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FOLK AND BLUES
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Follows page 70

VOLUME 101 NO. 19

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 13, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Legislation Unlocks Door To Cuban Music/Vid Trade

BY CARLOS AGUDELO

NEW YORK Under new regulations approved by Congress last year and implemented Feb. 2 by the Treasury Department, trade in audio recordings, home video products, and other intellectual property is now permitted between the U.S. and Cuba.

The legislation also affects North Korea, Cambodia, Vietnam, Nicaragua, and Libya, but Cuban trade is expected to have the most impact on the U.S. entertainment business.

For the first time since 1963, for example, Cuban composers can now col-

lect royalties from U.S. performances and recordings of their music. In addition, U.S. companies can now license Cuban master tapes for manufacturing and distribution here. On behalf of Cuban songwriters and recording artists, the Cuban government can license the rights to compo-

(Continued on page 78)

Handleman, Video Channels Get Specialty Biz Video Stores Try Racked Sell-Thru

This story was prepared by Edward Morris in Nashville, Earl Paige in Los Angeles, and Ken Terry in New York.

NASHVILLE Rack giant Handleman Co. has quietly begun to supply sell-through video product to specialty stores. Combined with the sell-

through racking of some 3,000 video outlets by Video Channels, the Handleman move solidifies what appears to be a new trend in video retailing.

Pittsburgh-based Video Channels has already won fans among some important retail chains, and the young rackjobber also is backed by

the financial resources of Rank Video Services of America, the nation's leading videotape duplicator. But Handleman's entry into the field is bound to give Video Channels some strong competition. A pending test of both rackjobbers by West Coast/National Video could well point the way toward the outcome of this struggle.

Gary Delfiner, VP of promotions for West Coast/National Video, says the chain is testing the racking of sell-through video in four stores—two through Handleman, two through Video Channels. (Between

(Continued on page 88)

That's Final! No Vinyl At Record Bar

BY MELINDA NEWMAN

NEW YORK Record Bar is dissociating itself from vinyl in name and practice. The 149-store chain plans to change all its stores' monikers to Tracks and phase out the sale of LPs. Barrie Bergman, CEO and presi-

dent of the Durham, N.C.-based chain, says vinyl accounts for only 2% of the chain's sales, with cassettes accounting for 65% and CDs, around 30%.

"We just realized what's been happening over the last year as have all retailers," Bergman says. "We've

been amazed by the conversion; we were just stunned. Of course, when the manufacturers went to a 15% [penalty] on returns, we knew that was the end of the ballgame."

Record Bar became linked with investment partner General Atlantic in

(Continued on page 88)

Top Attendance Welcomes IMMC To Amsterdam

BY STEVEN DUPLER

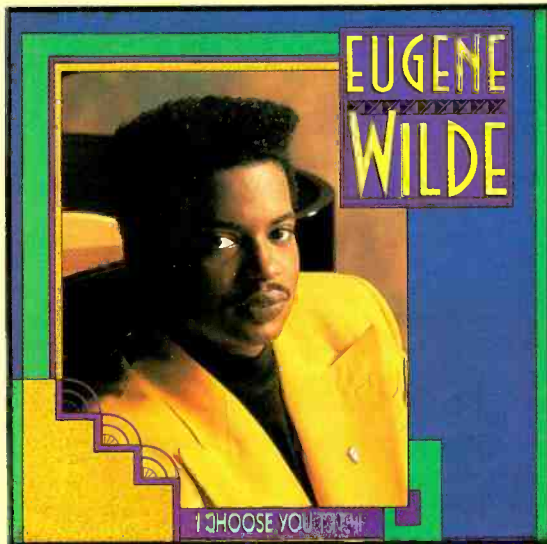
AMSTERDAM More than 1,000 label and media executives, as well as a host of platinum and baby recording artists, were on hand here April 30-May 3 for the fourth annual International Music & Media Conference and the live recording of "Rock Over Europe," a new international TV special.

Attendance was the highest since IMMC began four years ago in Montreux, Switzerland. The organizers—European music trade magazine Music & Media and Billboard magazine—attributed this to the change of venue to this city's more centralized location, as well as to the presence of

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Grönemeyer debuts Billboard's STARFILE feature, see page 49

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West Coast/Nat'l Boosts Production Of Sell-Thru Vids

BY KEN TERRY

NEW YORK West Coast/National Video, the nation's largest video retailing chain, is beginning to create its own sell-through product for sale not only in its 740 stores but in the general marketplace. Further down the road, it may also produce feature films in co-ventures with established video suppliers.

Buoyed by good sales on two self-produced children's videocassettes and a Philadelphia Eagles tape titled "Buddy's Watching You," West Coast Video Productions, the retail web's production arm, is planning to do four to six more projects in the next year.

Half of these, probably kiddie and sports tapes, will be proprietary productions designed for the chain's own stores and franchises, says Gary Delfiner, the company's VP of promo-

(Continued on page 89)

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MAY 13, 1989

NAB GAB FROM VEGAS

The National Assn. Of Broadcasters held its conference in Las Vegas April 28-May 2. Outgoing FCC Chairman Dennis Patrick used the occasion to say farewell (page 10); the Radio Futures Committee announced the start of a new campaign (page 10); and a panel of international broadcasters spoke (page 16). Billboard's Craig Rosen has the stories.

Petty Gets 'Full Moon Fever'

Word is that no hearts were broken when Tom Petty temporarily split with the Heartbreakers to record his first solo effort. Billboard's Chris Morris reports. **Page 27**

Disney Delights Due

"Who Framed Roger Rabbit?" will probably have an animal companion on the sell-through racks this fall: "Bambi." And expect "Dumbo" to jockey for position, too, as Buena Vista Home Video readies its fourth-quarter promo plans. Home video editor Al Stewart has details. **Page 66**

SPOTLIGHT ON FOLK & BLUES

The current roots-music boom is based on a foundation built by independent labels, who carry the lion's share of blues, folk, Cajun, and zydeco titles in their catalogs, and who break the majority of important new artists in those areas. **Follows page 70**

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Record World Has New Owner Imbers Remain As Chief Stockholders

BY GEOFF MAYFIELD

NEW YORK Roslyn, N.Y.-based chain Record World has a new owner, but the Imber family is still very much involved in the company's management and retains a significant equity interest.

In a management buyout announced May 5, parent company Elroy Enterprises has formed a holding company with New York-based investor General Atlantic Partners, called Record World Inc. Principal stockholders are chain founder and

president Roy Imber, his sons Bruce and Mitchell, who are both VPs at the web, and Bill Forrest, senior VP and chief financial officer.

"We have everything to gain and nothing to lose," says Roy Imber. "We expect to have a very good relationship [with General Atlantic]."

