29%	18.5%	Estimated U.K. market share: 11%. Includes 2 stores in Dublin. Largest store: London, Oxford St.: 39,300 sq.ft.
JOHN MENZIES (John Menzies)	175	5,000	175	5%	42%	15%	22%	16%	Average home entertainment sales space: 16%
VIRGIN (Virgin Group)	9	12,000	9	6%	28%	25%	41%	N/A	Estimated U.K. market share: 3%. Largest store: London, Oxford St.: 31,000 sq.ft.
W.H.SMITH (W.H. Smith)	308	800-1000	308	N/A	N/A	N/A	N/A	N/A	Largest Sounds Dept.: 3,500 sq.ft.
OUR PRICE (W.H. Smith)	280	1,200	6	10%	30%	20%	30%	10%	Estimated U.K. market share: 18%
BOOTS (The Boots Co.)	260	N/A	260	N/A	N/A	N/A	N/A	N/A	
TOWER (Tower Records)	3	N/A	3	5%	20%	18%	40%	3%	Largest store: 39,000 sq.ft. Fourth outlet to open 1990
ANDY'S RECORDS	14	1,500	14	5%	30%	30%	30%	5%	Prominent independant chain; owner Andy Gray is head of British Association of Record Dealers (BARD)

...along with SIB '90, equipment a

...entertainment organizations at a... Nicola confirm including Light... Sapro is one major firm represented and Fresnel will be showcased. West German presence this will be increased by exhibition EPOC (lighting and la-

...full range of its production gain more market share price disks are now \$12 for real titles (reduced from \$10.75 for pop albums and \$10 for Chinese titles

Grogan has formed a new band, Universal Love School, and is playing several low-key dates during March... That Petrol Emotion has a series of dates lined up to promote its single "Abandon"

We also realized that our CD prices were more costly compared with PolyGram... Far East Po

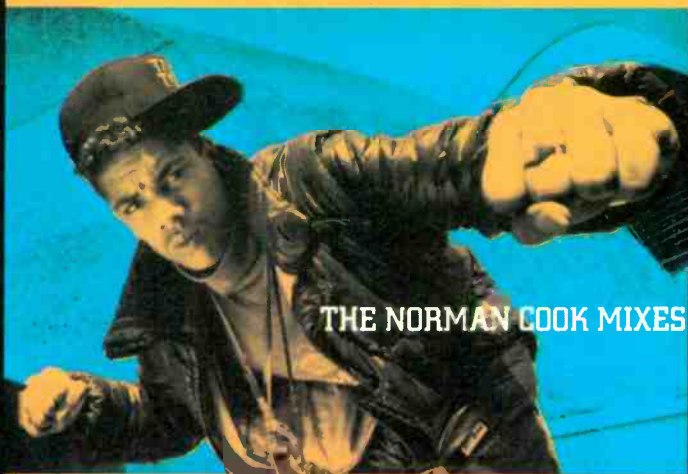


Foreign exhibitors include the U.S. and Systems (effect controllers) and Laser



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A TOUGH NEW ACT
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DISTRIBUTION OR LICENCING AVAILABLE
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savage

tamtam



A&R Q&A

(Continued from page U-3)

moved from the process. Compromises are made and you have to run with the Americans' judgment. You get a lot of unhappy people—perhaps inevitably—when those judgments aren't correct.

HOWARD: Fortunately we have offices in New York, Chicago and Los Angeles staffed by people who have grown up to expect the unexpected. Most of the people have been with the Zomba Group since its early days; consequently, they have a considerable understanding of U.K. repertoire.

For this reason, and the fact that our key U.K. executives are encouraged to travel frequently to the U.S. and learn about the market, we don't experience a lot of the problems which other companies face.

4. How does the professionalism and skill of artist managers in Britain compare with that of their U.S. counterparts?

GATFIELD: Too many U.K. acts don't believe in professional management. Managers often tend to be friends and inexperienced. People think managers should do it for love, which is why we get the managers we do. U.S. managers are definitely more professional and have a knowledge of the record business and radio.

I think record companies have a responsibility to educate young managers in the ways of business.

COX: I don't deal with enough American managers to make a comparison. But the quality in the U.K. is variable.

I'd rather work with a hands-on manager that is respected by the act. And acts that are total artists need good managers even more. In fact, a good manager can probably get almost any band signed.

ROBINSON: Having a good manager on the ground in the U.S. is a big advantage for British talent. There probably is more professionalism in American management circles, but there is an increasing number of good U.K. managers.

Management here is far less involved with the promotion effort than in the U.S. British record companies look to managers for help with the artist's image, live appearances and touring etc., rather than for marketing and promotion.

HOWARD: In the U.K., the average age of a band and their manager is often younger than that of their U.S. counterparts. With this lack of age comes a certain amount of inexperience and lack of knowledge of the American marketplace, but their energy and enthusiasm often compensates for that—and we take a very active role in helping them in the U.S.

But I should mention that it's much easier for a young, British-based manager to get things going for his act in the U.K. than in the U.S. The "schoolboy" approach of winding up the press, the record companies, key DJs, staging a few gigs and working the indie sector cannot succeed in America.

Steve Dagger, manager of Spandau Ballet, can verify this. When I was involved with the band in their early days, that "schoolboy" approach was really effective in the U.K. When it came to the U.S., Steve tried the same strategy: telling the record company to shove it, putting up posters in New York, and so on. This simply didn't work. In America, you have to play the game.

5. How interesting is the music being signed to independent U.K. labels today? How is this "farm system" holding up?

GATFIELD: The idea that the majors are looking to poach from the indies is not fair. Majors are looking to poach from majors!

Obviously you keep an eye on growing indie bands. But indie bands can be signed too soon into their career. It's better for the major to get into bed with the indie and allow the label to develop itself. The major label is best at picking up on a fan base and improving it.

COX: I'm certainly interested in it! Right now there are too many bands that are too conscious of the bands that the music press are raving over and just trying to follow them rather than doing things their own way.

But the better bands are delving back to Captain Beefheart or Sly Stone, taking some aspect of the American heritage and doing something else with it. It's something American bands tend not to do and it gives British bands a broadbased style of music and a depth to that style.

I guess the "farm system" is fair in that majors can give acts the exposure that indies can't. Indies can't compete in terms of marketing, which is why we deal with majors but so far we've always been able to keep control.

ROBINSON: There are a lot of acts still being signed to indie labels, but few of them are keen to sign with—or to be seen signing with—a major. They either want to stay inde-

pendent, especially in the U.K., or they sign to a quasi-indie, like the Stone Roses at Silvertone.

There's obviously a lot of independent activity in and around Manchester, and there are a lot of good black and rap productions from the provinces as well as London. The small, "one-man band" system seems to be increasing and getting major deals, such as A Guy Called Gerald with CBS.

But the indie-to-major route isn't necessarily automatic, and some indies have proved they have sufficient clout to compete with the majors, anyway. Rough Trade was able to debut the Sundays' album in the Top Five, for example.

HOWARD: What comes through the indie sector can be divided into two areas: one is music which will always remain indie, the other uses the indie farm system to then move onto the mainstream charts. Depeche Mode and the Stone Roses are fine examples of the latter category.

Besides the alternative rock sector, there is also a healthy breeding ground for independent dance product. This type of repertoire is equally interesting from independent labels on both sides of the Atlantic.

6. Is a particular genre of British talent succeeding in the U.S. this year? Are the prospects better for dance-oriented acts, for example, than for metal bands?

GATFIELD: Euro-dance is becoming big news in the States. Bands like Soul II Soul, Technotronic and D Mob are adapting a U.S. sound and selling it back to them. We've also got Neneh Cherry and Lisa Stansfield coming up fast.

The heavy rock scene is dominated by Americans, but the Quireboys have got a good chance. They make good videos for MTV and have the kind of buzz that surrounds a platinum album.

I think there's going to be an English act breaking very big in the States in the next couple of years. I just hope it's one of ours!

COX: We've yet to see whether the latest fashion-orientated bands can get past the second album in this country, let alone America. It's important to have at least a couple of albums worth of material for America as you have to spend so much time there trying to break through.

It's been quiet for U.K. bands in the U.S. lately and there's been a lot of dross about. But it's changing here as dance records move in on the charts and that will start to happen in the U.S. as well.

ROBINSON: There's been no significant U.K. metal band to break through in the U.S. in recent years. Obviously the new generation of U.K. black acts is making an impact, like Soul II Soul, Neneh Cherry and the Chimes.

The post-modern area is heavily populated by British bands; that's certainly where the U.S. looks to the U.K. And there will be more British rappers making it in future.

HOWARD: With the exception of Def Leppard and Iron Maiden, there have been very few U.K. hard rock bands to crack the American market. A lot of companies have tried to copy Def Leppard, but few have succeeded.

The dance-oriented sector has been much healthier, particularly in the past couple of years. It's refreshing and exciting that U.K. black and dance music is now treated with respect. The artists are also creating music which is different from American black music, not merely the norm expected from black artists.

Jive has always been at the forefront of this type of music: Ruby Turner is one of the few British black female artists to top the Billboard black music charts, while Billy Ocean was the first British black male artist to top all the Billboard charts.

7. What's the brightest new act to come out of Britain in the past 12 months, and why?

GATFIELD: The Quireboys. There's nothing overtly original about them but they have a great stage act and great songs. They play rock'n'roll with rough edges, which is what it's all about.

The Stone Roses and Happy Mondays. Because they represent a new trend and show that the U.K. market can still lead the world. Stress. They are signed to Warners and haven't had a record out yet. But I've heard a very original demo.

COX: The Trashcan Sinatras, signed to Go! Discs. They are musically and lyrically brilliant. Their influences range from the Beatles and Abba to the Clash and the Jam, although their singer was only five when the Jam broke up!

Eat. I'm really disappointed with their lack of progress since they signed to Polydor. They plunder some fascinating musical sources and write good songs with intelligent lyrics.

ROBINSON: Soul II Soul. The conventional wisdom was that British black acts needed U.S. producers to succeed, reflecting the British media's snobbish attitude about home-grown black music. Now that prejudice has been turned on its head, and Soul II Soul has been highly influential on both

sides of the Atlantic. They've helped develop a real sense of pride in British black music, just as Lisa Stansfield's success will do the cause of British dance music no harm at all.

HOWARD: The Stone Roses. They have the potential to be as big as U2. They're exciting, original, challenging and unique. They are as good live as on record, and without question will be around for a lot longer than all their imitators.



Happy Mondays

WHY MADCHESTER?

(Continued from page U-4)

The Hacienda and The Dry Bar, in Manchester's rejuvenated Oldham Street area, are owned in a joint venture by Factory Communications and the band New Order. Factory chief Tony Wilson has been a key figure in the area's musical development over the years, and the small but talented team of individuals who run Factory has built an empire out of being different.

A namecheck is also mandatory for producer Martin Hannett, who showed Joy Division how to make records and is now back with a bang producing Happy Mondays. He's now working with another local band, The High, signed to London Records.

Lower profile but just as dedicated is Dave Haslam at Play Hard, who not only promotes locally but had the foresight to take the Manchester "sound" to clubs in Paris and Lyons. His discovery MC Buzz B (aka Sean Braithwaite) is on the verge of a major-label deal.

Another young Mancunian, from the city's Moss Side, created excitement in the clubs with a track called "Voodoo Ray," on his own Rham label. A Guy Called Gerald (as the musician is known) subsequently won a Music Week award for top independently distributed single, and a deal with CBS Records U.K.

Indie labels like Play Hard, Rham, Cut Deep, Scam, Playtime and Bop Cassettes give young talent a chance to develop, and are an essential part of the city's creative mix.

One negative aspect of the scene is the prevalence of drugs. How much or how little involvement there is between these two cultures is hard to define, but equally hard to ignore. Many hope the problems can be tackled and solved before they permanently damage aspirations and careers.

On a brighter note, news that producer Pete Waterman and his partners have chosen Manchester as the place to expand their activities is welcomed. The first project will be the launch of a studio aimed at attracting international recording artists to the city.

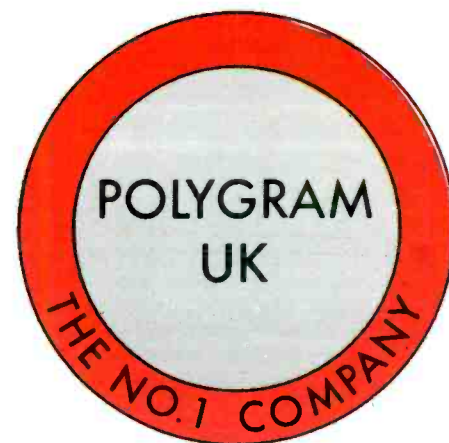
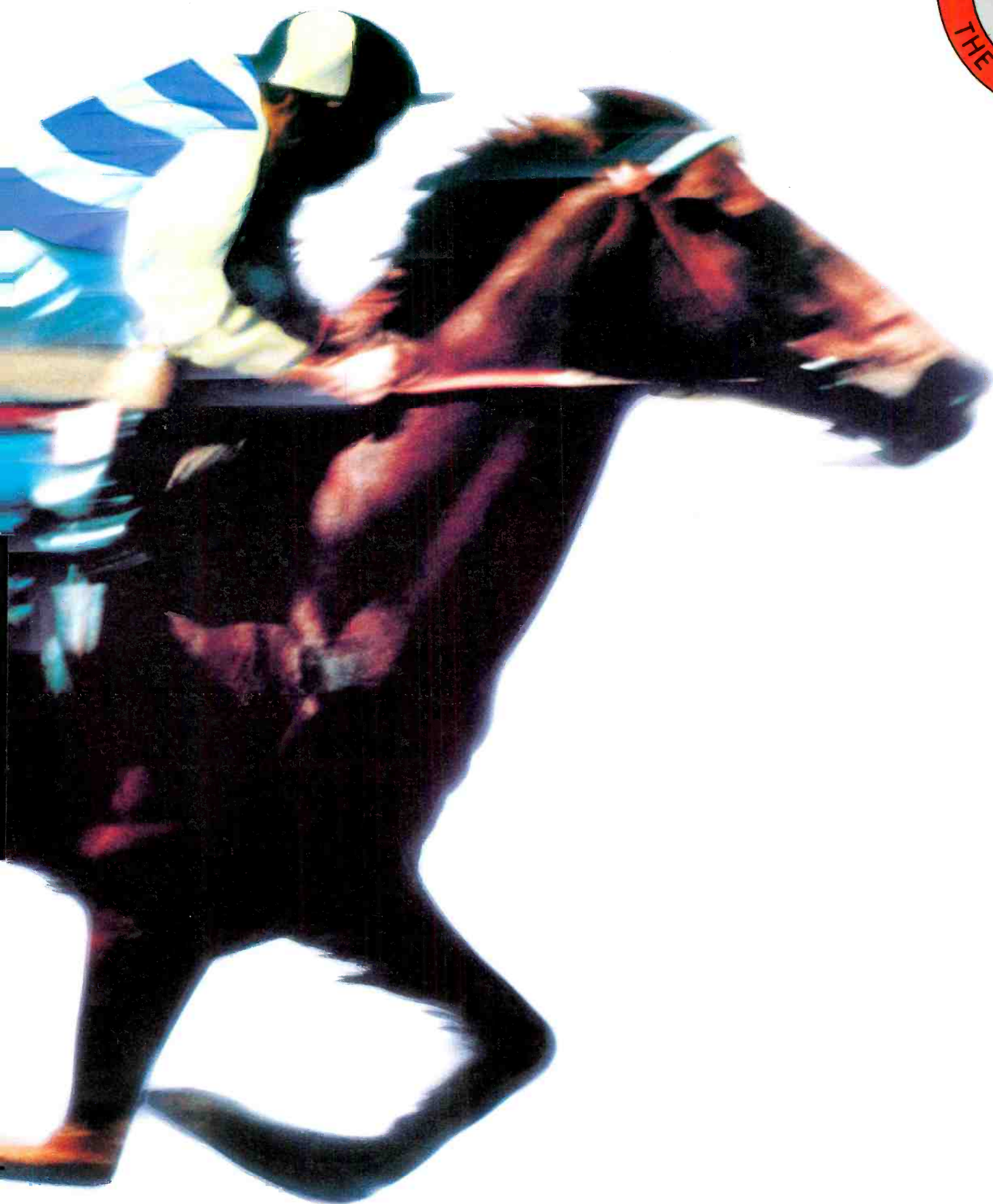
Also positive is the worldwide impact of Lisa Stansfield and her co-writers/producers Ian Devaney and Andy Morris—all from the Greater Manchester area—who are traveling in the golden footsteps of Simply Red, New Order, and Swing Out Sister, among others. Promising in the export stakes, too, are the Stone Roses, with the commitment of Silvertone Records' worldwide distributor, BMG.

For the future, names like The Charlatans, Northside, The Paris Angels, Gone To Earth, Distant Cousins, Part E Unknown, World Of Twist, V-Force, What?Noise, and Kimberly are ones to watch. It's all just the tip of Manchester's iceberg.

Manchester-born Derek Brandwood has worked in the city (for CBS and RCA, among others) for most of his 20-plus years in the music industry. He is currently a director of 4 Play, the label offshoot of the indie retail chain of the same name.

CREDITS: International Editor-In-Chief, Adam White; International News Editor, Peter Jones; Editorial by Adam White in London, Hugh Fielder, Music & Media U.K. News Editor in London, Chris White and Jim Evans, freelance writers in London; Assistance, Nicola Catton, Billboard London, and Heather John, British Phonographic Industry; Statistics page design, Red Pencil/Mark Palmer, London; Cover & design, Stephen Stewart.

FIRST PAST THE POST



1st — TOP COMPANY — ALBUMS
1st — TOP COMPANY — SINGLES
1st — TOP RECORD DISTRIBUTION — ALBUMS
1st — TOP RECORD DISTRIBUTION — SINGLES

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walk on fire

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music commitment & attitude



Billboard® Home Video

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Vid Suppliers Defend 2-Tier Distrib Indies Wary Of Majors Selling Direct

■ BY JIM McCULLAUGH

INDIAN WELLS, Calif.—Independent home video wholesalers say they are confident that major studios will not dramatically step up efforts to sell directly to retailers over the next several years and that two-step distribution will continue to dominate the business.