The older Imber is CEO of the new entity; Bruce is VP and treasurer; and Mitchell is VP and secretary. Both sons held VP posts in the company's previous structure.

The sale was brokered by Ladenburg, Thalman & Co., the Wall Street

house that engineered the 1985 initial public offering for Miami-based Spec's Music & Video.

This is not General Atlantic's first foray into music retailing. It became a partner of Barrie Bergman's Durham, N.C.-based The Record Bar in April 1987 in a deal that saw VP Bill Golden, Bergman's brother-in-law, sell off his share of that chain.

Although terms of the Record World deal were not spelled out, Roy Imber does say that he has been granted a five-year employment contract. The deal is apparently structured similarly to the accord that the investment house has with Bergman's chain. General Atlantic holds a minority portion of each chain's common stock; at the end of a five-year term, it can exercise an option to either move into a majority position or cash out. Roy Imber declines to elaborate on specifics, other than to say that General Atlantic is entitled to "various conversion rights in the process."

Although General Atlantic's deals with Record World and Record Bar are independent of one another, Imber and Bergman both say they look forward to establishing at least an informal relationship between the two companies.

"What will probably happen is that we'll put together a group from our best managers to meet with a group of their top managers. There won't be any common ownership, but there will be a common denominator," says Bergman.

Record World's merger with General Atlantic will make it easier for *(Continued on page 89)*

Times They Are A-Changin' For Indie CD Manufacturers

This story was prepared by Ken Terry and Melinda Newman.

NEW YORK Independent CD manufacturing is continuing to go through changes in response to shifting patterns of market demand. Discovery Systems, based in Dublin, Ohio, has come out of Chapter 11 bankruptcy; the Shape Optimedia CD plant, which went bankrupt last November, will be auctioned off in June; the Nimbus Records facility in Greene County, Va., reportedly being divested by owner Maxwell Communications Inc., is continuing its expansion; and Memory-Tech, the Plano, Texas-based plant co-owned by Mitsubi-

shi and ElectroSound, is rumored to be on the block.

Discovery's plan to recapitalize itself with \$1.5 million from three new investors and firm president Jeffrey M. Wilkins was approved April 14 in a federal bankruptcy court. The new investors are Larry L. and Robert A. Liebert and Silco Investors Corp.

Discovery Systems has reoriented its activities to such niche markets as specialty audio (chiefly label picture-disk promos), radio syndication, and CD-ROM—all of which require short runs and quick turnaround.

Wilkins says Discovery is now *(Continued on page 79)*

Shapiro, Bernstein To Surrender Disputed Royalties Settlement In 'Love My Baby' Song Suit

BY IRV LICHTMAN

NEW YORK In a sudden conclusion to what appeared to be an important test case, an out-of-court settlement has been reached in a dispute over performance royalties between the heirs of songwriter Harry Warren and Shapiro, Bernstein Music.

In a suit filed March 14 in federal court here, the Warren estate publishing firm, Four Jays Music, with the support of the Songwriters Guild of America, sought to establish that writers, or their estates, who capture termination rights to old songs during a 19-year period granted by the 1976 Copyright Act are also entitled to a 100% share of the performance royalties generated by the terminated copyright (Billboard, April 1). Shapiro, Bernstein, among other publishers, has claimed that it retains publisher performance rights on songs it has lost through terminations.

Although not setting any precedent in law, the settlement, made known May 2, directs ASCAP to pay to the Warren heirs 100% of all disputed royalties held by performing rights on "I Love My Baby (My Baby Loves Me)," a 1925 song co-authored by Warren. Also, the Shapiro, Bernstein notice to ASCAP directs it to immediately pay all other similarly disputed royalties on Shapiro, Bernstein compositions.

According to SGA president George David Weiss, ASCAP is to

pay out about \$100,000 to the Warren heirs and to those who now control rights to such non-Warren evergreens as "On The Sunny Side Of The Street" and "Memories Of You." Although little more than \$3,000 was held in escrow by ASCAP on "I Love My Baby," there is said to be a total of \$600,000 in disputed royalties being held by the society.

Weiss says SGA will continue to support litigation against other publishers that claim similar performance royalty rights; his organization is, in fact, "researching" another song to use as the basis of litigation. "It's got to be a cut-and-dry situation because in copyright law you can't give a judge too much to think about." *(Continued on page 79)*

Hot Who Sales Surprise Promoters; Shows Added

BY THOM DUFFY

NEW YORK Promoters of the Who's 25th anniversary tour, initially cautious in view of the band's seven-year absence from the road, say first-week sales for the summer stadium outing have far surpassed their expectations.

Tickets for most dates on the tour have yet to go on sale. But promoters reported rapid sellouts in markets including Boston, New York, Philadelphia, Washington, Toronto, and Vancouver, British Columbia. Sales for two Sullivan Stadium shows in Foxboro, Mass., for instance, "were the fastest we've ever had," said promoter Don

Law.

"I expected a great turnout for the Who, but this certainly exceeded expectations," said Jack Boyle of Cellar Door Concerts, which scored a sellout at RFK Stadium in Washington, D.C., and will also present the Who in Raleigh, N.C.; Tampa, Fla.; and Miami.

Due to the demand, additional shows have been added in some cities. For example, the band added two more concerts at Giants Stadium in New Jersey June 30 and July 2 after a June 29 show sold out in less than two hours.

The rapid sellouts made winners not only of the promoters but of *(Continued on page 88)*

West Coast/National Video Thriving Combined Chains Planning More Stores

BY KEN TERRY

NEW YORK Seven months after West Coast Video acquired the National Video chain, thereby becoming the largest U.S. video retailer, the two operations have been combined in most respects. West Coast/National Video is continuing to expand rapidly, while experimenting with new approaches and also entering the video production arena (see story, page 1).

Since the beginning of 1988, West Coast/National has debuted 38 company-owned stores and opened 141 franchised outlets. Its current plans are to open about 125 franchises annually. The chain has a backlog of more than 100 sold but unopened franchises, according to executive VP Richard Abt.

Currently, there are approximately 340 West Coast stores, 91 of them company-owned, and about 400 National units, for a total of 740 outlets.

The number of National franchises (only one store is company-owned) has declined significantly since the acquisition was agreed on last June. At that time, there were 478 National units in the U.S. and Canada (Billboard, June 25).

Hinting at one reason for the fall-off, Abt recalls that many franchisees were unhappy because they felt that former National president Ron Berger had left them in the lurch by selling out to West Coast and starting his own pay-per-transaction company, called Rentrak. "There's no question there was a lot of negative sentiment heaped on us because [the

National franchisees] felt they were going to be the sole beneficiary of [Berger's] PPT program, and he was opening it up [to other retailers]."

But Abt adds, "It was not realistic for them to think they'd be the only ones doing it," since 400 stores could not be the basis for a nationwide revenue-sharing program.

Half a dozen Illinois-based franchisees were so unhappy that they sued West Coast and Rentrak. Since then, they have broken away from West

Coast/National and have formed a video buying cooperative called Titlewave (see story, page 59).

Regarding the outcome of the franchisees' suit, in which West Coast filed a counterclaim, Abt says, "We have reached a tentative settlement, in which we will receive substantial damages," based on the franchise royalties the plaintiffs would have paid to West Coast if they had remained in the chain. Though the

(Continued on page 89)

'B' Stands For 'Bargain' In CBS/Fox Video Promo

BY AL STEWART

NEW YORK A new B-title price promotion by CBS/Fox Home Video—dubbed Super 59—appears to be earning high marks from dealers who say price breaks are the only viable means of moving second-tier product. CBS/Fox says the program is "designed to offer the retailer low break-even and quick profit points."

Three titles featuring highly recognizable stars will debut on video for a list price of \$59 each or in a three-pack that offers a 10%-15% discount. The titles will be available beginning July 7. The prebook cutoff is June 20.

The move seems to reflect dealer

reluctance to buy second-tier titles priced the same as the top hits. Suppliers have tried a variety of marketing approaches in an effort to generate interest in B product, including free preview copies sent to thousands of dealers and ambitious ad campaigns. But price seems to be the most pressing issue for dealers. Nevertheless, dealers generally say that price is still the chief drawing card for all categories but the hits.

"I won't even look at a [B title] priced at \$89.95," says Robert Zensky, an owner of Premier Video, a three-store chain based in Cincinnati. "Who wants to spend all that money on a movie no one's

(Continued on page 78)

LPs, Song IDs, Indie Distribution On Agenda For Confab NAIRD Meet Expected To Cover Hot Topics

BY BRUCE HARING

NEW YORK The configuration glut, the demise of vinyl, radio back-announcing, and the contraction in independent distribution are expected to be the key issues addressed at the 17th annual convention of the National Assn. of Independent Record Distributors and Manufacturers, to be

held May 10-14 at the Wyndham Franklin Plaza Hotel in Philadelphia.

About 500 conventioners from more than 300 companies are expected to pass through during the five-day convention. Their ranks should be swelled by retailers from Philadelphia, Baltimore, Washington, D.C., and other regions, who will be admitted to the convention and trade show

at no charge.

Al Bell, a Gordy Co. executive who was a producer and marketer at seminal R&B label Stax Records during that label's heyday, will keynote the convention Thursday (11).

Although the problems of distribution for small labels is a standard issue whenever independents gather, the rise of in-house labels for distributors and the further contraction of independent distribution brought about by the demise over the last year of Jem, the American division of SPV, and West Coast-based distributors Systematic and Sounds Good are expected to be a flashpoint at the convention.

The key confrontation should occur at a Friday morning panel on independent distribution, where a lineup of distributors and labels will square off.

"So many [distributors] have their own in-house labels that get priority," says Neil Cooper, president of Reach Out International Records, encapsulating the complaints of many back-catalog-oriented and small indie labels. "If you start to sell direct [to stores], they get very pissed off. The more distributors with their own label, the harder it is."

Pat Monaco, owner of Landmark Distributing in New York, admits the contracting distribution field has created hot competition among the small labels, but adds "every distributor reaches a saturation point."

(Continued on page 88)



Boris-troika. Soviet pop singer and Columbia Records artist Boris Grebenshikov meets with label brass backstage after his premiere U.S. performance at New York's Bottom Line. Shown, from left, are Robert Summer, president, CBS Records Int'l; Tommy Mottola, president, CBS Records Division; Don Ienner, president, Columbia Records; Grebenshikov; and Walter Yetnikoff, president/CEO, CBS Records Inc.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Pat Rustici is named senior VP, sales, for SBK Records in New York. He was VP of sales and marketing for Champion Entertainment.

Chrysalis Records in New York appoints Michael Stotter VP, marketing. He was director of artist and product development for Capitol Records.

Reprise Records in Los Angeles appoints Michael Johnson VP, promotion, and Hank Spann co-national director, promotion. They were, respectively, VP of promotion and marketing for Wing Records and Gulf Coast regional marketing director for Warner Bros. Records.

Doug Wilkins is named VP, promotion, for Tabu/CBS-Flyte Time/CBS Records in Los Angeles. He was VP of promotion for Solar Records.

I.R.S. Records in New York appoints Derek F. Graham director, marketing and sales, Eastern region. He was Northeast regional marketing man-



RUSTICI



STOTTER



JOHNSON



WILKINS

ager for Chrysalis Records.

Geffen Records in Los Angeles names Lori Baldwin advertising/merchandising manager, and Colleen McDonald promotion manager, in the Houston office. They were, respectively, office administrator for the label and singles specialist for WEA.

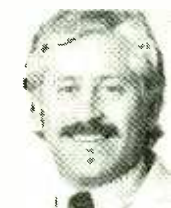
Elektra Records in New York makes the following appointments: Lesley Doyle, national director, dance music promotion; Maureen Guinan, manager, top 40 promotion; Beth Jacobson, manager, national press and media relations; and Dante Ross, A&R representative/hip-hop music. Doyle was in independent promotion; Guinan was top 40 promotion coordinator for Arista Records; Jacobson was press coordinator for Capitol Records; and Ross was A&R director for Tommy Boy Records.



GRAHAM



BAIRD



PALACIO



WINWARD

PUBLISHING. PolyGram International Publishing Division in Nashville appoints Bob Kirsch and Jeffrey Brabec VPs. They were, respectively, Nashville division manager and director of business affairs, both for the Welk Music Group.

Pat Baird is promoted to senior director, national publicity, for BMI in New York. She was director of national publicity for the company.

Cotillion Music Inc. in New York promotes Diane Grassi to GM and Diane Conal to creative manager. They were, respectively, publishing administrator and creative coordinator, both for the company.

Steve Rosen is named West Coast director of creative services for Peer Music in Los Angeles. He was professional manager for the company.

DISTRIBUTION/RETAILING. Dave Palacio is appointed VP, finance and administration, for CEMA Distribution in Los Angeles. He was VP of finance for the company.

RELATED FIELDS. Rick Winward is appointed VP, marketing, for Champion Entertainment in New York. He was VP of promotion for Enigma Records.

A&M Inks Distrib Deal With Delos International

BY IS HOROWITZ

NEW YORK A&M Records has stepped up its presence in the classical area with the signing of Delos International to a distribution pact.

The deal was negotiated with the approval of Delos creditors and the bankruptcy court where Delos is undergoing reorganization under Chapter 11 authority.