That is the consensus of the new National Assn. of Video Distributors' board of directors, which held an informal press breakfast here May 3 during NAVD's seventh annual NAVD trade conference April 30-May 3. The board is represented by such distributors as Baker & Taylor, Video Trend, Major Video Concepts, MS Distributing, WaxWorks/Video Works, Best Video, and Video One Canada.

As a group, the 22-member NAVD wholesaler group said 1989 was its healthiest sales year in history, up nearly 7% from the previous year with net profit before taxes increasing by 17%. Yet, pretax profits for 1989 were a dismal 2.7% (Billboard, May 12).

The profitability picture might have been worse in 1989, said Major Video's Walt Wiseman, had it not been for studio rebate programs. He says he expects to see a continuation of those policies.

According to Baker & Taylor's Jim Warburton, while "there will continue to be certain studios that continue to work directly with direct accounts," two-step distribution should remain healthy as long as distributors maintain "efficiency and service levels at a cost the studios can't." Warburton also said he questions the business decision of any studio that would want to deal directly with 25,000 or more accounts and the enormous record-keeping and accounts-receivable exposure that would entail (Billboard, May 5).

Based on conversations with the studios, he said, "two-step distribution over the next five years will be a major part of their distribution strategy."

He added, "We can see the retailer will have to get more creative in merchandising product. We have to create merchandising techniques like cross merchandising. We're getting smarter in how we can help the retailer and we are looking at more ways to do that."

Added Wiseman, "The studios are creating programs to put the video stores back in [sell-through] competition with mass merchants. The studios want video stores to participate in sell-through and they repre-

sent a percentage of sell-through."

Increases in direct-to-sell-through is a distributor concern, since half or more of that product flows toward mass merchants. Distributors say, however, they intend to strengthen their own as well as their retail account base in sell-through in 1990.

According to Vern Fross at Commtron, "Distribution is still fine-tuning all around. The studios can't offer the services to the retailer we can. Our percentage of increase is a lot greater in sell-through. As long as we provide a good level of service, we're in a good position. Thus, we're putting systems in place, whether it's rack-jobbing services or educating the retailers about sell-through, the wave of the future."

Looking toward the remainder of

the year—and how many direct to sell-through titles the industry may see—Major Video's Wiseman said, "The marketplace will determine what box-office movies become sell-through videos. It will depend on box-office receipts. This year looks like it could be bigger than last year. Everyone is saying they have a \$100-million film this year. We know of only three sell-through titles for sure so far: 'All Dogs Go To Heaven' from MGM/UA Home Video, 'Teenage Mutant Ninja Turtles' from IVE, and whatever the Disney classic will be."

Fross also said he expects to see one or more studios emulate last year's "The Wizard Of Oz" experience by releasing a classic collectible surrounded by cross-promotions and a heavy media campaign.

Vid-Premium Popularity Reflected In Confab Turnout

■ BY JENNIFER PETERS

NEW YORK—Prerecorded videocassettes were a hot topic of discussion and negotiation at the 52nd annual Premium Incentive Show, both on the convention floor and at a packed-to-capacity seminar hosted by the Promotion Marketing Assn. of America. The show was held April 30-May 3 at the Jacob K. Javits Convention Center here.

The rise in big-volume video premium deals in the past year, including the Media Home Entertainment/R.J. Reynolds tie-in that resulted in the giveaway of 2.3 million units of "The History Of The Super Bowl" (attached to a carton of Winston cigarettes), as well as Family Home Entertainment and Burger King's spectacular current success with their four-cassette "Teenage Mutant Ninja Turtles" promotion, has resulted in the strong interest in video as a premium and promotional item.

As evidence of that interest, the gathering attracted at least 20 video companies, whose booths were scattered throughout this gigantic show, sandwiched among manufacturers of books, bags, pens, hats, fine china, foods—even living room furniture.

Those companies exhibiting encompassed four separate types of video manufacturer or representative. The major studios and large independents were one type, with booths including MGM/UA Home Video, Warner Home Video, IVE/FHE, and Media Home Enter-

tainment/Video Treasures.

Barbara Watts, director of promotional sales and special accounts for MGM/UA, said that MGM/UA had seen many qualified buyers at the show and expected to add new clients to its already extensive list, including an ongoing movie sell-through program currently being offered by Seagram's.

Warner Home Video's Phil Alexander, sales manager, special markets, explained his company's atten-

dance as a way of "exploring new opportunities for premium sales for specific segments of our nontheatrical catalog."

IVE's marketing VP, Lauren Becker, was a star speaker at a seminar titled "The Promotional Use Of Video Cassettes For Effective Marketing Action," where she discussed the FHE/Burger King "Ninja Turtles" promotion. Burger King sold more than 7 million copies of four "Turtles" cassettes in a single

month at \$3.49 each, according to Becker.

With more than 100 clients to date, Media Home Entertainment (now working in association with Video Treasures, which last year sublicensed the Media catalog) seems to be the reigning king of the video-premium business. According to Daniel Rappoport, VP of marketing for Video Treasures, the two companies are aggressively pursuing premium clients, offering low-cost, high-quality programs that include inserted commercials, customized box art, and sleeve inserts. In lots of 50,000 units, a customized, 30-minute cassette costs the client \$3.75, he says.

"The advantage of working with Media/Video Treasures exists on two marketing levels for the client," Rappoport says. "First, the program can be used specifically for their promotional purposes, then after the run of the promotion, we can give added value by offering it through Handleman for sale through mass-merchant outlets." Handleman, the rackjobbing giant, is the parent company of Video Treasures.

Like Media/Video Treasures, the smaller independent manufacturers at the show were also seeking to attract clients by capitalizing on their ability to change packaging, add commercials, or edit down longer programs to a more manageable length. Independents showing included Mastervision, SVS Home Video, Cabin Fever, Front Row Vid-

(Continued on page 65)



Beastly Promotion. Charlie, center, star of Full Moon Entertainment's "Meridian—The Kiss Of The Beast," recently stopped by distributor Video Trend to promote the Thursday (17), Paramount-distributed release. Also shown are Jamie Horwich, left, of Video Trend, Chicago, and Karyn Folbe of Paramount.

The Real Deal On Video Fakes Investigators Reveal Pirates' Tricks

LOS ANGELES—Home video pirate operations in some U.S. markets are getting so large that they have developed into wholesale operations, and use such sophisticated methods that detection of bogus videocassettes is increasingly difficult.

Those were the key revelations at a workshop during the recent National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference here (Billboard, May 12). The session was led by Motion Picture Assn. of America piracy investigators Tom Sheil and Ray Lindstrom.

"In the last year or so we are finding that there are now major producers of bootleg tapes, duped tapes," Sheil said. "And it is these operations now, because they are

able to produce a sufficient quantity of a given title, that find it becomes feasible to go to a printer and actually have printed [cassette] labels. They are getting more and more sophisticated as they become more able to manufacture larger quantities and find distribution networks for their products."

Sheil said that the advent of color laser copiers has made legit-looking, gummed-paper labels easier and cheaper to produce, decreasing the odds that an untrained viewer would detect a bogus tape.

Estimating that video piracy is now a \$1-billion-a-year business in the U.S., Sheil said cassette labels are also being printed in Asia. "One of our subjects advised us that they had their labels made in the Far

(Continued on page 67)

VSDA MEAL-FUNCTION PICTURE BECOMES CLEARER

(Continued from preceding page)

ner will be sponsored by Buena Vista Home Video, which replaces RCA/Columbia as the traditional sponsor of that event (Billboard, May 5).

Monday morning (Aug. 6) will feature a breakfast sponsored by Orville Redenbacher popcorn and its representative, The Maier Group. Lunch on Monday will be sponsored by another newcomer, Hanna-Barbera Home Video.

At press time, Monday night's event had not been confirmed, although that slot is expected to feature a circus-themed party sponsored by several suppliers. A proposal for such an event was circulated last month by Paramount Home Video (Billboard, May 5). At least two other companies are expected to sign on as co-sponsors of the Monday-night party.

The lineup for Tuesday (Aug. 7) was still largely unclear at press time. Breakfast, lunch, and dinner sponsors were still unconfirmed, although according to one reliable source, Pioneer LDCA had claimed the lunch. The VSDA still had no confirmation from MCA Home Video regarding the Tuesday night dinner it sponsored last year.

Breakfast on Wednesday (Aug. 8)

will be sponsored by VSDA itself as part of its regular members meeting. Such a meeting during the convention is mandated by the association's bylaws.

The new lineup of events leaves several traditional sponsors still not participating in any function, including MGM/UA, Warner Home Video, RCA/Columbia, and IVE. It will also give a new look to the VSDA show, which has historically been dominated by the major studios by virtue of their lavishly produced meal-function presentations. At this year's show, by contrast, the studios will have to share the lime-light with smaller suppliers.

Also affected will be the arrangement of booths on the exhibit floor, although exactly how is still to be determined. Placement on the floor is determined by seniority as well as sponsorship, with priority given to single sponsors, as opposed to co-sponsors (Billboard, May 5).

By giving up their functions, some of the major studios may well have sacrificed their claims on prime booth locations. By moving to fill the void left by the major studios, some of the smaller suppliers will undoubtedly move up in booth placement.

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	3	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	1	6	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
3	4	5	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
4	9	2	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
5	12	2	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
6	3	8	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
7	5	8	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
8	7	6	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
9	6	6	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
10	8	12	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
11	21	3	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
12	10	12	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
13	11	14	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
14	NEW ▶		SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
15	NEW ▶		NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
16	13	14	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
17	23	3	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
18	14	10	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
19	16	7	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
20	19	16	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
21	17	19	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
22	15	13	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
23	20	4	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
24	NEW ▶		A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
25	18	6	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
26	22	5	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
27	26	5	BEST OF THE BEST	The Movie Group SVS, Inc.	Eric Roberts James Earl Jones	1989	PG-13
28	24	4	STAYING TOGETHER	Hemdale Film Corp. HBO Video 0345	Tim Quill Sean Astin	1989	R
29	25	18	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
30	27	4	SECOND SIGHT	Lorimar Film Entertainment Warner Home Video 659	John Larroquette Bronson Pinchot	1989	PG
31	28	17	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
32	30	7	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
33	NEW ▶		ERIK THE VIKING	Orion Pictures Orion Home Video	Tim Robbins John Cleese	1989	PG-13
34	29	20	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
35	35	24	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
36	38	19	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
37	34	13	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
38	31	11	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
39	37	13	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
40	39	5	STEPPATHER 2: MAKE ROOM FOR DADDY	Millimeter Films HBO Video 0371	Terry O'Quinn Meg Foster	1989	R

◆ 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.

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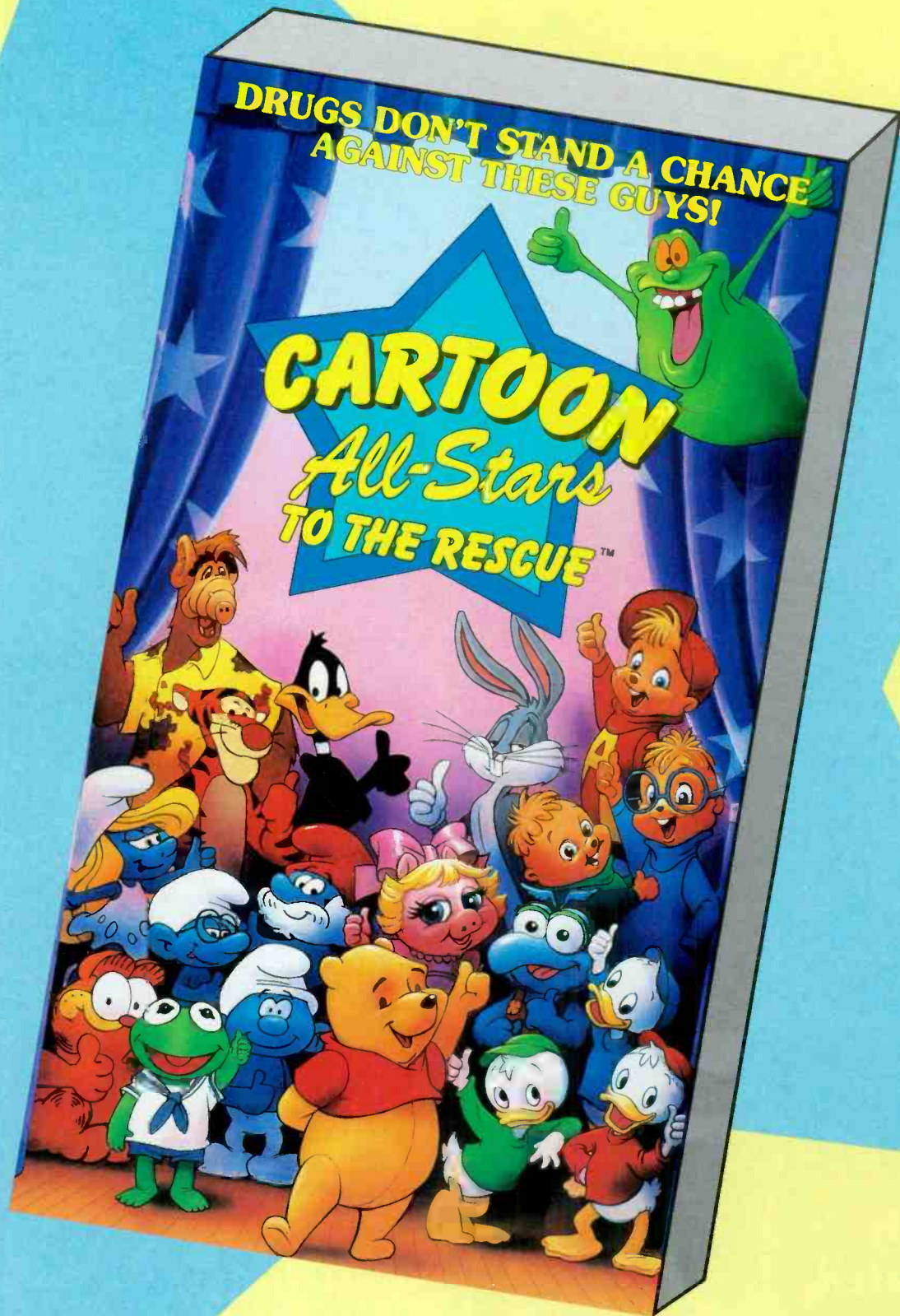
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RENT THIS TAPE
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CUSTOMERS
FOR FREE
AND SHOW
YOU CARE!

- ★ *Cartoon All-Stars To The Rescue* is an unprecedented anti-substance-abuse video event for kids and parents. This 30-minute adventure features an all-star cast of the world's most famous cartoon characters—appearing together to show why and how kids can stay off drugs!
- ★ To help get this important message out, free cassettes, standees and posters will arrive direct from Buena Vista Home Video starting in May!
- ★ As a vital part of the entertainment industry, we urge all video retailers to be a part of this important event!
- ★ Show parents and kids you care! Display your free P-O-P and rent *Cartoon All-Stars To The Rescue* for free!

**Cartoon All-Stars
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Buena Vista
Home Video




Ronald McDonald
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Program funded by the McDonald's family of restaurants.
Videocassettes made possible by
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by Earl Paige

CAMPAIGN TRAIL: The VSDA has officially confirmed there will be nine candidates in the race for the board, including five at-large, for four open slots. Those four already officially nominated by VSDA's own nominating committee, in an action that is still being criticized in some quarters, are **Steve Rosenberg**, head of three-store **Premiere Video**, Atlanta; incumbent director and two-term president **Lou Berg**, of Houston two-store **Audio Video Plus**; **Joe Johnson**, GM 15-store **Poppingo Video**, Sioux Falls, S.D.; and **Carl Bellini**, president of 205-store **Erol's** in Springfield, Va. The five candidates running from outside include **Dawn Weiner** of **Home Video Plus Music** in Austin, Texas. Also meeting the qualification for nomination are incumbent director and treasurer **Dave Ballstadt**, head of 10-store **Adventures In Video**, Minneapolis, and part-owner in a San Francisco store; **Allan Caplan**, another incumbent director and head of **Applause Video**, an Omaha, Neb., 62-store franchise web; **Kathy Meisenburg** of **Critic's Choice** in Tucson, Ariz.; and **Peggy Lake** from **Country Home Video** in Sanger, Calif. **Robert Williams**, who heads up 21-store **Video Towne** in Dayton, Ohio, a subsidiary of **Super Club NV**, the Belgian company that now controls almost 400 stores, also planned to make a bid this year but fell short of the requisite 20 nominating letters. While this year's race features several interesting newcomers, such as **Lake**, **Meisenburg**, and **Bellini**, VSDA handicappers believe things will ultimately boil down to a six-way race for one slot. Such speculation is based on the assumption that **Berg** is a shoo-in for re-election and that incumbents **Ballstadt** and **Caplan** will also prevail, despite run-

ning from the outside. That leaves only one other slot open and six other candidates. Meanwhile, the outside candidacies of **Ballstadt** and **Caplan** have come in for a lot of talk because both incumbents were passed over by the nominating committee, which did tap incumbent **Berg**.

HOW'S BUSINESS? The high-profile chains here and there that are filing for Chapter 11 relief, or bankruptcy, and those others reportedly strained financially, are fueling a lot of negative discussion about business conditions. But don't talk to **John Maiorello** about it. The eternally optimistic president of **JD Store Equipment** believes the trade media too often pounce on the down trends without offering the balance. "Four to five years ago there were 28,000-30,000 video stores and today there is still that much aggregate square footage because the sustaining stores have expanded by three times. The weak sisters will fall by the wayside, but this is a \$10 billion business and still growing," says **Maiorello**, who also doesn't like to hear how **Blockbuster Entertainment** is closing up video stores in every direction. "Read the **Kidder Peabody** report on **Blockbuster**," says **Maiorello**. "It says that if **Blockbuster** achieves its goals it will still have only a 5% share of the business." But for every **John Maiorello**, there are those who are at least sounding a note of caution, like real estate developer **Daniel A. Harrington**, VP at **Dolan Associates** in Chicago. **Harrington** says he eagerly looks forward to the **International Council of Shopping Centers** show in Las Vegas this month to take a reading on how video stores are doing in strip centers like those **Dolan** operates.