New Delos releases, scheduled to ship to the trade beginning in July, will supplement a large pool of Nimbus recordings that A&M already distributes. Delos catalog material, including some jazz titles, will be issued later in the summer.

Under the deal, full artistic and recording control remains with De-

los, with A&M sharing promotional and marketing efforts. Amelia Haygood, Delos president, says new recordings that were postponed during recent months will now be resumed.

A&M's concentration on American artists is said to have been an important factor in setting up the agreement, complementing the primary Nimbus focus on U.K. artists. Chuck Gullo, A&M VP of distributed labels, says the arrangement will find the position of A&M in classics "considerably strengthened."

The Delos tie is expected to be supplemented eventually by other distribution deals as A&M moves further into the classical field. The

(Continued on page 78)

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| 6/6 Pittsburgh, PA | 6/30 Tampa, FL |
| 6/7 Wilkes Barre, PA | 7/2 Biloxi, MS |
| 6/8 Clifton Park, NY | 7/3 Houston, TX |
| 6/9 Philadelphia, PA | 7/4 McAllen, TX |
| 6/10 New York, NY | 7/6 Corpus Christi, TX |
| 6/12 Toronto, ONT | 7/7 San Antonio, TX |
| 6/13 Cincinnati, OH | 7/8 Dallas, TX |
| 6/14 Cleveland, OH | 7/11 Phoenix, AZ |
| 6/15 Detroit, MI | 7/12 San Diego, CA |
| 6/16 Dayton, OH | 7/13 Anaheim, CA |
| 6/17 Chicago, IL | 7/14 Los Angeles, CA |
| 6/18 Milwaukee, WI | 7/15 Oakland, CA |
| 6/20 Minneapolis, MN | 7/16 Sacramento, CA |
| 6/22 Kansas City, KS | |
| 6/23 St. Louis, MO | |

BLACK SABBATH

HEADLESS CROSS

**I.R.S.
METAL**

IRS-82002

April Showers Gold On Williams, Strait, Alabama Country Artists Shine In Certs

BY PAUL GREIN

LOS ANGELES Although country music often takes a back seat to rock, rap, and R&B in the trend-conscious music industry, the April certifications by the Recording Industry Assn. of America serve as a reminder that country stars are among the most consistently successful performers in the business.

Of the 19 artists who landed gold albums in April, the three who have

tallied the most gold albums during their careers are all country performers. Hank Williams Jr. received his 16th gold album for "Greatest Hits III," Alabama notched its 12th for "Southern Star," and George Strait earned his 11th for "Beyond The Blue Horizon."

The Fine Young Cannibals, Karyn White, and the Bangles also scored heavily in April. The Cannibals' "The Raw And The Cooked" album was certified gold and platinum simulta-

neously, and its No. 1 single, "She Drives Me Crazy," went gold. White's self-titled debut album went platinum, while her "Superwoman" single went gold. And the Bangles' "Everything" went platinum, while the group's "Eternal Flame" single went gold.

Current albums by Living Colour and Ozzy Osbourne also went platinum. And Don Henley's 1984 album, "Building The Perfect Beast"—which yielded the Grammy-winning smash "The Boys Of Summer"—went double platinum.

On the singles front, Milli Vanilli's "Girl You Know It's True" went platinum, signifying sales of 1 million (Continued on page 83)



Natural Ingredients. Soul veterans the Main Ingredient sign a recording pact with PolyGram Records. Shown, from left, are Richard Carpenter, manager and head of Richcar Music Corp.; Dick Asher, president and CEO, PolyGram; and the Main Ingredient's Tony Silvester and Cuba Gooding.

Jarreau, Sanborn Sued Over Atlanta Concert Plans

BY MELINDA NEWMAN

NEW YORK Atlanta-based Concert Promotions/Southern Promotions Inc., has filed suit against artists Al Jarreau and David Sanborn, alleging breach of contract.

In action filed April 24 in New York's U.S. District Court, the concert promoter charges that the two artists, their business manager, Pat Rains, and the William Morris Agency violated a verbal contract by agreeing that the acts would play Lakewood Amphitheater, Atlanta's new 18,000-seat outdoor venue, owned and operated by MCA Concerts and Pace Entertainment.

According to the suit, the artists had been previously confirmed to perform this summer at the 6,500-seat theater in Atlanta's Chastain Park, and the plaintiff ordered newspaper and radio ads announcing their individual appearances as part of a 10-date concert series.

The court papers claim the plaintiff was not told that Jarreau had accepted an engagement at Lakewood until it was too late to pull the ads. Subsequently, both venues ran newspaper

ads April 2 announcing that Jarreau and Sanborn would appear at their locations.

The plaintiff was then served with a cease-and-desist order from William Morris Agency and was told that Jarreau would play Lakewood and that Sanborn's Chastain performance had never been confirmed.

The William Morris Agency and the plaintiffs entered a superseding contract agreeing to have Sanborn perform at Chastain later in the season. That agreement, the suit states, was later canceled by Rains.

Concert Promotions/Southern Promotions is asking the court to declare its contracts with the defendants binding and thereby require Jarreau to play Chastain Park as originally scheduled on July 16, and Sanborn to play there Aug. 10. The plaintiff wants damages if the two are not required to play the dates.

The plaintiff also asks that Jarreau and Sanborn not be allowed to play Lakewood during the 1989 summer season if they violate their implied contract with Chastain.

The defendants declined to comment on the case.

ASCAP Honors Gene Kelly Composers, Writers Feted In L.A.

BY DAVE DIMARTINO

LOS ANGELES Gene Kelly was the recipient of the Pied Piper Award at ASCAP's fourth annual Film & Television Music Awards dinner here April 26.

Held at the Regent Beverly Wilshire Hotel in Beverly Hills, the gala also honored the composers, lyricists, and publishers of the most-performed TV themes, TV background scores, songs from current motion pictures, most-performed film standards, and songs from current hit films.

Previous winners of the ASCAP Pied Piper Award—which this year honored Kelly for his contributions as "a consummate dancer, singer, actor, and director"—include Fred Astaire, Bob Hope, Lena Horne, Frank Sinatra, and Barbra Streisand.

A special citation was also presented to composer Sammy Fain, author of "Love Is A Many Splendored Thing," "I'll Be Seeing You," and "Secret Thing."

ASCAP members honored for composing the 1988 survey year's most-performed TV themes were Judy

Hart Angelo, Bill Conti, Michael Karp, Henry Mancini, and Gary Portnoy; likewise honored for composing the most-performed background scores were Ken Harrison, David Kurtz, Dennis McCarthy, David Rose, and Mark Snow.