(Continued on page 69)

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	8	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	6	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	12	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
4	4	14	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
5	5	25	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	6	29	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
7	8	40	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	7	5	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
9	12	4	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
10	11	31	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
11	9	156	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
12	23	3	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
13	10	12	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
14	14	20	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
15	15	33	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
16	13	25	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
17	18	16	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
18	19	13	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
19	22	16	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
20	16	29	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
21	17	95	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
22	25	28	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
23	NEW ▶		SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
24	21	175	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
25	NEW ▶		PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
26	30	3	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	89.95
27	20	16	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
28	31	4	PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
29	26	26	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
30	29	11	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
31	32	7	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
32	28	160	CALLANETICS ▲ ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
33	24	66	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
34	NEW ▶		WRESTLEMANIA VI	Titan Sports Inc. Coliseum Video WF-078	Various Artists	1990	NR	39.95
35	RE-ENTRY		PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
36	NEW ▶		POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	NR	14.98
37	NEW ▶		BARRY MANILOW: LIVE ON BROADWAY	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
38	NEW ▶		BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	19.98
39	NEW ▶		HOW TO LAMBADA	RCA/Columbia Pictures Home Video 77093	Miranda Garrison Allan Walls	1990	NR	9.95
40	39	27	MILLI VANILLI IN MOTION ▲	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98

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VIDEO PREMIUMS

(Continued from page 61)

eo, Feeling Fine, and newcomers Rotfield Video and DSL Communications Inc.

DSL Communications is a recently formed company that specializes in premiums and sponsorships, acting as an exclusive agent for ESPN. President Dan Lipson reported that DSL has just signed a deal with Black and Decker for a promotion featuring a new title, created expressly for B&D, called "Unbelievably Great Sports Plays," hosted by Chris Berman. B&D has committed to 200,000 units of the title.

Lipson said DSL can create programs to meet a company's specific needs, such as the title they co-produced with Coors on NASCAR racing ("Bill Elliot: Racing Into History") and are currently promoting with coupon and point-of-purchase displays in convenience and grocery stores across the Southeast. He said he was pleased with the leads DSL generated at the show, saying, "We've seen a lot of legitimate buyers from large corporations. I'm sure we've found some good potential clients here."

Rep companies made up the third type of video organization appearing at the show. Three companies—Redmond, Wash.-based Quality Home Video Library, Denver based William Bradburn Agency, and IVCC from Philadelphia—offered a diversity of special-interest programming, including hundreds of programs from a wide assortment of manufacturers.

IVCC's Stan Nicotera offered titles from 27 manufacturers. "Our booth brings together many independents who couldn't afford to come to this show, but who have good programming for specific premium buyers. We've allowed their programs to get the exposure they need," he said. These rep firms offer similar programs to the larger independents; all will add commercials, rework packaging, and modify program lengths as necessary.

Coming at the premium business from another angle is the fourth group of video producers represented at the show, composed of production companies, rather than distributors, who contract with clients to create a specialty premium program for a specific product. Van Nuys, Calif.-based New Vision Promotions, Hartford, Conn.-based Media Drop-In Productions Inc., and Provo, Utah-based Corporate Video Marketing Inc. all design "product-related programs that feature your products in action," according to Scott Elder, president of Corporate Video Marketing.

"We negotiated with General Mills to produce a tape called 'Creative Cakes For Every Occasion'—a how-to cake-decorating program—to be offered on their 'Super Moist' cake mixes," explained Elder. "We didn't ask for any money up front... from General Mills, just for a firm commitment to advertise the video as a self-liquidating item. They ran the coupon on 66 million boxes, and as of two weeks ago, we've sold over 35,500 copies of the tape."

Productions such as the cake-decorating tape are offered exclusively to the sponsor for at least six-12 months before going into general distribution.

Sun of a Beach!

We've got 5 HOT Ideas
for Summer Entertainment
all at one cool, new low price.
Just \$19.98 each!

Suggested Retail

Comedy. Drama. Action. All-star casts.

From the sunny, funny shores of the French Riviera to the searing, violent landscape of the Deep South, from the cool kisses of a mobster's moll to the overheated blundering of a confused crimefighter, the hottest summer action is right here, on Orion Home Video.



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Rated PG

DOMINICK & EUGENE
Rated PG-13

MISSISSIPPI BURNING
Rated R

WITHOUT A CLUE
Rated PG

MARRIED TO THE MOB
Rated R

Order Cut Off Date:
JUNE 12th

ORION
HOME VIDEO

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Street Date:
JUNE 28th

MUSIC VIDEO



PHOTO BY KEN NAHOUM

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This category is red hot!

Your ad can: • Maximize the impact of your current releases • Position your label as a major player to your key retailers fastest growing new sales category. • Spread the word to the whole world of Home Entertainment executives who are important to the short and long term success of your music video marketing plan.

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HOME VIDEO

NEWSLINE

Bill Burton Takes NAVD Helm: Group Plans Future Meet, Strategies

Bill Burton, executive VP of WaxWorks/Video Works, became the new president of the National Assn. of Video Distributors during the group's seventh annual trade conference April 30-May 3 in Indian Wells, Calif. (Billboard, May 5, 12). He replaces Walt Wiseman of Major Video Concepts, who had the helm for two years. The seven-member NAVD board consists of Wiseman, David Bronstad of Best Video, Tony Dalesandro of MS Distributing Co., Dalton McArthur of Video One Canada, and new board members Burton, Jim Warburton, of Baker & Taylor, and Bob Tollini of Video Trend. After several years at the Hyatt Grand Champions, NAVD plans to hold its 1991 conference at the Saddlebrook Resort on the West Coast of Florida (not in Phoenix, as reported last week). Dates will again correspond to the first week in May.

During his keynote speech at the NAVD annual banquet, Burton said distribution's "future viability depends on how effectively we address the needs of the retailer. The retailer is no longer the pig farmer who sold his farm to get into the video business. But he must be made to realize his profits cannot come at our expense. Our suppliers must realize we can't buy everything and retailers must realize we must be profitable. It's essential, not just desirable, that manufacturers should be less interested in our size than in our ability."

Paramount Unveils \$14.95 Catalog Promo

In other news from NAVD, Paramount Home Video reiterated its commitment to the \$14.95 price point by announcing the upcoming release of 103 titles in the less-than-\$15 category. Included are such highlights as the entire "Friday The 13th" series, "The Golden Child," and "Fatal Attraction." The releases will be grouped into five packages to be released on different days commencing in June. All will bear a sticker promoting their standard-play duplication. Some titles in the Great Movies, Great Price collection will carry \$19.95 list prices. Double cassettes will list for \$29.95.

Touchstone Meets The Frito Bandito

Touchstone Home Video and Frito-Lay Doritos Brand Tortilla Chips have joined forces to promote the June 27 release of "Gross Anatomy." Touchstone and Frito-Lay have devised a consumer sweepstakes featuring as grand prize a trip to the Disney/MGM Studios in Orlando, Fla. To enter the contest, consumers call 1-900-860-4FUN or mail in their entries. Beginning this month, callers have a chance to win instant prizes, including a Touchstone watch, baseball cap, tote bag, or tank top. Every caller also receives a pair of "Gross Anatomy" sunglasses. During the call, consumers will be alerted to the title's availability in June.

Beginning July 2, the title will benefit from Frito-Lay's Go Public summer sweepstakes promotion for Doritos. Throughout the eight-week campaign, radio spots in 23 major markets will promote the title's availability. There will be no commercial for Doritos on the "Gross Anatomy" cassettes.

Orion Expects To Hike Wholesale Prices

Orion Home Video expects to join Paramount, RCA/Columbia, MCA/Universal, and Warner with a wholesale price hike on major A titles. Suggested retail prices for selected Orion Home Video product will be pegged at \$94.98. Orion, which has been cool of late at the box office, expects to get heated up again this year. "Miami Blues," with the hot Alec Baldwin, is not only getting sizzling reviews but is generating box office dollars as well. In addition, Orion has high hopes for two summer theatrical releases: "RoboCop II," opening June 22, and "Cadillac Man," with Robin Williams, opening Friday (18).

Cowabunga Chart Action On 'Turtles,' Dudes

Don't look now, Walt Disney, but "Honey, I Shrunk The Kids" isn't being pressured by "Lethal Weapon 2" or "Indiana Jones And The Last Crusade," but a group of superheroes on the half-shell. While "Honey" retains the top spot on Billboard's Top Videocassettes Sales chart this week, "Teenage Mutant Ninja Turtles: Cowabunga Shredhead," the latest \$14.95 animated feature distributed by IVE, is at No. 2, while three other animated Turtles IVE titles are in the top 10. One other is at No. 12. If the current \$100-million-plus box-office sensation, which IVE will distribute as a sell-through title in the fall, stays hot, IVE could have a whopping 50% of the top 10 video sales titles in the country in a week or so.

VSDA Ships Video On In-Store Promotion

The Video Software Dealers Assn. has begun shipping a 15-minute video called "Promote Or Perish" to 4,000 retailers, distributors, and rackjobbers. Developed by the VSDA Merchandising Committee, the video is designed to help retailers create successful in-store displays. It includes segments on store signage, merchandising to target audiences, cross-merchandising of A and B titles, and maximizing display space. The videos are being shipped free of charge to members, who can purchase additional copies for \$6.25 each. Nonmembers can purchase copies for \$52.20 each.

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	Pretty Woman (Buena Vista)	6,810,883	1,726 3,946	6	90,643,957
2	Teenage Mutant Ninja Turtles (New Line)	5,320,211	2,330 2,283	5	104,768,039
3	Tales From The Darkside (Paramount)	5,028,096	1,535 3,276	—	5,028,096
4	Spaced Invaders (Buena Vista)	3,153,108	1,845 1,709	1	8,479,524
5	The Guardian (Universal)	3,020,640	1,736 1,740	1	10,088,830
6	Hunt for Red October (Paramount)	2,407,207	1,377 1,748	9	102,546,578
7	Q & A (Tri-Star)	2,067,520	923 2,240	1	5,815,385
8	Wild Orchid (Triumph)	1,695,776	822 2,063	1	5,342,418
9	Driving Miss Daisy (Warner Bros.)	1,534,744	1,120 1,370	20	98,406,081
10	Short Time (Fox)	1,237,211	557 2,221	—	1,237,211
11	Ernest Goes To Jail (Buena Vista)	1,012,536	1,148 882	4	20,476,474
12	Miami Blues (Orion)	999,830	833 1,200	2	6,933,144
13	Crazy People (Paramount)	868,363	720 1,206	3	11,266,896
14	The First Power (Orion)	833,479	837 996	4	19,000,383
15	I Love You To Death (Tri-Star)	777,600	648 1,200	4	13,594,040
16	The Cook, The Thief (Miramax)	567,044	167 3,395	4	3,170,075
17	Gods Must Be Crazy II (Columbia)	444,263	303 1,466	3	3,819,794
18	House Party (New Line Cinema)	430,216	389 1,106	8	22,535,799
19	Cinema Paradiso (Miramax)	385,134	114 3,378	11	3,719,838
20	Daddy's Dyle (MGM/UA)	313,844	150 2,092	—	313,844
21	Lisa (MGM)	277,235	191 1,451	2	2,301,945
22	Nuns on the Run (Fox)	259,505	312 832	7	9,399,396
23	Steel Magnolias (Tri-Star)	251,680	286 880	24	80,630,679
24	Little Mermaid (Buena Vista)	249,498	455 548	24	83,422,969
25	My Left Foot (Miramax)	221,845	220 1,008	25	13,564,803
26	Joe Versus the Volcano (Warner Bros.)	218,080	692 692	8	36,116,322
27	Mountains of the Moon (Tri-Star)	209,440	187 1,120	11	2,246,498
28	Last Exit to Brooklyn (Cinecom)	186,489	13 14,345	—	186,489
29	Born on the 4th of July (Universal)	182,310	354 515	19	68,786,354
30	Look Who's Talking (Tri-Star)	180,700	260 695	28	137,888,381
31	Henry V (Goldwyn)	176,314	122 1,445	24	8,834,485
32	Glory (Tri-Star)	157,635	279 565	20	26,400,155
33	Lord of the Flies (Columbia)	145,391	284 512	7	13,438,030
34	Opportunity Knocks (Universal)	131,495	289 455	5	10,127,820
35	A Shock to the System (Corsair)	125,630	167 753	6	3,180,627
36	Hard To Kill (Warner Bros.)	121,970	151 808	12	44,939,703
37	Cry-Baby (Universal)	102,465	207 495	4	7,463,270
38	Too Beautiful For You (Orion Classics)	82,576	21 3,932	9	636,254
39	22nd Tournee of Animation (Expanded)	78,741	15 5,249	5	501,005
40	Bad Influence (Triumph)	70,315	134 525	8	12,452,721

VIDEO PIRACY

(Continued from page 62)

East, where they could have them made very, very cheaply. That is what we are getting into."

Even relatively recent manufacturing advances designed to thwart pirates, such as silk-screening a manufacturer's label onto the cassette shell rather than using a gummed-paper label, are coming within the reach of bootleggers. Lindstrom told of an undercover investigation of a silk-screen store where an MPAA operative posed as a college student wanting to do a film production. "So they laid it all out in the open. They said, 'You

'Pirates are getting more sophisticated as they become able to manufacture larger quantities and find distribution networks'

come in, you give us \$36, and we'll make you a silk screen,'" Lindstrom said.

However, there are still some technologically complicated processes that provide manufacturers with some protection, the investigators said, such as printing on the spine of a cassette or heat-stamping the cassette door. "That white jet ink on the spine is also an excellent tool, an absolutely excellent tool," Sheil said. "The heat-stamp or laser mark on the gate or on the side is absolutely an excellent tool. It is very difficult and time consuming for the pirate to go do that."

All the same, the MPAA investigators showed a sample on which a heat-stamped, orange trademark had been cleverly simulated. "I said they never tried to duplicate the heat-stamp, and yet we get this the day after release," said Sheil.

At several points, Sheil and Lindstrom were beleaguered by questions, especially on how to attack piracy if bogus copies are so hard to detect. Both investigators agreed that one sure clue is when a rental title is available on or even before release date at \$35.

With illegal product coming out so quickly, attendees vigorously quizzed Sheil and Lindstrom for any indications that pirates are working with duplicators or distributors to obtain boxes, which can then be copied.

In one of his most guarded responses, Sheil said, "The duplicator, the distributor? I think at this point we are getting into one of these investigations, we are getting into that very area, and it is a pending investigation. And we really don't want to talk about that. But, to answer your questions, yes, they are getting it from somebody, a legitimate place."

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STORE MONITOR

(Continued from page 64)

"Blockbuster is still going gangbusters around Chicago," says Harrington, "and West Coast/National Video is talking about 8-10 more stores, but Erol's has not expanded. A lot depends on the location, but the general climate in retail can be a little frightening," he says, citing a prominent women's fashion chain, an auto parts chain, and a men's clothing firm that have all gone out of business lately.

What has happened, as explained by principals in a couple of the recent video chain bankruptcies, is that the action was precipitated by "bad leases," and Chapter 11 filing was the only way out. "What can kill you is not just the high rent you signed up for two-to-three years ago when the video business was expanding quickly but the triple net," says Dawn Wiener, a former real estate professional. She explains the triple-net jargon as representing common area charges, or such things as cleaning, landscaping, and security; then taxes; and finally insurance. "Your lease is for three-to-five years and these costs are net to you, not being picked up in any portion by the developer, and it can kill you," Wiener says.

TOO MANY SHOWS? There's a buzz about all the trade shows blossoming in May and June. More than that, some all but overlap others. Exhibitors are circulating a memo from Lee Oser Jr., chairman/CEO of Hampton International Communications, that discusses the ramifications of so many shows so close together. Two of the events are those of the Video Software Dealers Assn., May 15-16 in Chicago and June 12-13 in Atlanta. These two shows are a result of a VSDA decision, which generated wide discussion, to take on certain regional shows formerly organized by VSDA chapters. Hampton, too, is expanding, already adding a show in Atlanta and now the one in Chicago June 18-20. Also in June is Commtron Corp.'s "Commtron 90" in Orlando, Fla. (June 15 at the Twin Tower Hotel & Convention Center), which the giant distributor is touting to attract 2,500 dealers and 60 exhibits. Then there is the Consumer Electronics Show, the annual event in Chicago, June 2-5. One exhibitor who agrees his firm will probably keep its setup constantly in motion for the two months, but who wants to remain out of the controversy and unnamed, says, "We are exhibiting at all these events because the clients are out there. That's where the dealers are. If the exhibitors are imaginative and put on good shows it will attract and serve the dealers. We will be there," he says, acknowledging that the many shows will put a strain on staff.

PIZZA CONNECTION: Customers of 20/20 Video, the Los Angeles-area 20-store franchise chain, find a Domino's Pizza coupon when they pop open the box of many rentals. The ducat allows the customer to buy a large pizza for the price of a medium.



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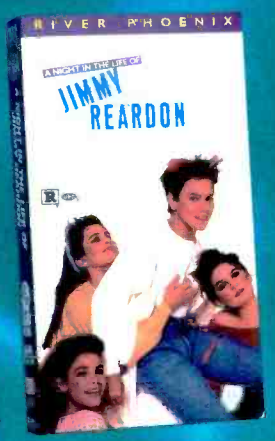
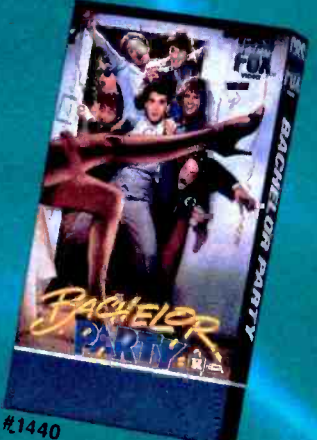
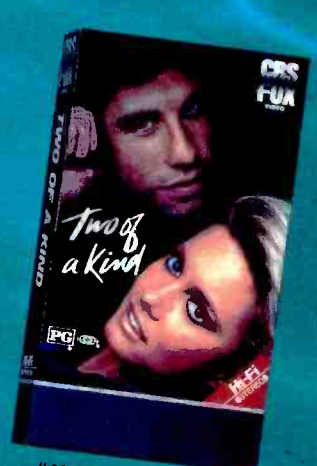
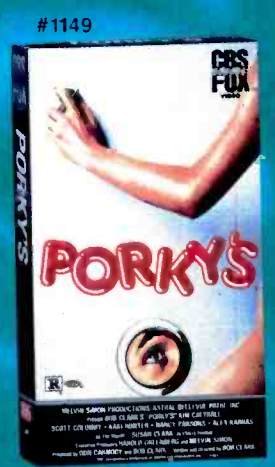
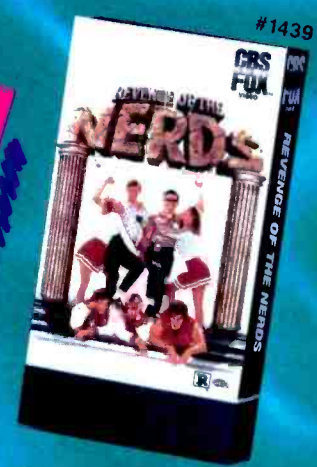
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Image Is On The Move: Gets New VIEW & New HQ In California

BY CHRIS MCGOWAN

VIEW VIDEO has entered into an exclusive laserdisk distribution pact with Image Entertainment, says VIEW president Bob Karcy. According to the deal, Image will release at least 40 VIEW titles on laserdisk in 1990 and '91. Among the first disks to be launched are "The Ladies Sing The Blues," "Bobby Short At The Cafe Carlyle," "Nancy Wilson At Carnegie Hall," "Paris Opera Ballet: 7 Ballets," "Tango," "Christmas With Flicka," and "Kiri Te Kanawa At Christmas." Along with music-video and fine-arts programming, VIEW also carries sports, health, parenting, and other special-interest product in its catalog.

IMAGE'S NEW HOME: With all its heavy licensing activity of this year and last, it is no surprise that rapidly growing Image Entertainment has moved into new digs. The firm's new 33,000-square-foot complex is located in Chatsworth, Calif., and includes pre- and post-production facilities. "We are now full-service in that when a 1-inch master comes in our front door, we can design, market, and package the actual disk ourselves," says Image president Marty Greenwald. "Our new location is great and there's strong interaction between all the departments."

"We're kind of show-and-tell out

here for dealers who are interested in finding out more about laserdisk. We can help them set up a store, and show them how to market and display laserdisks, and how well they will sell in their area." As an example of how Image helps tutor retailers, Greenwald says, "We ask them if they do cross-promotion with the laser hardware people in their town. And do they show demos in the store on a big screen?"

Image was formerly located in a 17,000-square-foot facility in Hollywood. Its new address is 9333 Oso Ave., Chatsworth, Calif. 91311-6089. Phone: 818-407-9100.

A PRESSING NEED: Pioneer LDCA will look to its sister company Pioneer Video Corp. (PVC) in Japan to pick up part of its laserdisk production needs. "We are negotiating with them to provide us with an escape valve of about 80,000 disks per month," says Pioneer LDCA marketing manager David Wallace. PVC's plant in Kofu (about two and a half hours from Tokyo) currently presses some 2.5 million disks per month, and plans to hit 3 million per month by the end of this year. Also, PVC will start construction this month on a new facility in the Tochigi Prefecture, which should go on line in the spring of '91. Capacity will be 500,000 disks per month initially, 2.5 million/month in '93, and 5 million/month by '96.

Pioneer LDCA's laserdisk pressing plant in Carson, Calif., currently manufactures 600,000 disks/month. That figure should rise to 3 million/month by '93.

"The pressing capacity is OK

LASER SCANS

right now," says Wallace, "but if it continues to grow at this rate, there will be a pinch."

THE HARDWARE UNIVERSE: At the moment, there are seven firms marketing laserdisk players in the U.S.: Pioneer, Sony, Yamaha, Philips, Magnavox (Philips' sister company), Mitsubishi, and NEC (which started in January). Look for Panasonic, Quasar, Denon, and possibly others to announce laser players at CES.

Image's Marty Greenwald estimates that there was a laserdisk cosmos of 350,000 players in the U.S. by the end of '89. He forecasts 500,000-600,000 players by the end of 1990, 1 million machines by the close of '91, 1.5 million by the end of '92, and "in the 2 million range" by the finish of '93. Greenwald predicts sales of some 1 million machines per year from then on.

VOYAGER CO. has two very special editions set for summer release. One is a widescreen edition from Criterion Collection of Martin Scorsese's "Taxi Driver," starring Robert De Niro and Jodie Foster. Both CLV and CAV editions will be offered, with the latter including a commentary by Scorsese and screenwriter Paul Schrader on audio track two. The CLV version of "Taxi Driver" will include a separate music and sound effects track with no dialogue. And the Criterion line will also release a

50th anniversary CAV edition of Alfred Hitchcock's classic "Rebecca." The disk will include a commentary on one track by author Leonard J. Leff ("Hitchcock And Selznick"), plus such supplementary material as the Mercury Theater radio show of "Rebecca" with Orson Welles. Plus—calling all aspiring actresses—the Criterion version will include screen tests for the film from Vivien Leigh, Loretta Young, Joan Fontaine, and Anne Baxter (Fontaine won the female lead). And coming in the fall from Criterion: special editions of "Dr. No," "Goldfinger," "From Russia With Love," "Annie Hall," "Raging Bull," "The Big Chill," and "Gone With The Wind."

The CMA is opening up nominations for music-vid-of-the-year... see page 38

FOR WEEK ENDING MAY 19, 1990

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	3	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
2	1	13	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
3	NEW		BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
4	2	7	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
5	NEW		SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
6	5	11	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
7	4	11	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
8	NEW		SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95
9	6	15	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
10	14	37	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
11	7	19	WHEN HARRY MET SALLY...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
12	13	5	TURNER & HOOC	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99
13	9	33	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◆	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
14	16	5	NEW YORK STORIES	Touchstone Pictures Pioneer LDCA, Inc. 952AS	Woody Allen Rosanna Arquette	1989	PG	39.99
15	12	9	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
16	15	3	PINK CADILLAC	Warner Bros. Inc. Pioneer/Image Ent. 11877	Clint Eastwood Bernadette Peters	1989	PG-13	29.98
17	19	13	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
18	17	9	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
19	NEW		THE PAJAMA GAME	Warner Bros. Inc. Pioneer LDCA, Inc. 35085	Doris Day John Raft	1957	NR	24.98
20	8	3	DIAMONDS ARE FOREVER	MGM/UA Home Video Pioneer/Image Ent. 101741	Sean Connery	1971	PG	39.95

◆ 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.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAILABILITY
INDIO (R) Francesco Quinn, Marvelous Marvin Hagler, Brian Dennehy Media/\$89.99	5/22/90 (6/6/90)	NA (NA)	Poster
MUSIC BOX (PG-13) Jessica Lange, Armin Mueller-Stahl, Frederic Forrest IVE/\$89.95	5/30/90 (6/21/90)	\$5.4 (468)	Poster, Sellsheet, Admats

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

BACK TO BACK Appolonia, Bill Paxton MGM/UA/\$79.95 Prebook cutoff: 5/21/90; Street: 6/12/90	THE IMAGE Albert Finney, Marsha Mason, Swoosie Kurtz HBO/\$89.99 Prebook cutoff: 5/24/90; Street: 6/13/90
BLOOD FIGHT Bolo Yeung Imperial/\$89.95 Prebook cutoff: 5/24/90; Street: 6/13/90	LAMBADA J. Eddie Peck, Melora Hardin, Shabba Doo Cannon/\$89.95 Prebook cutoff: 5/12/90; Street: 6/5/90
DIAMOND RUN William Bell Sullivan, Ava Lazar, Ayu Azhari, David Thornton, Peter Fox MCEG/Virgin/\$79.95 Prebook cutoff: 5/17/90; Street: 6/5/90	MY WONDERFUL LIFE Carol Alt, Elliott Gould RCA/Columbia/\$79.95 Prebook cutoff: 5/24/90; Street: 6/13/90
THE FORBIDDEN DANCE Laura Herring, Jeff James, Sid Haig RCA/Columbia/\$89.95 Prebook cutoff: 5/24/90; Street: 6/13/90	TO HAVE AND HAVE NOT Humphrey Bogart, Lauren Bacall MGM/UA/\$19.95 Prebook cutoff: 5/21/90; Street: 6/13/90
HEART CONDITION Bob Hoskins, Denzel Washington, Chloe Webb RCA/Columbia/\$89.95 Prebook cutoff: 5/24/90; Street: 6/13/90	WILD ZONE Philip Brown, Edward Albert, Carla Herd RCA/Columbia/\$79.95 Prebook cutoff: 5/24/90; Street: 6/13/90

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

Soviet Fest To Honor Lennon— The Slain Beatle, That Is

■ BY VADIM YURCHENKOV

MOSCOW—A major international music festival dedicated to the 50th anniversary of the birth of Beatle John Lennon is to be staged under the banner "Музеко '90," June 9, in the industrial region of Donetsk.

It is planned as a 20-hour non-stop music marathon featuring leading Soviet rock acts as well as a number of international artists, these yet to be confirmed.

Last year several music festivals in the Soviet Union were largely devoted to the Beatles and their music, one of the main events being at Dnoproderzhinsk. There was also a series of concerts in Moscow, sponsored by the Mezhdunsordnaya Kniga book/record trading firm, which

included a large percentage of Lennon-McCartney repertoire.

In a multimedia sense, the Beatles' popularity continues to hold up well in the Soviet Union. Paul McCartney's "Back To The USSR" album is still selling here.

And a book about the Beatles by Germany's G. Schmidel, incorporating original photographs by U.K. photographer Tom Hanley, is the first-ever Russian-language Beatles book produced here. It will be launched here this summer by the Muzyka state publisher in partnership with the Leningrad-based Vista cooperative venture and looks set to become a best-seller.

Other Soviet publishing houses are in line for new print ventures on the Beatles.

Private Studios Outdo Czech Mates ORM Facility Thrives In Liberated Market

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The newly liberalized political and economic situation following last November's "Velvet Revolution" is being reflected in the Czech music business, particularly the recording-studio sector.

Some studios were operating on a virtually privatized basis before November, but were hindered by bureaucratic and fiscal restrictions.

Now, with independent enterprise favored officially and approved legally, more privately operated studios are appearing, especially in the pop and rock repertoire segments, and are gaining ground on their state-run equivalents, which are often overbooked and less flexible in their activities.

One of the longest established private studios is Organization Recording Music, with 10 years of ex-

perience behind it. It was founded by its present owners, Pavel Ruzicka and Petr Dvorak, two composers, arrangers, and musicians who write together under the pen names of Pe-

ter and Paul Orm. not been easy, given the difficulty in obtaining items while the Czech currency is still not convertible.

Startup costs for a studio like ORM are enormous by Czech standards. The co-owners are endeavoring to keep it fully booked, recording their own Peter and Paul Orm repertoire and movie and TV music, especially for children's series.

ORM works closely with the Zlin film studio, which was opened before World War II by Tomas Bata, founder of the eponymous international shoe manufacturing empire.

Where pop music is concerned, ORM has recorded five albums for the Czech Supraphon and Panton companies. Each averaged 100,000 units in sales, and one of them—"Talisman" by female singing duo Hana & Dana—went gold with 250,000 sales in Czechoslovakia and other Eastern European countries.

ORM has also been producing background music for the American Muzak company, and Ruzicka and Dvorak are currently writing and recording library material for Carlin Music in London.

ORM also takes custom bookings, mostly productions for independent music companies. One of the latest was an album by popular Czech rock band Zentour, and a current project is an album by Jaya, an Indian singer living here, with the Yandim band. A forthcoming production will be an album by another local rock act, David Koller & Lucie, for release by Supraphon.

State-run studios are less flexible

ter and Paul Orm.

It began as a studio within a Prague apartment with minimal facilities but able to produce recordings of professional standard. Last year after ORM gained the legal status of a private company it moved to the basement of a newly built house near the center of the city.

Its layout is based on foreign examples by a young Czech architect specializing in studio design. Equipping the wood-finished facility has

Greenpeace Fights Pollution With 'Warriors' Proceeds

■ BY NIGEL HUNTER

LONDON—Greenpeace International says it expects to net "several million dollars" from worldwide sales of "Rainbow Warriors," the star-studded album released a year ago to benefit the environmental cause.

This estimate by Greenpeace spokeswoman Kate Karam excludes earnings in nonconvertible currencies in Eastern Europe and Latin America, however. She says, "Some of the Latin American money is frozen in banks there as part of anti-inflation campaigns by various governments."

"Rainbow Warriors" features tracks donated by U2, Sting, INXS, Talking Heads, Eurythmics, Simple Minds, Dire Straits, R.E.M. and others. It was released by the Soviet state record company, Melodia, under the name "Breakthrough," and is said to have sold 3.75 million units there.

In North America, where the project was handled by Geffen, it has sold 500,000 copies. BMG has the rights in Germany, Austria, Switzerland, Benelux, France, and the U.K. Sales in the U.K. and West Germany are said to be 150,000 and 100,000, respectively.

The album is now available in 52 world markets, and will be issued later this year in East Germany, Hungary, and Romania.

The project germinated in 1987, when Greenpeace decided to release a record in the Soviet Union to introduce its environmental-protection mission to Soviet youth and to raise money for its activities within the U.S.S.R.

Greenpeace signed an agreement with Melodia in April 1988 to release a compilation of Western rock. The company undertook to issue 3 million double albums and 500,000 double cassettes priced at 11 rubles (approximately \$17) and 20 rubles (\$32), respectively.

The record companies, music publishers, and artists involved in the project donated their royalties

to Greenpeace.

Funds raised will be utilized by the International Foundation For The Survival And Development Of Humanity. In the U.S.S.R., the foundation will benefit by half the amount earned so far by Soviet sales (approximately \$6 million). This money will be devoted to funding an international conference to study the pollution of the Baltic Sea and bringing appropri-

ate technology and expertise for reducing the output of airborne and water pollutants in manufacturing centers in the southeastern region of the Soviet Union.

A percentage will also aid the Children's Environmental Center being established by Greenpeace in the town of Pereslav, a 60-minute journey from Moscow. This center will invite children from around the world to the Soviet

Union to learn basic skills in negotiation, lobbying, and campaigning.

Karam and her colleagues say they are particularly gratified by the flood of inquiries from around the world generated by the album about membership of Greenpeace. Nearly 100,000 requests originated in the Soviet Union alone.

Ireland's Ringsend Road Co. Splits Into Studio & Label

■ BY KEN STEWART

DUBLIN, Ireland—The Ringsend Road Music Group here has been split into two separate companies following financial losses, disappointing record sales, and an admitted failure to achieve most of its corporate projections.

The group was launched in 1988 with the help of an investment of some \$1.13 million by leading venture capital house Development Capital Corp. (DCC).

The intention was to provide "an integrated range of services which was previously unavailable from a single source in Ireland." This plan incorporated the largest-capacity recording studio in the country, a record label, a publishing company, artist management, and artist sponsorship services.

Founders Clive Hudson and Andrew Boland have dissolved their business association—"amicably," they say. Boland is to run Ringsend Road studio and Hudson is to set up the Round Tower label and publishing company in nearby Grand Canal Street.

Boland says, "Things didn't work out for a lot of reasons. There was a basic conflict of interests. So in the end Clive Hudson bought out the record and publishing companies in a management buyout. I'm pressing on with DCC in the facilities business."

Boland sees it as a positive and

timely decision. "If it had kept going the way it was going, both businesses would have suffered badly—probably irreparably."

And Hudson admits, "We got absolutely everything we projected wrong. The studio was booked solid, but much of that was for my product. Andrew Boland couldn't book the studio because he was working on product for the Ring-

send Road label.

"My artists thought I was using an expensive studio when we could have used a cheaper one—which obviously added up to a conflict of interest."

Hudson will work with the same roster of acts at Round Tower: Dolores Keane, Mick Hanly, Tom Pacheko, Johnny Duhan, Arty McGlynn, Kieran Halpin, and John

B. Spencer.

He says, "We've done a deal with Sonet for European distribution and licensing, which I reckon is unique for an Irish company. Dolores Keane will tour Australia in August, Japan before the end of the year, and we're working on a string of German dates."

Ringsend Road is scheduled to open a second studio in the fall.

WEA Italy Stretches Out A New Arm Aims To Reach Larger Share Of Classical Sector

■ BY DAVID STANSFIELD

MILAN, Italy—WEA Italy has set up a new marketing and promotional arm in a bid to boost its share of the national classical-music market. The move follows two major buyouts by the company: the purchase last year of the Milan-based CGD record company, and the acquisition, through Warner/Chappell, of the Carisch publishing company.

It was the original plan of Marco Bignotti, WEA Italy managing director, to transfer the Teldec, Erato, and U.S. Nonesuch labels to CGD, but after the Carisch deal he changed his mind.

Fausto Borzaghi, former Carisch executive, is named classical manager at CGD, heading a sales team of five other onetime Carisch staffers.

Says Bignotti: "They are classical merchandisers. They're not typical salesmen, but are treated as a sales force unit and paid on a commission basis. They are five specialists who will work . . . exclusively on classical repertoire."

Bignotti, admitting that the company cannot tackle such major labels as Deutsche Grammophon or HMV, says, "Those are the supermarkets of classical music. Anything you want, you can find there. We're the boutique—the small shop. We can provide the individual service and help customers find the right titles. Bit by bit, we hope to turn the boutique into a supermarket."

He says "substantial money" will be invested in the project, but not via major TV advertising campaigns. "We will identify a precise consumer

market and spend on that specific segment."

Bignotti adds, "I know it's a difficult task. We have to find our potential buyers, then create an image to suit the needs and culture of the market."

"Nonesuch is a special challenge," he continues. "We'll treat their releases as classical music for organizational purposes. But it's a specialist type of music. We'll issue everything—but in limited quantities."

**African musicians are
making an impact
... see page 23**

KNOPFLER & THE NOTTING HILLBILLIES ARE (PRESUMED) HAVING A GOOD TIME ON LOW-KEY U.K. TOUR

(Continued from page 32)

whether his experiment in enjoying himself on tour worked.

The country-blues set of the Hillbillies—the name comes from the west London district of Notting Hill, where Knopfler lives—is a combination of three things: covers, new material from Brendan Croker, Phillips, and Knopfler, and at least three Dire Straits songs. Ticket prices ran just less than \$14. “About the same price as Paul McCartney’s tour program,” jokes Bicknell, a man who readily airs his dislike of current ticket-price levels.