Winners of the Top Ten Series award, honoring those who composed the themes and dramatic underscores for the 10 highest-rated series television series from the 1987-88 season, were John Addison, David Bell, and Richard Markowitz ("Murder, She Wrote"); Judy Hart Angelo, Gary Portnoy, and Craig Safan ("Cheers"); John Bettis ("Growing Pains" and "Just The Ten Of Us"); Larry Carlton ("Who's The Boss?"); Stewart Levin ("The Wonder Years"); and George Tipton ("The Golden Girls").

Composers winning awards for their scores for 1988 top box-office films included Alex North ("Good Morning, Vietnam), Howard Shore ("Big"), Dick Hyman ("Moonstruck"), J. Peter Robinson ("Cocktail"), and John Duprez ("A Fish Called Wanda").

Most-performed songs in the mo-

'Wind' Blows Bette Midler Into Top 10; Bon Jovi Scores Back-To-Back No. 1s

BETTE MIDLER's "Wind Beneath My Wings" leaps to No. 10 on the Hot 100, while her "Beaches" soundtrack holds at No. 9 on the Top Pop Albums chart.

This is a high point in Midler's durable but checkered recording career. Though it took the movies to make Midler a superstar, she became a recording star with the 1972 release of her debut album, "The Divine Miss M." The collection went top 10 and yielded a top 10 single, "Boogie Woogie Bugle Boy" (produced by a young chap named **Barry Manilow**). Midler won the Grammy for best new artist in early 1974, when her second album, "Bette Midler," also cracked the top 10.

Despite this fast start, Midler failed during the next several years to seriously challenge such female chartbusters as **Barbra Streisand**, **Diana Ross**, and **Olivia Newton-John**. Midler's former backup singer, **Melissa Manchester**, did better on the charts in the mid-to-late '70s.

Midler rebounded in 1980 with the platinum soundtrack to her first film, "The Rose." The title song became a top five single and earned Midler a second Grammy for best female pop vocal performance. Again, however, Midler was unable to parlay the acclaim into successful follow-up albums. But it doesn't matter all that much if she periodically weighs in with huge hits like "The Rose" and "Wind Beneath My Wings."

Remarkably, "Wind" was a standard before it ever became a hit. The **Larry Henley-Jeff Silbar** song had been recorded by **Willie Nelson**, **Sheena Easton**, **Gladys Knight & the Pips**, **Lou Rawls**, **B.J. Thomas**, and **Gary Morris** before Midler and producer **Arif Mardin** turned it into a top 10 hit.

"Wind" is Mardin's second top 10 pop hit in less than six months, following **Boy Meets Girl's** "Waiting For A Star To Fall." Over the past two decades, Mardin has produced top 10 hits for many of the top female singers in the business, including **Aretha Franklin**, **Dusty Springfield**, **Roberta Flack**, **Carly Simon**, and **Chaka Khan**.

BON JOVI's "I'll Be There For You" jumps to No. 1 on the Hot 100, becoming the second top-charted hit from the group's former No. 1 album, "New Jersey." The first single from the album, "Bad Medicine," topped the chart in November. The group also landed two No. 1 singles ("You Give Love A Bad Name" and "Livin' On A Prayer") from its 1986 album, "Slippery When Wet," which also reached No. 1. Only two other acts in the '80s have had back-to-back albums hit No. 1 and yield two No. 1 singles each—**Michael Jackson** and **Whitney Houston**.

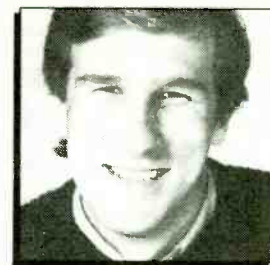
FAST FACTS: **Donny Osmond's** "Soldier Of Love"

jumps to No. 5 on the Hot 100, becoming his first top five solo hit since "Puppy Love" in April 1972. Also in the top five that month was another teen idol who made the tricky transition to adult stardom—**Michael Jackson** (with "Rockin' Robin").

Simply Red's "If You Don't Know Me By Now" leaps to No. 56 in its second week on the Hot 100, becoming the band's fastest-breaking single to date. This cover of the 1972 smash by **Harold Melvin & the Blue Notes** is one of two currently charted remakes of

old hits by writer/producers **Kenny Gamble & Leon Huff**. The other: the **Bulletboys'** cover of the **O'Jays'** "For The Love Of Money," which moves up to No. 79.

Real Life's "Send Me An Angel '89" debuts on the Hot 100 at No. 72. That's 23 notches higher than the record bowed when it was first released



by Paul Grein

in 1983. This makes four old records on the current chart. The **Belle Stars'** "Iko Iko" from 1982 is No. 14, **Jimmy Harnen with Synch's** "Where Are You Now?" from 1986 is No. 24, and **Benny Mardones'** "Into The Night" from 1980 is No. 55. We like oldies radio as much as the next guy, but if this revival trend keeps up, before long there won't be anything else.

Great White's "Twice Shy"—the band's follow-up to the gold "Once Bitten"—leaps from No. 99 to No. 33 in its second week on the pop albums chart. The group's cover version of **Ian Hunter's** "Once Bitten Twice Shy" debuts on the Hot 100 at No. 94... **Kingdom Come**, the Zeppelin clone that reached No. 12 last year with its self-titled debut album, has the week's top-debating album with "In Your Face," which bows at No. 64... **Tom Petty's** first solo album, "Full Moon Fever," bows at No. 87. With the **Heartbreakers**, Petty landed four straight top 10 albums from 1979 to 1985. Petty returned to the top 10 late last year as a member of the **Traveling Wilburys**.

Sky lands its second No. 1 hit on the Hot Black Singles chart with "Start Of A Romance." The group first topped the chart in 1982 with "Call Me."

WE GET LETTERS: Sharon J. Kalinoski of No. Riverside, Ill., notes that **Aretha Franklin** and **Elton John**, who teamed on the top 30 duet, "Through The Storm," have at least two other things in common. They have the same birthday—March 25—and they both had chart hits in 1970 with the **John-Bernie Tappin** composition "Border Song."

David Harris of Glasgow, Ky., notes that **Michael Damian**, whose cover of the **David Essex** classic "Rock On" jumps to No. 8 on the Hot 100, is the fourth soap opera actor to land a top 10 hit in the '80s. The star of "The Young And The Restless" follows **Rick Springfield**, **Jack Wagner**, and **Gloria Loring**.

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Editorial

Corporate Monoliths Threaten Entrepreneurs

THE PROPOSED Time-Warner merger, the acquisition of SBK by Thorn-EMI, and Quintex's agreement to purchase MGM/UA assets are all signs of a process that is transforming the entertainment world, just as it is changing the overall economic environment. Big companies are getting bigger, mainly through acquisitions and mergers.