The main lesson learned on the

road, says the band, was to abandon the idea of a seated, formal concert feel. The shows that worked best were those with roughly equal seating and standing space. Council hall stewards were briefed not to prevent anybody from getting up and dancing. But not all venues were able to offer standing room.

Despite Knopfler’s drawing power, anticipating demand for the Hillbillies was by no means easy, says Bicknell. As a result, he admits, the tour was paced to tread a tight financial path—the price of having fun.

Local promoters made little. A minimal merchandising advance was long since spent and the lighting and PA firms waived rental charges. “The tour wouldn’t have happened otherwise,” says Bicknell. The 11-person road crew took a cut in wages. There was one equipment truck and four minibuses. There was no sponsorship money.

Knopfler, like everybody else, bought his own food when the daily catering budget of \$400 ran out. Accommodations, when the band could not return home to London each night, were at what Bicknell de-

scribes as an “upper-end guest house or standard business-rate hotel.” Everybody, he stressed, was treated equally.

None in the principal band drew a wage. The exceptions: the two contracted “session” men, Nashville-based pedal steel guitarist Paul Franklin and bassist Marcus Cliff of Croker’s Five O’Clock Shadows. But, if Bicknell’s calculations are right, the tour looked set to turn in a modest profit. “To be split,” he says. “But don’t ask me to put a figure on it just yet.”

The Notting Hillbillies group was

formed three years ago by guitarists Croker and Phillips, with Knopfler quickly shedding his original producer’s hat for a more active role.

A Hillbillies album, released by Phonogram in the U.K., was two years in the making at Knopfler’s home studio. “Missing . . . Presumed Having A Good Time” has sold more than 1.2 million copies worldwide since its release two months ago. At most, Bicknell thought the album might shift half a million over two years. And, according to Phillips, there is now a second in the offing, “with at least an album’s worth rehearsed up,” he says.

On May 19, after the British tour finishes, the Hillbillies cross the At-

Mark Knopfler, like everybody else, bought his own food when the daily catering budget of \$400 ran out

lantic to perform on television’s “Saturday Night Live.” With the album said to have topped 250,000 in the U.S., there is general agreement among the band that they should pick up the ball and tour. But this goes against the spirit of the original plan.

That, says Bicknell, was to set aside five weeks for rehearsals, six weeks for touring, and then for everybody to go back to what they were doing before. Time and availability are always a problem.

Knopfler and Hillbillies keyboard player Guy Fletcher are recording in the U.S. in June, finishing an album with Chet Atkins. Knopfler then returns to the U.K. to rehearse for a summer charity show at Knebworth and begin writing new Dire Straits material. July and August are penciled in for time with his family. The two other principals, Croker and Phillips, say they are on other projects and unlikely to be free.

As a major artist, Knopfler’s rejection of the traditional stadium money-earners goes against what is happening elsewhere in Britain at this moment. The Rolling Stones’ summer tour, for example, is set to attract massive audiences and equally massive sponsorship and merchandising advances. Prince is to play a record 16 stadium shows in June, and the teenage market is financed by what is termed the “Kylie & Jason” syndrome (Minogue & Donovan).

Sponsorship deals, with tours often carrying more than one sponsor, are the fastest growth area. Promoters are predicting a record year ahead.

It is an all-too-easy source of income that Knopfler had plenty of time to think about as he sought to overcome stadium fever and enjoy himself behind the wheel of a 12-seater tour bus.

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RMAC Presidency Vacant—Again Sambola Exits Retail Music Assn. Post

OTTAWA—The Retail Music Assn. of Canada, already set back by the loss of its founding president just before Christmas, has lost its second president in six months.

Tom Sambola, who came to Canada last year and assumed control of The Handleman Co. early this year, has resigned his post and returned to the U.S. Dan Whitt, whom Sambola replaced, will run the company for the time being. But RMAC, founded partly through Sambola's persistence, is again without someone at the helm.

The association has scheduled a mid-May board meeting to choose a successor. It successfully delayed a record industry push to eliminate longbox packaging, and it had begun to gather steam as a lobbying force in recent months.

Ahead for the association will be the challenge of a new federal goods and services tax, which will add 7% at the checkout counter on recordings and other store merchandise. Consumer resentment to that increase is bound to be a major concern for the industry.

MAPLE BRIEFS

ATTIC RECORDS predicts that its fiscal year ending June 30 will be the biggest in terms of sales in its 16-year history. The first quarter of 1990 was the biggest ever for it, up a whopping 1,500% from the not-so-great first quarter of 1989. The label, riding high with such domestic artists as Maestro Fresh-Wes and John James, promises a third album from Haywire, platinum-plus last time out, and a major international artist who cannot yet be identified.

THE LATEST IN THE \$2-million-plus lawsuit brought by Alannah Myles against rock manager and label executive Bruce Allen has Allen apologizing in the Canadian trade magazine *The Record* for "insulting and rude" remarks he made at the recent West Coast music conference. "I apologize. I withdraw the remarks without reservation. They were not true. Alannah Myles is an outstanding talent and a credit to Canadian music," Allen goes on to say. The lawsuit has not yet died, though.

THE JEFF HEALEY BAND'S stellar second album, "Hell To Pay," at first listening arguably the finest rock record from Canada in some time, gets its release May 25. The band is featured in a CBC-TV special to be aired June 16. The first single is "I Think I Love You Too Much," featuring Mark Knopfler on backing vocals and guitar. The sentimental favorite on the album is bound to be the sizzling remake of "While My Guitar Gently Weeps," with George Harrison and Jeff Lynne on backing vocals. The album was recorded at Le Studio in Morin Heights, Quebec.

HANDLEMAN INC. plans to close its Maritime distribution warehouse in June, laying off 30 people. It was the last distributor to have such a center in the Atlantic provinces.

RUSH PLANS TO donate proceeds from its Thursday (17) Toronto concert to the United Way, something the band has done four times before (the band has played Maple Leaf Gardens 21 times now). The move should net the United Way about \$200,000. Rush chooses which Unit-

ed Way agencies will receive the funds, primarily homeless and youth projects. The band, opening act Voivod, Maple Leaf Gardens, and promoter Nederlander Concerts will all forgo fees for the night.

TERRY KIELTY, VP/GM of CFRA/CFMO Ottawa for 30 years, steps down June 1. He will stay on as a consulting VP to the stations for license renewals, transmitter relocations, and some other matters. Don Holtby replaces Kielty, who started at CFRA when it went on the air in 1947.

FORMER CKY WINNIPEG, Manitoba, broadcaster Keith Rutherford has been placed under police protection following an attack that may cost him sight in one eye. Rutherford was on the air when his station broadcast a Radio Moscow item in 1960 alleging that a Nazi war criminal was living in Winnipeg. Thirty years after the item aired, on April 15 this year, Rutherford was attacked at his Edmonton, Alberta, home by two youths, one of whom claimed to be the alleged war criminal's grandson. Two youths are in custody and await trial without bail.

WITH THE GO-AHEAD to purchase CHQM and its sister FM station in Vancouver, CHUM Ltd. plans to establish a fund to assist the arts locally. An initial grant of \$500,000 will be followed by annual contributions of \$40,000, to allow about \$100,000 a year to be disbursed to arts groups.

CURRENT RECORDS has signed a distribution deal for Germany, Austria, and Switzerland with Hamburg, West Germany-based Line Records. A new label, Line/Current, will be formed. Releases from Strange Advance and Alta Moda are slated for imminent release in the territories.

LEST WE LEAVE any errant impression, the Warner/Chappell purchase of the print music business of Gordon V. Thompson does not affect The Music Publisher, the Thompson firm.

THE SEARCH IS ON, but truthfully, it's doubtful WEA Music of Canada Ltd. will find a sharper pro than A&R chief Bob Roper, who departs May 11 to head worldwide

Bogus Music Accessories Seized Largest Canadian Raid Nets \$10 Million

■ BY KIRK LaPOINTE

OTTAWA—Counterfeit music accessories worth \$10 million have been seized following a three-year investigation involving 150 police, private investigators, lawyers, and other legal authorities.

The seizure, ordered through some 60 warrants in Ontario and Quebec, is the largest such catch in Canadian history. Illegal T-shirts, buttons, posters, flags, pop jewelry, and patches worth \$8.8 million were seized and destroyed.

If there is an upside to the sei-

zure—a cooperative effort involving North America's two largest merchandisers—it is that some \$1.2 million worth of unauthorized shirts will be donated through an aid foundation to charities in Ethiopia.

Brockum and Winterland Concessions shared information leading up to the seizures of some 60 bootleg operations in Ontario and Quebec between June and November of last year. At a Toronto news conference May 2, company officials said they had formed a new lobby group, the Trademark Council of Canada, organized by Brockum, Winterland, and Backstage Pass, the Canadian licensee for Winterland. Its aim is to crack down on what is believed to be a flourishing network of illegal merchandisers in Canada and bring the business into line with other music industries that have an edge in anti-piracy activities.

For years, the recording industry in Canada has conducted extensive anti-piracy operations, pushing for copyright reforms that now serve as effective weapons in their fight. Similarly, the home video business has been highly active in the field. (In one week in early May, it announced a successful conviction in British Columbia and a major seizure, the first ever, in the northern Ontario region of James Bay.)

The merchandising business nets

roughly \$410 million a year, but bootlegs amount to another \$102 million, the industry estimates. Many tours now are deemed successful on the basis of their merchandising, and some artists have said that the difference between breakeven and profit can be strong merchandising success on the road.

"We don't expect this to put an end to bootlegging," says Bill Ballard, co-owner of Brockum and its allied Concert Productions International. Already, some of the companies targeted in the seizure have bounced back into business, even using Brockum labels to make merchandise look more authentic.

Ted Saskin, lawyer for the new council, says the seizures were made under a special court procedure known as the Anton Piller order. Essentially, merchandisers cannot be sued conventionally, but the court can decide to hold a search-and-seizure mission. The Federal Court of Canada ordered the action in this case.

Doreen Wicks, executive director of Global Ed-Med Supplies, says the roughly 40,000 seized shirts are very much welcome. Within weeks, logos from the Cure, the Rolling Stones, Madonna, and even Anthrax, should adorn the backs of thousands of Ethiopians.

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Vice President

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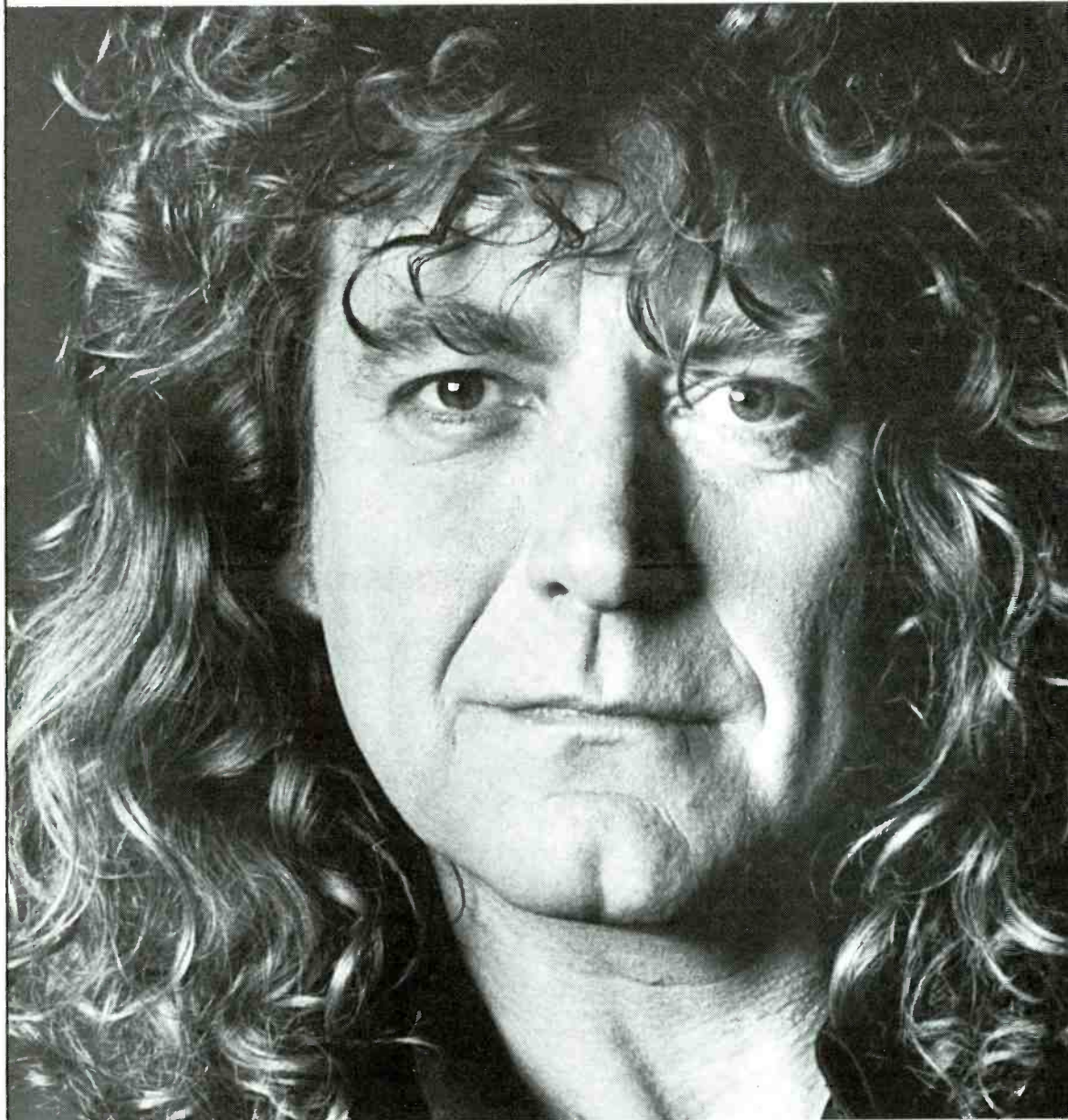
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

LAST WEEK, OUR NEW pop retail panel was introduced. Although it was thoroughly explained in an article and in this column, let's look at where these changes are leading. Since we are not yet taking piece counts in each dealer's report, but just a ranked list, we try to approximate actual pieces sold by weighting each account by total volume. Still, a No. 1 record at a given dealer receives the same number of points each week, although significant fluctuations may occur in the number of pieces sold at that dealer. This flaw is inherent in a ranked report, and will not be overcome until our move to actual piece counts.

AS AN INTERIM STEP, we adjusted the panel to make each dealer's weight more accurately reflect its total volume, which should make our point ratios among the accounts approximate the actual ratios of units sold at each account. Since the biggest chains, like Musicland, sell more than the smallest individual stores by a ratio of at least a thousand to one, it seems reasonable on the new panel to have Musicland's weight be 100 times that of the smallest dealers. (Previously, Musicland's weight was only about 20 times that of the smallest dealers.) Because we use virtually every major chain but only a sample of the small independent stores, the independent stores we use are still each weighted more than their volumes would indicate. In other words, the small stores are still "overweighted" individually but their collective weight reflects the total share of market for all independent stores collectively.

IN THIS CHANGE WE did not intend to help or hurt any specific artists or type of music, but intended only to produce more accurate charts. There has been concern expressed, however, that it will be harder to break new artists on the pop charts. Early indications are that some new acts do better by the new panel, particularly black crossover acts that may not have received their "due" previously. On the Hot 100, however, the gap between sales reports and top 40 airplay reports has grown. Several records that appear high on the top 40 sales-only chart are not on the top 40 airplay-only chart. Top 40 radio is a narrower format than it was in the '60s, when it played everything. Now, like every radio format, it targets an audience (usually 18-34-year-old females) and only seeks to satisfy that group. Overall sales totals are of little interest to a targeted station; it merely seeks to satisfy one demographic group, and that group may not buy many records. Its tastes can be determined more precisely by passive call-out research.

THIS LEADS TO THE question of the future of the Hot 100 chart, which has combined sales and airplay information since the late '50s. Sales is the only thing that matters to record retailers, wholesalers, and record companies, but is less relevant to radio stations. Is one combined sales and airplay chart still meaningful in the '90s, or would two separate charts be more useful? To properly develop the right methodology for the future Hot 100 and other music-popularity charts, we are soliciting input from the music industry as to what direction the Hot 100 chart should take. Feel free to write to me with your thoughts.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
SHE AIN'T WORTH IT GLENN MEDEIROS MCA	16	32	96	144	146
DOUBLEBACK ZZ TOP WARNER BROS.	1	6	46	53	57
KING OF WISHFUL THINKING GO WEST EMI	4	3	34	41	43
WHEN I DREAM OF YOU TOMMY PAGE SIRE	3	5	30	38	85
KISS THIS THING GOODBYE DEL AMITRI A&M		2	33	35	65
SITTIN' IN THE LAP OF LUXURY LOUIE LOUIE WTG	2	6	20	28	154
GIRLS NITE OUT TYLER COLLINS RCA	4	4	17	25	84
READY OR NOT AFTER 7 VIRGIN	3	5	15	23	173
I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA	3	6	13	22	198
DARE TO FALL IN LOVE BRENT BOURGEOIS CHARISMA	1	3	18	22	120

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.

RIAA UNVEILS NEW PARENTAL WARNING STICKER

(Continued from page 1)

on the lower right-hand corner of the permanent packaging underneath the cellophane shrink-wrap. The sticker will be 1 inch by half an inch on cassettes and CD jewel boxes, and 1 1/2 inch by 1 inch on LPs and CD longboxes.

Mickey Granberg, former executive VP of the National Assn. of Recording Merchandisers, said NARM "enthusiastically welcomes" the new sticker. She added that the lack of a standardized label had been a "fundamental problem that contributed to the rash of bills introduced earlier this year in state legislatures that would have mandated warning labels on product."

Granberg also made it clear at the press conference that most of the state bills had either already been defeated or had received little support. Granberg was standing in for her successor, Pam Horovitz.

On April 5, 13 state legislators agreed, with encouragement from the Parents' Music Resource Center, to withhold legislation in light of the RIAA pledge to standardize labeling. However, four other lawmakers with active bills in Delaware, Pennsylvania, Florida, and Missouri refused to take part and met with Berman separately to discuss the issue.

Rep. Joseph Arnall, R-Fla., now says he will withdraw his bill because of written assurances from the RIAA about the standardized labeling. Rep. V. George Carey, R-Del., on being told of the RIAA unveiling, says he had hoped for a bright-yellow-on-black colored label but had concluded "half a loaf of bread is better than none." Carey said he "will probably strike my bill next week because I can't get it passed now, anyway."

Rep. Ron Gamble, R-Pa., said after hearing the news that "in all probability we will let our bill die. In a year's time, if we are not satisfied, we'll be going back to the drawing boards."

Jean Dixon, R-Mo., who was the architect of the national stickering campaign, saw her own state bill die in committee recently, but has not said she will not reintroduce it. She was unavailable for comment.

At the press conference, Berman suggested that the industry sticker

"may not satisfy everyone" and said the RIAA would continue to fight against any legislation requiring government-mandated labeling.

Berman and Granberg were joined at the press conference by rap artist Daddy O from the group Stetsasonic, a father of five who said that he favored voluntary labeling but added that it is "up to parents" to monitor what children listen to. He also said that "if a cassette can change a child's life, then something's wrong with the parent."

In response to questions, Berman continued to contend that the relatively quick action on the standardized sticker was an outgrowth of "talks with labels and retailers over the last year" and not a response to the threat of mandatory labeling by state lawmakers.

Berman said "each recording company, in consultation with its artists, will determine which of their recordings will display the logo."

The RIAA also released the results of an independent national survey completed last month by the ICR Survey Research Group.

The results showed that while seven out of 10 parents are concerned about the influence of some rock music lyrics on their children (and four out of 10 are "very concerned"), nearly that same percentage feel that people, rather than the media, were far more important in influencing the values of children.

Fifty-two percent of the parents responded in favor of voluntary labeling, and an additional 22% thought no record labeling is needed at all. However, another 24% felt government should mandate parental warning labels on records.

Berman called the new standardized label a "refinement" of the labeling system instituted in 1985 as a result of discussions with the Parents' Music Resource Center.

The RIAA chief also said that he would be "continuing to talk to retailers" about working out methods by which parents could either listen to problematic records or read the lyrics in stores. "There's a problem with lyric sheets because sometimes the songs have different owners" other than the record labels, he noted.

ROCK HALL DISPUTE ARISES OVER RETAIL STORE

(Continued from page 8)

be reached for comment at press time, but Cleveland officials of the facility downplay the dispute.

"I think we have a good site and all other issues are still being reviewed," Mayor Michael R. White says. Larry R. Thompson, executive director of the hall, suggests the disagreement may be resolved before New Yorkers come to Cleveland to check out other possibilities.

Robert R. Broadbent, chief fundraiser for the project and head of the Cleveland board, says a New York contingent plans to visit Cleveland this month. If the New Yorkers choose another site and their Cleveland counterparts disagree, their operating agreement provides for an arbitrator to negotiate the issue, he says.

Broadbent concedes that changing the site could jeopardize a timetable that calls for ground to be broken in mid-October. The reason is that some \$18 million in tax-increment financing fed by the Tower City project is tied up in the hall, and it is unclear wheth-

er that money will follow the project if it is separated from Tower City.

The mayor told the Cleveland Plain Dealer he did not know whether building the project somewhere else would affect the agreement, and he has told his staff to look into the matter. The mayor added that he did not consider the dispute a "major glitch."

Broadbent says "there had been some discussion" between New York and Cleveland board members over the Record Town store last year, before Cleveland officials finally nailed down the \$40 million necessary to convince their New York counterparts to keep the project in this northern Ohio city.

Broadbent notes Tower City had leases to sign and could not wait on the hall "to make up their mind" before signing Record Town to a 10-year lease.

He says more than 500 feet would separate the Record Town from the retail outlet in the hall and sees no reason the two facilities cannot coexist.

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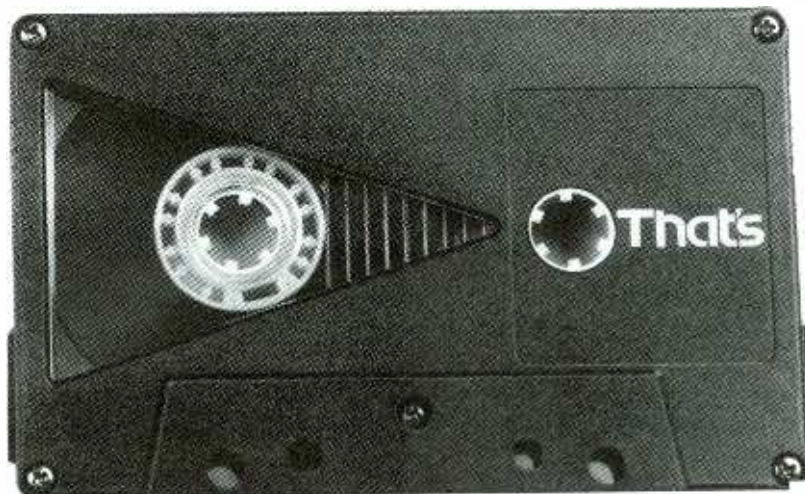


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(Omaha) **NEW HAMPSHIRE:** Strawberries (All Locations) Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) **NEW JERSEY:** Record World/Square Circle (All Locations) The Wiz (All Locations) Electro Brands (Newark) Seashore Stereo (Wildwood) Disc & Dot (North Brunswick) Compact Disc World (Woodbridge, Totowa, Metuchen, Paramus, Cherry Hill, Union) House Rockin' Records (Asbury Park) Compact Disc Broker (Roselle Park) North American Digital (Englewood) Stacy's Sound Machine (Newark) **NEW YORK:** Record World/Square Circle (All Locations) The Wiz (All Locations) Update: Record World/Square Circle (All Locations) Strawberries (All Locations) Gordon Electronics (Syracuse) Cavages (All Locations) CD City (E. Northport) Uncle Phil's (Massapequa, Levittown) CD Express (Sayville) AAV Audio & Video (Center Moriches) Laserland (Bethpage, Carle Place) Update: Record World/Square Circle (All Locations) Strawberries (All Locations) Record World/Square Circle (All Locations) The Wiz (All Locations) House of Records (Erie) Audio Images (Wescosville) Strawberries (Philadelphia) Piano & Stuff (Blauwax) Tape Recorder & Tapes (Buffalo, Syracuse, Rochester) Unicorn Audio, Inc. (Batavia) Stereo Lab (Oneonta) Altair Audio, Inc. (Albany) Adirondack Music (Bethpage, Carle Place) Update: Record World/Square Circle (All Locations) Strawberries (All Locations) Record World/Square Circle (All Locations) The Wiz (All Locations) Speaker Shop (Youngstown) **OREGON:** Audio Alternatives (Portland) **PENNSYLVANIA:** Strawberries (All Locations) The Stereo Shop (Greenburg) Record World/Square Circle (Allentown) House of Records (Erie) Audio Images (Wescosville) Strawberries (Philadelphia) Piano & Stuff (Blauwax) Tape Recorder & Tapes (Buffalo, Syracuse, Rochester) Unicorn Audio, Inc. (Batavia) Stereo Lab (Oneonta) Altair Audio, Inc. (Albany) Adirondack Music (Bethpage, Carle Place) Update: Record World/Square Circle (All Locations) Strawberries (All Locations) Record World/Square Circle (All Locations) The Wiz (All Locations) Speaker Shop (Youngstown) **PUERTO RICO:** Casa de los Tapes (Hato Rey, Guaynabo, Bayamon, Ponce) Andrews Music (Aguada) **RHODE ISLAND:** Strawberries (All Locations) Stereo Discount Center (Providence) **SOUTH CAROLINA:** Poco Hi-Fi (Easley) **TENNESSEE:** Audio Masters (Murfreesboro) Hi-Fi House (Knoxville) **TEXAS:** Rhythm & Views (Dallas) Jeti Racing & Sales (Laredo) Sound Trax (Laredo) Videorama, Inc. (Houston) Professional Tape & Communication Supply (Austin) **VERMONT:** Strawberries (All Locations) **VIRGINIA:** Audio Connection, Inc. (Virginia Beach) **WASHINGTON:** The Bon Marche (Tukwila) **WASHINGTON, D.C.:** Record World/Square Circle (All Locations) Graffiti Records (Washington, D.C.) **WISCONSIN:** Art Fromander (Milton) Radio Doctor (Milwaukee) **WYOMING:** US Tech (Rock Springs) **CANADA:** H. Roy Gray Ltd., 14 Lairdland Blvd., Markham, Ontario L3P1W7

NEW RELEASES NOW FEEL VINYL SQUEEZE

(Continued from page 1)

Independent labels remain a vinyl stronghold, but distributors foresee erosion of that base as the year progresses (See story, this page).

Other signs of the configuration's weakening hold on life continue to emerge. For the first time, two pop labels—Enigma and I.R.S.—say they are moving toward being no-vinyl companies, while Charisma, the new Virgin imprint, has not had the configuration for any of its first four releases.

Moreover, country music seems to be following in the footsteps of classical, as five of the 10 dominant labels in the genre say they are no longer pressing vinyl for front-line product. For the most part, classical music is available only on cassette and CD.

RCA country act Alabama appears to be the first superstar group to have a new album released only on CD and cassette. Despite that, pop/rock labels, in general, say they will continue to make vinyl available for superstar releases.

While many see vinyl's death as inevitable, the configuration may be around for longer than anticipated, if only because it continues to sell in certain niches.

"The decline is much faster than anticipated but some genres still sell in vinyl," says Paul Smith, president of CBS Records Distribution. At CBS, 7% of jazz unit sales are of vinyl, while LPs account for 6% of black music sales. Moreover, alternative rock also moves vinyl, according to most executives.

While most major chains have eliminated vinyl from their repertoire, independents and their one-stop suppliers continue to support the configuration. But some label executives say they see one-stops' resolve on the issue weakening.

Label officials are divided on how long the configuration will live. CEMA president Russ Bach, for example, predicts that, sometime in 1991, vinyl will no longer be available on new album releases. But WEA head Henry Droz says, "I don't think

you will see vinyl totally eliminated this year or next. I just see a continued decline but no demise."

Nor are label officials eager to catch the blame for vinyl's death, which they see as an emotional issue. "I don't want to be the guy who kills vinyl," says Arista's Lauren Moran, senior director of national sales. "Certainly, there are plenty of people not ordering it anymore. Sometime down the road, I see vinyl going away, but I don't see it there yet."

Jim Caparro, senior VP with PGD, agrees. "We are not prepared to target a date for the elimination of vinyl," he says. "No one wants to kill it. I don't see the light flickering and all of a sudden it goes away. It will continue gradually, but definitely, to go away."

In addition to its strength in certain musical genres, Droz notes another reason why vinyl will continue to be available, at least for the next couple of years. A substantial number of key artists, like Paul Simon and Prince, release albums and attract the infrequent music buyer who wants vinyl, he says.

Meanwhile, pop/rock vinyl sales continue to weaken. CBS' Smith reports that vinyl accounts for 2% of total album units. At CEMA, Sinead O'Connor's current album has sold 2% of its units in vinyl, while Bonnie Raitt's ratio stands at 4%, according to Bach. "It seems that most hit titles sell vinyl in the 2% - 4% range," he adds.

Vinyl sales now account for about 4%-5% of unit volume at RCA, according to VP of sales Dave Wheeler, who sees vinyl slowly declining rather than disappearing overnight.

"Eventually, I see no vinyl," he says. "When it gets down to 2%, we will not manufacture it. But for now, I am not in the position of giving up 4% or 5% of sales."

At Arista, Moran says that when vinyl falls below 1% of unit volume, the label would consider eliminating it entirely. "If you don't make vinyl, you don't sell it," she notes. "Some

people want to get out faster than others."

PolyGram releases vinyl automatically only for superstar and black albums. "For other music genres, the vinyl decision is made on a case-by-case basis," Caparro says.

Recent PolyGram releases without vinyl include albums by Jimmy Somerville, Tom Kimmell, and Chickasaw Mudd Puppies. Upcoming titles by Van Morrison and Hothouse Flowers, similarly, will not have LPs. On the other hand, the new Suzanne Vega album will be available on vinyl.

Droz, acknowledging that the WEA family seems to be comparatively loyal to the configuration, says the vinyl decision is made by individual labels. "My opinion is we are releasing too many things on vinyl," he adds.

BMG, with the exception of classical, jazz and country, makes almost all of its releases available on vinyl. "We may have the occasional title here and there that doesn't have vi-

nyl, but overall we are still concerned about [losing sales on] vinyl," says a BMG official.

In cases where vinyl is available, retailers complain that they usually have trouble in reordering it. But the majors say they won't cut out vinyl on a title if sales are healthy. "As often as necessary, we will re-press," Bach says. "We won't cut it out in midstream if sales seem to be healthy."

Droz agrees, saying subsequent re-pressings are determined by the marketplace. "There is no preplan that says we will only press a certain amount, and not make anymore on a specific title," he says. "But that's the way it is working out, though," because demand is satisfied by the initial pressing.

Most of the majors acknowledge they have discussed one-way sales of vinyl albums, a policy already in place for the 7-inch single. But at this point, none is willing to implement such a policy. "From time to time we have

discussed one-way sales of vinyl albums, but there are no definite plans to adopt such a policy," Droz says. "However, in my personal opinion, [one-way] may be a natural evolution in doing business."

The other possibility to sustain vinyl availability is to license out masters to other companies to print vinyl versions of titles. But most executives interviewed for this story seem less enthusiastic about that possibility than they did in January, when reports initially surfaced that the option was being studied.

When vinyl finally dies, retailers need not fear they will get stuck holding the bag, assure label executives. "There will be an orderly transition," Caparro says. Bach agrees, saying, "Our obligation is to take back vinyl."

Assistance in preparing this story was provided by Edward Morris, Bruce Haring, Janine McAdams, and Jeff Levenson.

The Incipient Demise Of Vinyl: A Genre Study Classical, Country Bail Out; Black, Indies Hang On

NEW YORK—Vinyl, already eliminated for the most part in classical music and apparently on its way out in country, remains healthy in certain niches, mainly black music and among independent labels. But observers wonder when the bottom will fall out. Here is a roundup:

• **Independents:** Most labels are still relatively strong in vinyl, but appear to be moving out of the configuration as quickly as their bigger cousins, according to distributors. Most distributors report that retail returns are driving labels out of the configuration at a rapid pace, to the point that vinyl should be down to trace elements by the end of the year.

Merle Lucado, GM of Great Bay Distributing in Baltimore, says 65% of her labels' new releases are available in vinyl, but says most companies are moving out of it because of returns. She adds that labels are becoming more selective in what they press. Overall, Great Bay is doing 45% of its dollar sales in vinyl, but Lucado predicts that the fall will see a severe downturn in the configuration.

Alan Becker, director of purchasing at Important Record Distributors in New York, says 85% of his new rock/alternative music releases are out in vinyl editions, a percentage he calls "too much." He adds, "We're about to make some strong stands regarding vinyl. We have under discussion a plan to put a heavy returns penalty or a strict one-way purchase on vinyl."

Becker says 25% of Important's sales are in vinyl, a figure he predicts should drop to 10% by the end of the year. "If each label took a real hard look at the bottom line, they would see by the end of this year that vinyl is not viable, unless you can use it as a promotional tool," he says.

• **Black:** A survey of major-label black music departments reveals that LPs on average account for 5%-10% of total unit sales, derived mainly from independent retail outlets.

Arista, Atlantic, MCA, Virgin, PolyGram, and Epic still make vinyl

LPs available on 100% of new black music product. Other executives say that vinyl is available on at least 50% of new releases; the decision to issue LPs is made on a "project-by-project basis," depending on the artist's target audience.

The younger the sound, they say, the less likely that vinyl albums will be pressed. "Kids have no relationship to LPs at all," says Kirk Bonin, Arista Records' director of national R&B marketing. "They're buying the cassettes, while the older market is buying LPs." Bonin says sales of the club-oriented Lisa Stansfield project are 4% LP, 65% cassette, and 31% CD, while the more traditional R&B sound of Kashif has sold 16% LP, 57% cassette, and 27% CD.

Industry wisdom is that a majority of black consumers have not yet moved on to CD technology, and that many between the ages of 25 and 50 use the turntable as their primary mode of in-home play.

"Retailers say they need it, but we hear that story and still the figures show that the percentage of vinyl sales are down," says Joe Talley, director of black music marketing at Atlantic.

Labels are cautious about any future move to abolish the LP. "We will cut black product vinyl eventually," says Warner Bros. VP of black music sales Oscar Fields. "It is going the way of the dodo bird, but we're not going to hasten its demise."

• **Country:** In Nashville, major country record labels have all but abandoned the vinyl format for A titles. Between Jan. 1 and May 8, the 10 top country labels released 47 new front-line albums, 12 of which had a vinyl component. But this vinyl share is deceptively high when projected against album releases for the remainder of this year.

Mercury/PolyGram, RCA, Atlantic, Capitol, and Curb say they have quit issuing front-line vinyl. Arista and 16th Avenue (which is distributed by CEMA) report that they will issue vinyl versions for at least the rest of this year. And Columbia/Epic, MCA, and Warner Bros. are approaching the issue case by case,

but leaning toward a bailout from the older format.

The rationale for discontinuing vinyl is clear and persuasive, label representatives say. At MCA, vinyl accounts for only 2%-3% of total country album sales; at Arista, 2%; at Capitol and Warner Bros., less than 1%. Of those polled, 16th Avenue had the highest proportion of vinyl sales: "10% or less" of the overall billing.

MCA will release vinyl versions of upcoming albums by platinum-seller George Strait, Patty Loveless, and the Nitty Gritty Dirt Band. Warner Bros. will issue vinyl for its top sellers only, specifically Randy Travis, Travis Tritt, Kenny Rogers, Highway 101, Dwight Yoakam, and Hank Williams Jr.