This phenomenon has attracted plenty of media attention, much of it focused on the impact of foreign money in the wave of mergers. But perhaps the media have missed the real message: As show business becomes more pyramidal, there is less room for the kind of entrepreneurs who helped create the vast array of entertainment we have today.

Foreign capital is a major element in the current merger trend. With the economic rise of Japan and Europe and the decline of the dollar, U.S. entertainment companies have become attractive takeover targets for overseas investors.

This trend of foreign ownership, from Sony buying CBS Records to Bertelsmann acquiring the Arista and RCA labels, has been used as a justification for permitting the Time-Warner merger. In order to compete with the Bertelsmanns and Hachettes of the world, company executives have argued, Time and Warner must merge before they are individually gobbled up by foreigners.

Perhaps this is true. But in a world dominated by multinationals in nearly every field of economic endeavor, it makes little sense to argue for or against mergers from the standpoint of national self-interest.

Moreover, it is possible that foreign-based companies may be more stable and take a longer-range view than domestic ones. CBS Records, for instance, is probably better off under Sony, which sees a long-range strategic advantage in owning a software company, than it was under Larry Tisch's CBS Inc., which viewed the label mainly in terms of its cash value. And since hostile take-

overs are much less common in Japan and Europe than they here, overseas acquirers are not as prone as U.S. companies to being taken over themselves.

The worrisome aspect of the current merger mania is not who is buying, but the concentration of media power in fewer hands. The integration of record labels, music and print publishers, cable operators, radio and TV networks, production companies, film studios, and home video firms under single owners raises the prospect that a handful of global media conglomerates will someday control most of the world's entertainment and information outlets.

What is wrong with that? For one thing, giant companies have a tendency to squelch smaller competitors. In the record business, for example, majors not infrequently induce top-selling artists on small labels to breach their contracts and sign with them. And the leading record, home video,

(Continued on page 75)

Songs Are Not Being Properly Exploited

GIANT MERGERS HURT MUSIC PUBLISHING

BY BILLY MESHEL

I've been in the music business for 30 years, and I've seen a lot of changes. But I've rarely seen anything that has signaled as much of a change for the worse as today's trend toward megapublishing companies. It could mean the death of music exploitation—and that could have a drastic effect on U.S. music in general.

About 80 years ago, changes in U.S. copyright law provided additional protection for songwriters, thus creating a need for music publishers who were professionals and would work with them to maximize the profits from their creativity. In essence, a covenant arose between songwriters and song managers, who, while not creators of music themselves, were infused with a love of music.

The "song plugger"—what we might now call an "exploitation expert" or something even more sanitized—played a vital role in making the American music industry the most powerful music force in the world, a position it has held, virtually unrivaled, since the days of Tin Pan

Alley.

This power grew out of the covenant that existed between the men who wrote the songs and the men who sold them. But today, that covenant is in danger of being broken,

don't think the specific impact it has had on the arts has ever been noted.

Whereas 10 years ago there were 30 major music publishers, today there are perhaps eight, and these companies now have catalogs of hun-

drreds of thousands of song titles. These megapublishers exist in the upper reaches of the business stratosphere, and the rarefied air of top management is too thin for virtually anyone who hasn't spent his entire career preparing for it. In consequence, the people who put together the deals that combine medium-size music companies into giant-size music companies and combine those giants into the huge concerns that today dominate the U.S. music publishing industry—these people are management professionals, not music professionals. They aren't people who have much knowledge of, or possibly even interest in, music itself from a professional or creative point of view.

In most cases, they have no idea of the covenant that should exist between them and the songwriters whose work they represent. And I am afraid that even if they did know about that covenant, they wouldn't have the skill required to live up to it.

Music publishers have traditionally had three areas of responsibility: exploitation, administration, and collection. Administration and collection are uncomplicated concepts. You make sure that the new songs are registered properly, inform all concerned parties in compliance with music industry custom, and, when a

(Continued on page 75)



'Five managers cannot do justice to a quarter of a million songs'

Billy Meshel is president of All-Nations Music.

and the result may well be disastrous.

The last decade has seen an unparalleled boom in mergers and acquisitions in U.S. business. It's a truism that this trend has had a negative impact on the industries affected, but I

dreds of thousands of song titles.

These megapublishers exist in the upper reaches of the business stratosphere, and the rarefied air of top management is too thin for virtually anyone who hasn't spent his entire career preparing for it. In conse-



WE NOT GUILTY

I really must respond to the April 8 Billboard Commentary by Ron Simpson. As a former songwriter and a longtime member of the Nashville Songwriters Assn.'s board of directors, I have worked to make sure that Warner Bros. Records/Nashville gives songwriters the credit they so justly deserve.

Simpson has singled out our label and made the erroneous claim that "cassettes by such acts as Randy Travis and Southern Pacific still omit the writers..." I don't know where Simpson has been purchasing his cassettes, but the ones we distribute on both these artists' two most recent albums contain the lyrics and the writ-

er credits in the cassette packaging.

Additionally, two instances I can mention—the new Gene Watson album and the Forester Sisters gospel album—do not contain lyrics in the packaging but do provide writer credits.

Songwriters are the backbone of this industry, and while we may have dropped the ball on a few occasions, Warner Bros. Nashville is committed to helping them be recognized and appreciated.

Martha Sharp
Senior VP, A&R
Warner Bros./Nashville
Nashville, Tenn.

LEGAL EAGLE'S VIEW

I read with great interest the editorial about songwriter credits in the April 15 issue of Billboard.

There is another reason why record companies would be well-advised

to credit songwriters on all formats: They may be legally required to do so. If, as the editorial suggests, consumers are misled as to the authorship of a song, the composer and lyricist may have a claim for damages under Section 43(a) of the Lanham Act, which prohibits false designation of origin. They may also be able to sue under unfair competition doctrines of state laws.

This conclusion is even more compelling in light of the U.S.' recent entry into the Berne Convention, which seems to require that existing U.S. laws be interpreted to protect the "moral rights" of composers and lyricists, including their right of "paternity"—i.e., the right to receive credit for their work.

Let us hope that a test case will not be necessary and that the record companies will voluntarily recognize the soundness of a policy that credits

all songwriters on all formats.

Steven E. Grill
Lane & Mittendorf
New York, N.Y.

Billboard replies: While it is good to know what legal recourse songwriters may have if they are not credited on recordings, our editorial did not claim that record companies were intentionally misleading consumers. What we said was that if the songwriters do not receive credit, the public may wrongly assume that the recording artist wrote the songs.

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.

NAB Meet Productive, Despite No-Shows

BY CRAIG ROSEN

LAS VEGAS The Radio Futures Committee chose the 67th annual National Assn. of Broadcasters convention held here April 28-May 2 to unveil its \$100 million advertising campaign based on the theme "Radio: What Would Life Be Without It?" But with the focus of the annual spring convention still shifting to engineering and television, and with major radio networks Westwood One and ABC staying home or keeping a deliberately low profile, some may have left the convention asking themselves, "Spring NAB: What would it be like without radio?"

While general attendance at the convention reached a record high

of 50,136, according to NAB, many interviewed suggested that the number of radio attendees has declined. (NAB said there were 16,000 radio attendees.) And a number of key industry players were absent.

"I wouldn't say this is the best convention we have been to," said broker Richard L. Kozacko, president/CEO of Kozacko-Horton. "In our type of work, we have to meet with the decision makers and we aren't seeing a lot of those people here."

Yet while some were bemoaning the poor turnout, others were pleased that the competition stayed home. Satellite Music Network was one of the few networks with a hospitality suite at NAB

and VP of affiliate sales Charles Strickland says it paid off. "[On April 29,] it was just packed and a lot of the people that were here wanted to do serious business. The quality has been good, but the quantity [of potential customers] hasn't been as good."

On April 30, Strickland said that the network had signed on one Z-Rock affiliate and hoped to have eight more affiliates signed to its various formats by the time it packed up shop May 2. Strickland also said that SMN was likely to be back at the spring NAB in 1990.

The intended centerpiece of the NAB convention was unveiled May 1 at the radio luncheon when NAB president/CEO Eddie Fritts and new Radio Advertising Bureau president Warren Potash launched

their The Day That Radio Stopped campaign.

On May 26, the NAB/RAB's joint Radio Futures Committee hopes that 10,000 radio stations will go silent at 7:42 a.m. local time to draw attention to the medium's importance. Stations will broadcast a 90-second commercial featuring actor James Earl Jones, which includes 30 seconds of dead air.

"This campaign is intended to increase awareness and appreciation for radio with advertisers and opinion makers, and to remind us all that radio's influence is large and powerful," Potash said. "The ultimate purpose is to increase radio's share of advertising dollars."

Potash, whose management
(Continued on page 12)



Phoenix On His Card. At a station-sponsored concert, Willie Nelson is presented with a giant 56th birthday card by KNIX Phoenix personalities Brian Kelly, left, and W. Steven Martin, right.



Shown at the NAB convention panel "The Camouflaged Revenue Producer: Community Service" are Susquehanna's George Hyde; WZMG/WKKR Auburn, Ala.'s Gary Fuller; WMT Cedar Rapids, Iowa's Rick Sellars; and WAGE Leesburg, Va.'s Chuck Thorton.

FCC Chairman Gives Farewell Address Patrick: Fairness Is Unfair

LAS VEGAS Broadcasters should not accept the reimposition of the fairness doctrine and the role "of second-class speakers," Dennis Patrick said May 2 in his farewell salvo as chairman of the Federal Communications Commission here at the closing of the 67th annual National Assn. of Broadcasters convention.

"Together, we have accomplished a great deal these past six years to get the government out of your scheduling policy, out of your newsrooms, off of your editorial boards," Patrick said. "Together, we finally relegated the fairness doctrine—a 40-year shadow on your right to speak—to the history books. Today, as never before, you have the right to speak, to throw the light of information into previously dark and unexplored corners."

"I have argued many times that your bottom line will indeed come to harm . . . if you accept government programming requirements. You will lose the flexibility to please your audience, while your competition will labor under no

such constraints.

"The founding fathers contemplated the press as a fourth estate—an element free of government influence and with the courage to shed light on the dark threads of our social fabric. This requires something more of you than the nightly broadcast of 'Wheel Of Fortune.' Have the courage to look beyond your bottom line, to your obligation to preserve the light, to resist regulation."

In reflecting on his six years of service, Patrick said that the "broadcast industry of today is virtually unrecognizable compared to 1983." Who, he asked attendees, could have predicted "that radio, historically in television's shadow, would become a glamour investment for Wall Street?"

Patrick also stressed that during his chairmanship, "We've made a concerted effort to improve the quality of AM service so that AM will one day have every possible technical opportunity to prosper in the incredibly competi-

(Continued on page 12)

NYC Needs Rock PDs, Evans To KFOG; UC Comebacks: Roberts, Faison, Harvey

THREE-AND-A-HALF-YEAR WXRK New York PD Pat Evans is returning to San Francisco as PD of album KFOG. Evans had programmed KOME San Jose, Calif., before classic rock WXRK, as well as the Bay area's KSFY (now KKSJ). Despite her previous job, and the fact that KFOG already uses the slogan "classic rock," both Evans and GM Tony Salvatore downplay rumors of an outright switch to that format. "We don't anticipate many changes from where we are now; the audience already perceives us to be classic rock," says Salvatore. (For her part, Evans points out that album rival KRQR also uses "classic rock.") Evans' move leaves both N.Y. rockers without permanent PDs; MD/APD Robert Benjamin will be WXRK's interim PD.

PROGRAMMING: After several years' hiatus from radio programming, urban WVEE "V103" Atlanta morning man Mike Roberts is promoted to program manager at that station, replacing Ray Boyd—now at WBLS New York. Roberts, who will come off the air an hour earlier each morning, will be helped by APD Keith Pollard, who remains PD of V103's sister station, religious WAOK, and by night jock Kenny Diamond, who adds MD stripes. V103 becomes the third Atlanta urban Roberts has programmed following WIGO and the late WBSS (now WMKJ).

Several days after the surprise departure of PD Sam Weaver, WTUG Tuscaloosa, Ala., PD Eric Faison was named PD of urban WAMO-FM Pittsburgh. Faison previously worked for owner Sheridan Broadcasting's STRZ network, at which time he also did weekends on WAMO. Faison indicates that there are other changes coming at the station; in one he's willing to talk about now, look for WAMO's previous crossover leanings to be diminished.

After evolving from AC to top 40, KSTZ St. Louis—already in the process of being sold to Adams—has returned to AC, becoming "Lite Rock 105.7." With the recent addition of KSNL, that brings the market's AC population to four; PD Mike Sullivan remains for now . . . Fred Harvey, once PD of WQQK Nashville, is the new programmer at urban WEBB Baltimore, replacing Chuck Maxx, who stays on for middays. WEBB's rap-slanted music mix won't change . . . Jim Murphy, OM/PD of country WOKQ Dover, N.H., has been named PD of Seonix's country KFKF-AM-FM Kansas City, Mo. Murphy's resume includes stops at WDLW and

WSSH Boston.