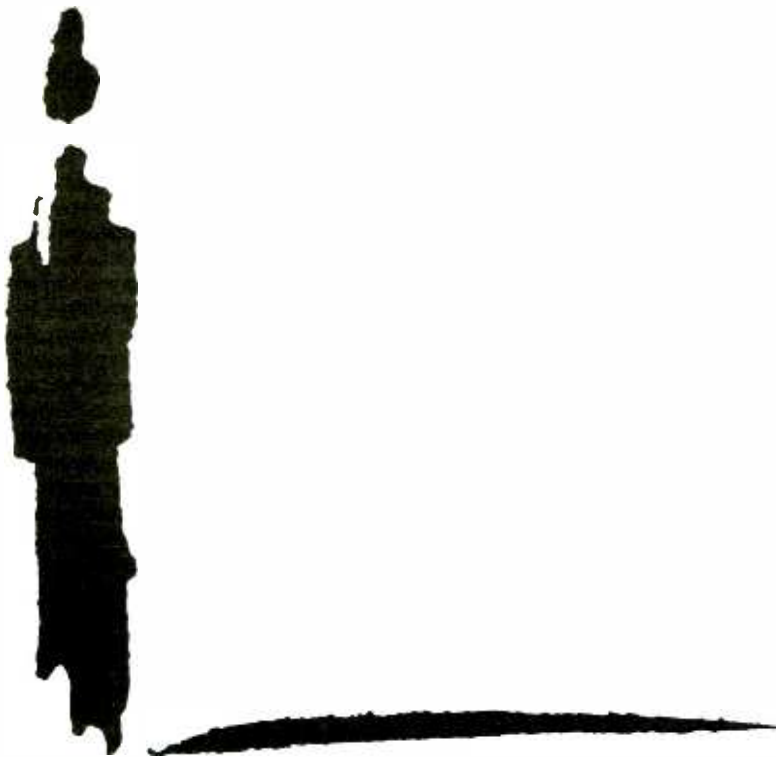
• **Jazz:** There are mixed signals in the marketplace concerning jazz's commitment to vinyl. On one hand, BMG and PolyGram say they no longer issue vinyl for the genre. But CBS reports that the configuration accounts for 7% of total units moved among jazz titles.

At MCA-distributed GRP Records, Bud Katzel, senior VP of sales and distribution, says the company is CD oriented. The label still makes vinyl available in titles from key artists, but works by second- and third-level artists are not released in the configuration.

By contrast, at Muse, president Joe Fields reports that vinyl accounts for an average of 18% of a title's unit sales.

• **Alternative Rock:** This is another area that yields little in the way of a consistent policy. Some labels, like PolyGram, say they do not make vinyl available for their alternative artists. But CEMA president Russ Bach says, "Alternative albums that generate sales in the 20,000-40,000 range sell about 30% in vinyl. Alternative starts high in vinyl and, when it crosses over, the [configuration's] sales drop way off."

This story was compiled by Ed Christman based on reports by Bruce Haring, Janine McAdams, Edward Morris, and Jeff Levenson.



CBS AND PACE IN JOINT VENTURE TO BUILD ARENAS

(Continued from page 8)

which operates several open-air venues across the country. The latter are not affected by the CBS deal.

According to Mottola, the link with Pace is another step—following the Relativity/Important 50% purchase—toward the company's carving out a role that extends beyond a record company's normal functions (Billboard, May 12).

"Within the next 12-18 months there will be two or three new parallel businesses that will expand our core businesses," he says. "I think the new management team at CBS Records is one of the youngest and most aggressive in the industry, and we think of the whole business as one," says Mottola.

Such thinking prompted Pace to approach CBS Records about the deal. "Aside from the financial support, [we came to them because] CBS has a worldwide network, a major artist roster, they're part of an entertain-

ment conglomerate, and have an outstanding entertainment executive team that has a vision for the future," says Becker. Neither party would disclose the amount of the investment.

Outdoor sheds are trying to recover from a two-year slump that saw many amphitheatres experiencing their worst season ever in 1989. However, that doesn't daunt Mottola as a newcomer to the field. "I think the slump was due to traffic and that there were not the right kind of packages out there."

To that end, the joint venture will also mount touring musical and special live entertainment events.

Although plans are still sketchy, Mottola says one possibility for the venture is putting together a package of "hot Latin artists."

Such a package may or may not be limited to artists who record for CBS imprints. "We're interested in pre-

sending artists that are on CBS Records labels and ones that aren't," says Becker.

He stresses that the interests of CBS go beyond obvious ties to its artists. "CBS has taken a step to become a major player in areas above and beyond where it's dominant; live entertainment is one," Becker says.

Although the possibility of recording CBS Records acts appearing in the venues for audio and video re-

SONY CLASSICAL READIES DAT SOFTWARE DEBUT

(Continued from page 6)

duction may be delayed until later in the summer if promotion, advertising, and marketing strategies are not fully in place. These are now being refined, he says.

At the Recording Industry Assn. of America, president Jay Berman says he is unsure how the associa-

tion's member labels will react to the Sony move. The RIAA supports the pending SCMS legislation, on which hearings are scheduled in June. In any case, says Berman, Sony is honoring the spirit of the legislation by incorporating serial-copying protection in its product.

Berman, however, does express some disappointment that last year's agreement in Athens, Greece, between software and hardware manufacturers to support protective legislation might be rendered moot by the Sony decision.

The debut Sony Classical DAT release will echo much of the label's initial CD release in April. The lead item will be the Vladimir Horowitz package "The Last Recording," and other recordings will feature Murray Perahia, Isaac Stern, Zubin Mehta, Dietrich Fischer-Dieskau, and Daniel Barenboim. From recent CBS Masterwork catalog sources will come some earlier best-selling titles, such as the coupling of the Barber and Britten Cello Concertos with Yo-Yo Ma and the Baltimore Symphony under David Zinman, the complete Paganini Caprices by violinist Midori, and the "New Year's Concert 1989" with Carlos Kleiber and the Vienna Symphony Orchestra.

About 30 Sony Classical titles are expected to be released during the first year after the DAT launch.

U.K. ACTS AT THE FOREFRONT OF U.S. TALENT SCENE

(Continued from page 5)

Beatles and the Rolling Stones did it with American R&B in the '60s. The Sex Pistols and the Clash did it with the New York-bred punk of the Ramones in the '70s. British dance music producers and artists are repeating the process, drawing on American house music and hip-hop styles from the early '80s.

The difference this time is that U.K. acts, tapping sounds from the black culture, have been embraced not only by U.S. pop listeners but on the U.S. black and dance music charts as well, where such acts as Soul II Soul first found acclaim.

"I think black radio has always been open to new music," says Sharon Heyward, VP R&B promotion at Virgin Records. "I think people were just ready for something fresh." The new Soul II Soul single, "Get A Life," from the upcoming disk, "Vol. II—1990—A New Decade," has hit the top 10 on the Hot Black Singles chart.

As dance-pop and house-inspired music became the rage in Britain over the past two or three years, it became impossible for U.S. labels to ignore, says Virgin Records A&R director Gemma Corfield. "The club scene over in London is much more vibrant than it is in New York or L.A.," she notes. "Fashions [in music] spread very quickly there."

The growth of U.K. dance/pop in recent years is seen by A&R execs in the U.S. as a fundamental shift on the U.K. talent front.

"The whole situation has changed," says Sweret. "Where, in the past, we were getting these guitar-oriented acts from the U.K., from

pub rock through the second [new] wave, it's been completely turned on its ear. All of the records that are selling immediately have been launched out of the clubs."

Howard Thompson, VP of A&R at Elektra, says that "even rock bands in England are handing over their fairly traditional-sounding songs to DJs and saying, 'Remix this.'"

One of Elektra's U.K. signings, Happy Mondays, was not promoted initially as a dance-chart prospect, although the group's current U.K. single, "Step On," is in the Soul II Soul school. But with the U.S. release of new mixes of the band's track "Hallelujah," says Thompson, "they're seeing a clear sell in the clubs."

The Stone Roses on Silver-tone/RCA have followed a similar path. Although the group is rooted in a more traditional rock style, its single "Fools Gold" debuts this week on the dance club-play chart.

Sire Records, which has seen Depeche Mode and Erasure find acceptance in the alternative, dance, and pop markets, will be working new records in a similar vein by U.K. acts My Bloody Valentine and Primal Scream, says VP A&R Joe McEwen.

Noting the increased availability of affordable keyboard- and drum-programming equipment in the U.K., Sweret says, "It's technology that's now dictating style. It's opened up the possibilities of kids recording in bedrooms. It's a real grass-roots, do-it-yourself mentality."

Sweret points to the comparatively simple production approach of Stansfield's "Affection," an album he con-

cedes would probably not have been made in the same way by a U.S. label. "But in the last few months, the tables have shifted completely. If you're savvy enough, you see that records like Lisa's can be made—and have to be made."

Barackman at EMI agrees. "In the U.K., you do find a bit more adventurousness and risk-taking in how records are made," he says. "Companies there might take a few more chances with upcoming producers and mixers because it's more of a singles market."

At the same time, Barackman says that U.K. record makers do not corner the market on innovative sounds, citing the U.S.-bred success of rappers like De La Soul, the Jungle Brothers, Queen Latifah, and others.

Another shift on the U.K. talent front is noted by Steve Gett, A&R director at Atco, a label that had success last year with the U.K. sample hit "Swing The Mood" and the album "Jive Bunny & the Mastermixers."

"The hard rock scene over there has gotten kind of stale," says Gett, who observes that no recent British metal bands have matched the '80s track record of such acts as Def Leppard and Iron Maiden.

Yet there are exceptions to the domination of dance/pop on the U.K. front. The hard-rocking Quireboys, who hit the U.K. charts with their Parlophone album "A Bit Of What You Fancy," have released their U.S. debut on Capitol Records as the London Quireboys and scored on the album rock chart with the single "7 O'Clock." A&M has achieved some success with a trio of Scottish rock signings: Del Amitri, Gun, and the Blue Nile. Acts such as Blue Aeroplane on Ensign/Chrysalis, the Sundays on DGC, the Mission U.K. on Mercury/PolyGram, Love & Rockets on Beggars Banquet/RCA, and the Jesus & Mary Chain on Warner Bros. display the continuing strength of the British alternative music scene.

However it bubbles up, British pop is expected by U.S. talent execs to continue to add spark to the American market, offering creative hybrids of dance/pop, rock, rap, and more.

"I think the U.S. scene is always looking for the next big thing," says Gett. "And you always look at the next biggest market and the creative juices that are coming out of there."

er. However, any future venues will be built with CBS Records as part of the new joint venture.

"This deal has a different scope in terms of the facility operation in that it includes other aspects. The MCA deal never included anything but real estate," says Becker. "This was by no means an acrimonious parting of the ways. We still have common interests and several million dollars invested together. Our deal with MCA was never an exclusive deal. It originally called for us to develop Atlanta and Dallas and to look at four or five other markets, which we won't be doing. We just have interests that are separate from each other." Interestingly, Roth was at MCA when Pace worked with the music group. However, he was not involved with those dealings, according to Becker.

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Manchester: '90s Frisco?

NEW YORK—Beyond London, the British talent center that U.S. A&R scouts have watched the most closely of late is Manchester, home of the Stone Roses, the Happy Mondays, and others.

While the area is economically depressed, young people in Manchester turn to dancing and music as escapes, says one A&R exec. But it is not the only form of escape fueling the scene.

"If Manchester can be likened to anything," one talent scout says, "it

is San Francisco in the late '60s, with a diversity of music—and a preponderance of drugs."

Others suggest that the Manchester scene—which is not dominated by any particular musical style—will eventually be as important to U.K. talent as the punk scene or the Merseybeat sound.

"It's predominantly a working-class phenomenon," an observer says. As a result, the music is "probably a little rawer, a little more heartfelt."

Cousin Seeks Control Of Brian Wilson's Affairs

LOS ANGELES—Stan Love, brother of the Beach Boys' Mike Love, has filed a petition seeking conservatorship of his cousin Brian Wilson, the group's principal songwriter and creative force, alleging that Wilson is "unable to properly provide for his personal needs."

The petition, in which Stan Love, Wilson's former bodyguard, seeks control of Wilson's personal and financial affairs, was filed May 2 in the Santa Monica branch of California Superior Court in L.A. County.

The document charges that Wilson has been the subject of "extensive 'brainwashing'" by his former therapist, Dr. Eugene Landy; a statement by Love says

the musician is "a virtual hostage" of Landy.

The controversial psychologist, who voluntarily surrendered his psychologist's license in 1989 following a 1988 complaint lodged by the California attorney general, has treated Wilson for his drug and alcohol abuse problems on and off since the mid-'70s and has exerted great influence on his musical and professional career during the last decade.

Wilson himself disputed Stan Love's claims when he showed up unexpectedly at a May 7 press conference where the filing was announced. The singer called the charges "outrageous."

CHRIS MORRIS

Pathé Deadline Extended MGM/UA Takeover Postponed

NEW YORK—Pathé Communications Corp., continuing its worldwide search for financing for its proposed \$1.25 billion acquisition of MGM/UA Communications Co., has been forced once again to extend the deal's closing date.

Craig Parsons, spokesman for Pathé, says the company has been granted an extension on the MGM/UA buyout to June 7 from May 10.

The \$20-a-share tender offer must be completed by June 23; if not, Pathé forfeits the guarantees it has paid to MGM/UA. By press time it had made two \$50 million payments in escrow; the third is due Thursday (17).

Meanwhile, the company has reported some good news: a first-quarter net profit of \$46.4 million, compared with \$10.3 million in the same period last year.

That impressive increase, however,

is principally due to asset sales and nonrecurring financial gains.

Pathé took in \$50 million from the sale of movie theaters in Europe and will book another \$30 million gain from that sale later this fiscal year. The company says it will continue to operate the cinemas.

Without that deal, the Beverly Hills, Calif.-based film production company would have been in the red. Its operating loss expanded to \$8.96 million in the quarter that ended March 31, from \$4.9 million last year.

First-quarter revenues declined to \$76.8 million from \$91.7 million.

Pathé's operating profits and revenues fell because it released no new movies in the quarter. Motion picture distribution revenues dropped to \$30.3 million, from \$41.8 million in the same quarter last year.

DON JEFFREY

BMG Music And Erato Settle Out Of Court Distributor Agrees To Pay An Undisclosed Sum

BY LARRY FLICK

NEW YORK—After a year of litigation, a tug-of-war over worldwide distribution rights between BMG Music and Erato Disques has been settled out of court.

According to papers filed April 26 in New York federal court, BMG has agreed to pay the Paris-based classical label an undisclosed sum for prepayment of royalties covering the use of masters by BMG. The masters were used for product issued in the U.S. and Canada from February 1989–May 30, 1990.

A source at WEA International, which has had worldwide distribution rights for all Erato product since January 1990, says that the settlement is

a mutually agreed upon reduction of actual royalties generated by sales of BMG-distributed recordings.

Because the financial specifics of the settlement are confidential, confirmation of the royalty reduction could not be secured.

The settlement includes a clause prohibiting Erato and BMG from publicly discussing any of the components of the agreement.

The source at WEA also says that the settlement will have no impact on current and future WEA-distributed recordings.

BMG and Erato's legal battle began when BMG filed a lawsuit in New York federal court on Feb. 11, 1989, charging Erato with breach of contract.

The papers alleged that Erato sought and signed a distribution deal with Disques Office in Switzerland without notifying BMG or allowing the company to waive its option to release Erato product. BMG claimed to be operating under a contract Erato signed with RCA Corp. (which eventually became BMG) in 1981 that gave them an exclusive distribution option.

Shortly after the BMG filing, Erato countersued. The label claimed that an amendment to their initial distribution agreement, which was signed after RCA became BMG, allowed Erato to renegotiate and/or terminate territorial distribution with BMG after 30 days' notice. BMG questioned the way in which Erato served notice.



(Continued from page 92)

Elektra artist Ernie Isley.

AND THEN THEY WROTE: The stellar lineup of writer luncheon guests at BMI's initial presentation of its Michael Jackson Award—to none other than Jackson himself—was a living testament to the performing rights group's 50 years of hit-making associations. Among those present May 8 at Regent Beverly Wilshire Hotel in Beverly Hills, Calif., were Little Richard, the team of Eddie Holland, Lamont Dozier, and Brian Holland, Lalo Shifrin, Gerry Goffin, Jeff Barry, Brian Wilson, Herbie Hancock, Mark James, Otis Blackwell, and Richard & Robert Sherman.

POLITICS AND PEGGY LEE: Honoring a national treasure and pressing the flesh of congressmen and staffers about the upcoming DAT bill do not seem to be functions that would ordinarily mix well, but the member companies of the anti-DAT-bill Copyright Coalition gave it a go May 8 at the ASCAP Pied Piper Award dinner in Washington, D.C., honoring the venerated Lee. The dinner was part of a weeklong series of events celebrating the bicentennial of the U.S. Copyright and Patent Laws that also included a black-tie Third Century Genius Awards dinner May 9, also hosted by ASCAP, honoring Leonard Bernstein, Stephen Sondheim, and Stevie Wonder. Lee was touchingly saluted by a stageful of prominent songwriters, but not before lawmakers and their staffs in attendance got a dose of anti-DAT-bill talk from ASCAP president Morton Gould and coalition members placed strategically at the tables, including National Music Publishers Assn. president Ed Murphy and Songwriters Guild of America president George David Weiss.

PERSONICS MOVES INLAND: With 220 outlets in 20 cities on the East and West coasts, Personics is moving inland. The company launched a number of systems in the Philadelphia area last week, kicked off May 9 at Tower Records in Philly. Systems are installed in 12 Sam Goody stores in Pennsylvania and New Jersey, two Square Circle outlets, and two Wee Three Records stores. The company also has a system installed in Garland, Texas, as well as in cities in greater Boston, the New York metro area, and throughout California. In addition, the custom-cassette pioneer has entered a marketing partnership with Sony Corp. that will include a campaign of advertising and promotional vehicles, as well as exclusive use of Sony's UX-S high-bias audiotape in Personics cassettes (Billboard, May 12).

DENON SPECIAL EDITION: Denon is celebrating its 80th anniversary with three limited-edition components—CD player, preamp, and power amplifier—available for \$9,000. Only 50 of the components will be available in the U.S., and the owner's name, along with the unit's serial number, will be engraved on each system. The units, a CDC-3500 RG CD player, PRA-2000RG preamp, and POA-3000RG power amp, are due out this summer.

HIGH ACHIEVERS: B.B. King and Whitney Houston will receive special honors from the Songwriters Hall Of Fame at its 21st anniversary induction dinner May 30 at the New York Hilton Hotel. King is to receive the group's Lifetime Achievement Award, while Houston is to be pre-

sented with the 1990 Hitmaker Award. Other special awards go to Edgar Bronfman Jr., president and CEO of The Seagram Co. Ltd., while Charlie Koppelman and Martin Bandier of EMI Music Publishing are to be honored with the Abe Olman Publisher's Award. Songwriters Jerry Bock and Sheldon Harnick are to be the recipients of the Johnny Mercer Award. As previously announced, inductees as writers this year are Smokey Robinson, Michel Legrand, and the late Jim Croce.

MEL FURHMAN'S Little Major Record Distributors has acquired for national distribution the Long Island, N.Y.-based Esquire label. First product under the deal is a single, "I Don't Mind" by Sean, due this month along with an album called "Matter Of Pride." Esquire principals are Gerry Laufer, president, Andy Janis, VP of A&R, and Jeanne Laufer, director of A&R.

THE JUDGE: Gene Smith, associate publisher at Billboard, has been invited to serve as judge for the 19th Tokyo Music Festival, set for June 1 at Nippon Budokan Hall in Tokyo. Competition from the U.S. will include Wilson Phillips and Bobby McFerrin.

OLDIE BUT GOODIE: In an ironic coincidence, promo copies of Brian Wilson's eponymous 1988 Sire/Reprise solo album were reservised May 7, the day the court battle over the Beach Boys vocalist's conservatorship broke (see story, this page). A label source says that the company decided to ship the album out to AC outlets again in the wake of renewed interest in Wilson's life following the April 29 airing of the TV movie "The Story Of The Beach Boys: Summer Dreams"—itself the center of a current court battle (Billboard, May 12).

BUSINESS PLANS are being drawn up for the first international foray by the Columbia House record/video clubs, according to Time Warner spokeswoman Marilyn Harris. Several territories for the launch are being considered, Harris says, adding that the project will get under way later this year. Time Warner co-chairman Steve Ross confirmed the international launch at a stockholders' meeting May 8 in New York. Time Warner received a 50% interest in Columbia House as part of a settlement with Sony Corp. over the contracts of movie producers Jon Peters and Peter Guber, who were lured to Sony-owned Columbia Pictures. (CBS Records, a Sony subsidiary, owns the other half of Columbia House.) Uncertain at this time are the ties between Columbia House's international launch and CBS Records' new interests in Holland's direct-market CD Club and the West German mail-order catalog Music & More (Billboard, May 12). CBS officials were not available for comment.

LATE-NEWS FLASHES: Ensign/Chrysalis artist Sinead O'Connor passed up a scheduled May 12 appearance on NBC-TV's "Saturday Night Live" because of disagreements with the perceived anti-women comedy of Geffen's Andrew "Dice" Clay, who was selected to host the episode... Luther Campbell, leader of 2 Live Crew, has been temporarily enjoined in L.A. federal court from using the name Luke Skyywalker until the suit brought against him by Lucasfilm, producer of the "Star Wars" film series, is settled.



NO HAPPY RETURNS FOR VID DISTRIBS

(Continued from page 1)

ers, particularly on the mass merchandise side. Handleman Corp., for example, took back \$20 million more in returns for the fourth quarter than it did in the prior-year period, and one analyst attributed much of that to "Batman."

If left unattended, some distributors say, problems of excess inventory could cause wholesalers to cut back orders of future sell-through releases, jeopardizing the market's development.

At the heart of the dispute is the still emotional question of allocating the inventory risks associated with the sell-through business. Distributors complain they are being squeezed between retailers—whose enthusiasm for sell-through product is directly related to their ability to return unsold cassettes to distributors—and the manufacturers, who typically place return caps on individual titles that distributors regard as too low.

For their part, the studios argue they are already assuming a significant risk by virtue of the huge production and marketing dollars tied up in blockbuster titles. They also downplay inventory problems relating to fourth-quarter product.

At the National Assn. of Video Distributors convention in Indian Wells, Calif., earlier this month, outgoing NAVD president Walt Wiseman addressed one aspect of the dispute when he called on manufacturers to abandon the practice of tying return allowances to achieving certain sales goals or quotas (Billboard, May 12).

The NAVD is preparing a position paper in which it is also expected to call for abandonment of that practice. The position paper will be issued within a few weeks, says NAVD executive director Mark Engle.

Under such programs, which have been used by most of the studios at one time or another, distributors are initially offered minimal return allowances on a sell-through title. That allowance then jumps, typically to about 20%, if the distributor hits a manufacturer-imposed sales goal.

Other distributor incentives, such as co-op dollars and manufacturer rebates, are also often tied to sales goals.

Wholesalers complain that in order to reach the sales goals imposed by manufacturers, they are forced to extend generous return allowances to their retail accounts, going as far as

guaranteeing product in some cases. But because their own return allowances remain uncertain until they hit their goals—and, in any case, generally don't exceed 20%—distributors must leave themselves dangerously exposed should their own accounts ultimately return more product.

"The problem is that once you get outside the specialty [retail] channel, the only way to gain entree is to guarantee product," one distributor executive says. "The studios have to realize that to make the kind of numbers they want on these titles, to make the 5, 6, 7 million units, you need very broad distribution. And if you want broad distribution you have to pay the price. You can't have your cake and eat it too."

The use of sales goals to drive orders for sell-through product, argues Baker & Taylor marketing VP Jim Ulsamer, is an anachronism from the rental business that has a distorting effect on the sell-through market.

'THE PIPELINE IS CLOGGED'

"It's true that the pipeline is clogged up now, and there's a lot of product lying around in different levels of the distribution network," Ulsamer says. "A lot of the reason for this is the way the industry has evolved in handling blockbuster releases. A lot of emphasis is placed on getting everyone to make the total move at the outset, and we're not encouraged to go for reorders."

While that approach has been successful in the rental market, it doesn't work for sell-through, Ulsamer says, adding, "we have to develop a different pace for sell-through."

Ulsamer also believes the distortions caused by the studios' approach are already having an impact on sales of new sell-through product.

"This spring, you've seen people be a lot more conservative in ordering on the sell-through titles because of what happened [on the fourth-quarter product]," he asserts. Although he declines to name specific titles, he says Baker & Taylor will have to consider the overall return situation when ordering new sell-through videos. "On the next title, I can't afford to take more and be saddled with more dead inventory, because it does hell to my balance sheet."

Similarly, Kirk Kirkpatrick, VP of sales for Owensboro, Ky.-based Wax Works/Video Works, notes that while

his company did well with Disney's "Little Mermaid," it might have done better if Disney had not told distributors their returns allowance would be only 5% if they did not meet their quota. "We didn't offer more than 5% returns because we didn't know if we'd hit our goal," he says. "As it turns out, we did hit our goal. We probably could have sold more if we'd known that because we could have offered [retailers] 20%."

NOT A RISK-FREE BUSINESS

Not unexpectedly, the studios have a different perspective on how the market should operate. "We would very much love to be in a risk-free business," says Richard Cohen, senior VP worldwide for Buena Vista Home Video, Disney's distribution arm. "Distributors would love to be in a risk-free business. That's what they're lobbying for, and frankly I don't blame them. But the realities of the business being what they are, they are not in a risk-free business."

While Cohen says he "understands where distributors are coming from," he argues they are not seeing the context in which the manufacturers have to operate. "What hasn't been mentioned is how much money has been made by distribution on our product, not to mention the product from other companies, in the past quarter or past year," he says. "A great deal of money has been spent by us and others promoting this product to the consumers, and I think that's essential to remember. We haven't gone to distribution and asked them to pick up half the marketing costs... It's important to look at these issues in the larger context of the overall economics."

Cohen also downplays any long-term impact on sales from existing return policies. Citing the strong orders so far on "Little Mermaid," Cohen says, "If that's the consequence, I can live with it."

Nonetheless, the studios are not oblivious to problems relating to inventory management and returns. Distributors report they were quizzed at the recently completed NAVD meetings as to their inventory positions on "Indiana Jones And The Last Crusade," "Honey, I Shrunk The Kids," and Warner's "Lethal Weapon 2," as well as on fourth-quarter titles such as "Batman."

Most distributors report being relatively clean on "Lethal Weapon" but

say problems could develop on "Indiana Jones" and "Honey."

The studios have also been known to revise their return policies after the fact, such as when Warner agreed to accept "Batman" returns earlier than planned to help relieve some of the pressure on distributors.

Buena Vista also offered to take some returns of "Bambi" above the original 20% cap on that title, according to some distributors. Other distributors report swapping "Bambi" for Disney catalog product.

DISTRIBS SEEK A UNIFORM POLICY

Such a piecemeal approach, however, cannot fully address the problem, distributors say. More appropriate, they say, would be a standard, uniform policy to which the studios would generally adhere.

For example, one distribution executive suggests studios should adopt the same incentive/disincentive policies for distributors that record companies have for retailers: Above a certain "break-even" return percentage, distributors would pay a penal-

ty, and if they stayed below that mark, they would get a discount. He also blasts the suppliers for placing separate return ceilings on different titles. "You can't predict returns on a particular title," he says. "It should all be part of the same return policy."

But, according to MCA/Universal executive VP Louis Feola, whose company marketed both "E.T.: The Extraterrestrial" and "Land Before Time," adopting a uniform policy for returns is not practical since marketplace conditions change over time.

"We have used a number of different benefits tied to purchase over the years," he says. "There is no official, standing policy that returns, co-op, or dating are tied to any specific program. As the marketplace develops, we have responded with a program that we felt was most beneficial at that particular point in time... I don't believe any supplier creates a sales program intended to hurt any segment of the business."

Assistance in preparing this story was provided by Ed Christman.

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GLUT OF VIDEO TRADE SHOWS SPARKS DEBATE

(Continued from page 5)

tion in trying to "establish a dialog with VSDA" to explore how conflicting show dates can be avoided.

VSDA has not issued an official response to Hampton's memo, but insiders say the statement represents

LIVING COLOUR

(Continued from page 8)

although it continues to use both name and logo on the TV broadcast itself, the suit alleges.

Living Colour seeks an injunction against Fox and Ivory Way as well as an unspecified amount of damages, charging that the public is likely to be misled into thinking that the TV show is associated with the group.

Executives at Fox declined to comment on the lawsuit.

"a kind of desperation"—a characterization echoed by Elaine Zizas, president of VSDA's Chicago chapter and associated with Orland Video, a four-store chain in suburban Chicago.

Oser, however, says he is attempting to avoid "tragic" overlaps of shows in single markets. He adds that Hampton, which has just signed a five-year contract for its October Atlantic City, N.J., show, loses money on its new shows. "We lost money, as we expected to, with the Atlanta show, and don't know if [it] will make money next year. We're certainly going to lose money with the Chicago show, and I think to launch a show, whether it's ourselves or VSDA, you've got to be prepared, as in any new business, to lose money early on."

Making it clear he is not speaking for VSDA, Allan Caplan, a VSDA di-

rector and head of Applause Video in Omaha, Neb., says the problem is too many events put on by nonassociation organizations "that have jumped on the trade-show bandwagon, but which do not put something back into our industry."

Besides the two Chicago events, 10 others in May and June include a VSDA regional show in Boston May 5-6; the New York Home Video Show May 8-10; four of seven VSDA two-day educational seminars in Houston May 9-10, in Newark, N.J., Wednesday-Thursday (16-17), in Burbank, Calif., June 13-14, and in Seattle June 19-20; a Baker & Taylor dealer day in Florida May 30; the Summer Consumer Electronics Show in Chicago June 2-5; another of VSDA's series of expos in Atlanta June 12-13; and a Commtron Corp. one-day event in Orlando, Fla., June 15.

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INSIDE TRACK



Edited by Irv Lichtman

TAKING OFF: Veteran publisher **Ira Jaffe** is on the brink of building a foundation for **NEM**, the music publishing entity he established last January with **Kuni Marai**, onetime chief of Japan's **Alfa** label. Soon to close is a buyout of writer **Michael Masser's Prince Street** firm and several publishing companies owned by ex-**Michael Jackson** manager **Frank DiLeo** under the umbrella of **DMG Music Group**. The Masser catalog includes such Masser co-authored hits as "Savin' All My Love For You," "Tonight I Celebrate My Love," and "If Ever You're In My Arms Again." In recent years, DiLeo acquired the **Wishbone** and **Larry Butler** catalogs containing early rock'n'roll successes. Jaffe, president of **NEM** (Marai is chairman), is also working on several individual writer/artist signings.

EXITS: After a 21-year association with **CBS Records**, the last 10 as chief of the company's domestic classical unit, **Joseph F. Dash** has left his post as senior VP of **Sony Classical**, the successor company of **CBS Masterworks**. Dash can be reached at 212-628-0895. . . . **Artie Mogull**, the veteran music man, has left his post as senior VP at **SBK Records** out of Hollywood, Calif. . . . **Dave Morell**, New York rep for **Capitol Records**, has left the label after a decade there. He can be reached at 201-661-0076.

OUT HERE ON HIS OWN: Former **Rush Management** publicity director **Bill Adler** has left **Rush Management** as publicity director, to form his own publicity firm, **Rhyme & Reason Communications**. The firm now represents **Digital Underground**, **Tony Toni Toné**, and **Russell Simmons** (as a personal and corporate client). Adler is currently preparing to move into his own New York digs; he can be reached temporarily at the offices of **S.O.U.L. (Sounds Of Urban Listeners) Records**, 212-274-0001.

BULLSEYE: Rackjobber **Arrow Distributing Co.** has

landed **Fisher's Big Wheel**, the 106-store discount department store chain, which previously carried music and video software through leased departments run by **Camelot Enterprises**.

TAKING "AIM": The **Island** and **A&M** labels haven't merged, as the accompanying logo suggests, but their U.K. companies have created a joint sales/merchandising arm. Otherwise, **Island** and **A&M** maintain their independence in the U.K.



THE FINE ART OF SURFACING: Track hears that **David Steffen**, formerly senior VP of sales and distribution at **A&M**, will resurface as senior VP of marketing at **BMG**.

BUILDING THE SYSTEM: The **Recording Industry Assn. of America's** Immigration Reform and Control Act registration system has so far signed up about 600 backup singers and musicians toward a goal of 4,000, says **Clemon Williams**, associate general counsel for the organization. Earlier this year, the **RIAA** started a computerized central clearinghouse for employment eligibility information required by the U.S. Immigration and Naturalization Service. Previously, musicians filled out forms for each studio; now, they can present an **RIAA**-issued **IRCA** card as proof of eligibility. The **INS** is pressuring employers to comply with the law, raising the specter of stiff fines, **Williams** says.

FORTY-EIGHT HOURS OF INDECENCY? The **CBS** news program "48 Hours" is reportedly working on a show about the indecency issue as it relates to the radio and record industries alike. Two Miami stations, **WZTA** and **WIOD**, have already received calls from **CBS**. Both stations were fined for indecency by the **FCC** in October.

HE LOVES A PIANO, TOO: **Stephane Grappelli**, the great jazz violinist, goes solo piano in a new **CBS Records** release for June called "My Other Love." The set, produced by **Tom Frost** and **Bob Thiele**, came to **Sony Classical** via a master deal with publisher **Freddie Bienstock**. Meanwhile, **Thiele's** son **Bob Thiele Jr.** is on a two-month U.S. tour playing keyboards and guitar with
(Continued on page 90)

NARAS Tackles Grammy 'Alternatives'

■ BY CRAIG ROSEN

LOS ANGELES—The fate of a proposed alternative-music category for the annual Grammy Awards will be decided at a meeting of National Academy of Recording Arts and Sciences trustees later this month, says **NARAS** president **Mike Greene**.

According to **Greene**, the possible inclusion of an alternative-music category was discussed with several label representatives at a May 7 luncheon here. Those present included **NARAS** trustees **Ed Lambert** and **Al Schlesinger**; **NARAS** television committee member **Mike Melvoin**; **NARAS** awards supervisor **Diane Theriot**; **Sire** VP **Howie Klein**; **Warner Bros.** VP/contemporary music **Craig Kostich**; **DGC** director of alternative music **Mark Kates**; **Elektra** director of alternative marketing and promotion **Jon Leshay**; **I.R.S.** president **Jay Boberg**; **Virgin A&R** director **Mark Williams**; **Geffen A&R** assistant **Todd Sullivan**; and **RCA A&R** director **John Axelrod**.

The proposed category is part of **NARAS'** ongoing effort "not to react after the fact, but to be involved in a trend as it is happening," says **Greene**.

"I personally feel [alternative] is here, and we shouldn't wait, but there are those who disagree," **Greene** says. "The people I discussed it with are preoccupied with alterna-

tive music, but many of the trustees are not."

Greene points out that the "stickiest part of the debate" is deciding what is "alternative," and if and when an act ceases to be alternative if it has commercial success. He notes that **Sinead O'Connor** and the **B-52's** are two acts that have had pop success but are still true to their alternative roots.

Elektra's **Leshay** is pleased with the meeting. "I think the [Grammy] awards have been in need of this for quite some time," he says. "In the past five years, this music has had a bigger impact than ever before."

DGC's **Kates** says that inclusion of an alternative category "is a good way to give alternative music greater exposure."

According to **Greene**, the possible inclusion of "several other" categories will be discussed at the trustees meeting, but he declines to reveal those categories.

NARAS has added other new categories to the Grammy Awards in the past few years. In 1988, rap and heavy metal categories were adopted. In 1989, following the controversial decision that gave the first heavy metal Grammy to **Jethro Tull**, a hard rock category was added.

Virgin Tokyo Megastore Nears

LONDON—The **Virgin Group** is nearing agreement with **Marui**, the giant Japanese retailing group, for a joint 50-50 venture that will bring **Virgin's** megastore operation to **Tokyo**.

Virgin spokesman **Will Whitehorn** discloses that **Virgin** chief **Richard Branson** had received approaches from a "dozen" potential Japanese partners after disclosing last fall that he hoped to introduce a megastore in **Japan**.

Under the agreement, the first

Virgin site would open in **October** in **Marui's** large department store in the central **Tokyo** district of **Shinjuku**, which is currently being modified to accommodate **Virgin**.

"It will be the largest single floor of music in **Asia**," claims **Whitehorn**, "and it will operate under the **Virgin** logo."

A second megastore is likely on **Marui's** premises in the fashionable **Shibuya** area of **Tokyo**, followed by independent operations in another part of the capital and in **Osaka**.

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