Station manager Abe Thompson has resigned at urban/AC WVAZ "V103" Chicago; no replacement has been named . . . Urban KACE Los Angeles PD Steve Woods says that despite the changes in his station's music mix, KACE isn't going to a full-blown urban/AC format along the lines of WVAZ. It is, however, dropping the few raps it plays and adding more oldies. Woods is still looking for an MD to replace Lisa Lipps as well as a night jock.

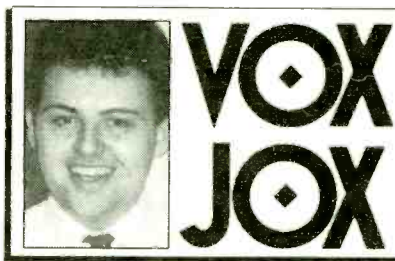
N/T KDEN Denver has filed for Chapter 11 bankruptcy, but president/GM Douglas Stephens claims it's not because of financial difficulties but "because of a dispute with the [Internal Revenue Service] over back taxes. The company is actually very profitable, with net profit for the first six months in the six-figure category. It's the best year in [station history] with sales up over 25%." Despite the filing, Stephens claims there have been no changes at the station.

After 17 years in some form of top 40, KIIK Davenport, Iowa, becomes the Quad Cities' first oldies FM, KUUL. PD David Sand's staff remains intact; WPXR is left as the market's only top 40 . . . A.J. McCloud is the new PD at country WKMO Hodgenville, Ky., replacing Cale Tharp; McCloud did week-ends at WAMZ Louisville, Ky. . . . Country WJST Panama City, Fla., has become Satellite Music Network Z-Rock affiliate WWZR. MD Susan Fox is promoted to PD, replacing Buddy Baker, who transfers to PD at WATR/WCMQ Sarasota, Fla.

OFFICIALLY, ARBITRON says it's still investigating rumors that somebody leaked Phoenix's fall ratings early. But indicators are that the agency now believes that the numbers that somehow ended up in the Mesa (Ariz.) Tribune on the morning before the ratings were released were just the predictions of Nationwide national PD Guy Zapoleon.

Zapoleon says that after the Tribune's Bruce Christian told him about a forthcoming article in which Christian claims, among other things, that KZZP had gone downhill since Zapoleon's relinquishing of the day-to-day programming duties, he called Christian to tell him that his station would do twice as well as well as top 40 rival KOY-FM "Y95"—a figure he says he had extrapolated from following the first two months of the book—and also made certain predictions about demographic

(Continued on page 15)



by Sean Ross

The Queen Unleashes a Raging Storm!

On her sensational new album Through The Storm, The Queen of Soul lets loose a devastating display of vocal firepower. The first single, the title track with Elton John, is already exploding up the charts and this is only the beginning.

The album's other historic duets, one with Whitney Houston ("It Isn't, It Wasn't, It Ain't Never Gonna Be") and another featuring The Godfather of Soul himself, James Brown ("Gimme Your Love") plus Aretha's strong solo performances on "Mercy," "Think (1989)," and "He's The Boy" prove that when this storm hits, it's gonna blow you away!



THROUGH THE STORM.

The New Album From Aretha Franklin. The Forecast Couldn't Be Hotter!

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Sikes Likely To Fill Patrick's FCC Chair Formal Nomination Of Commerce Dept. Figure Due

BY BILL HOLLAND

WASHINGTON If his staff is to be believed, Alfred Sikes, current head of the Commerce Department's National Telecommunications and Information Administration, is indeed officially up for the job as chairman of the Federal Communications Commission. Although the White House continues to refuse comment until an actual nomination takes place, a Sikes staffer confirmed that "yes, he is a nominee, and we're just waiting for the White House to announce it."

The revelation follows weeks of rumors that Sikes was a leading contender for the FCC position, which became officially open when current chairman Dennis Patrick announced last month that he would step down as soon as a replacement was named (Billboard, April 15).

HOLD OFF ON LOTTERIES FOR RADIO, TV

The National Assn. of Broadcasters has asked the FCC to "hold in abeyance" a proceeding to see if the commission might be able to select new applicants for AM, FM, and TV licenses by "random selection" lottery method. The NAB filing supports a petition to terminate the proceeding filed by American Women in

WASHINGTON ROUNDUP

Radio and Television. AWRT feels the FCC's lottery idea is flawed because it does away with a female-applicant preference.

Also sharing the conclusion of the Federal Communications Bar Assn. in support of AWRT that the proceeding be terminated, the NAB filing says such a proposal "could

waste valuable resources" that could "not be effectuated."

In another recent commission filing, the NAB called for an end to the FCC's cross-interest policy, which prohibits "key employee" individuals from having a meaningful interest in two or more broadcast stations, or a daily paper and a broadcast station, or a TV and cable station, in the same area. NAB says the policy is confusing, and could preclude business transactions that would further the public interest.



K.T. Quiero. RCA artist K.T. Oslin dropped by top 40 WYHY "Y107" Nashville's morning zoo. She is seen here, from left, with MD Lewis Kaplan and the morning show's Rhett Walker and Coyote McCloud.

FCC'S PATRICK TARGETS FAIRNESS DOCTRINE IN NAB ADDRESS

(Continued from page 10)

radio marketplace." He also urged broadcasters to continue to rally for technical improvements.

Some of Patrick's remarks echoed statements made in the April 29 opening address of NAB president Edward O. Fritts. He applauded the FCC's recent actions on the AM interference issue and its move to make AM stations adopt the NRSC-2 standard.

Yet Fritts stressed that "radio's biggest single focus" is to "educate the members of Congress to radio's need for license renewal reform." Fritts called the HR 1136 legislation, commonly known as "radio only," a "good start," but stressed that more has to be done.

That became evident at the "Ra-

dio—A New Regulatory Environment" panel April 30. After a panel of seven members of Congress discussed the bill, moderator George C. Hyde Jr., regional VP for Susquehanna Stations, asked how many of the legislators had been approached by broadcasters seeking support for the bill. The majority said they had not.

Earlier that morning at the FCC Commissioners/Congressional staff breakfast, Commissioner James Quello said that broadcasters with hopes of seeing the "radio only" bill get through Congress had "shot themselves in the foot" by allowing radio talk show hosts to go on a "messianic binge" against the proposed Congression-

al pay raise.

Yet, even after Quello's observation, the "radio only" bill's co-authors, Rep. Matthew Rinaldo, R-N.J., and Rep. Billy Tauzin, D-La., were optimistic at the "Radio—A New Regulatory Environment" panel. "If we get rid of the fairness doctrine and the children's TV bill, we'll have a good shot."

Tauzin said that members of Congress have to look past radio's role in the pay-raise controversy. "The real test of the First Amendment is to endure criticism," he said. "We have to be able to endure the comments that don't please us."

The majority of the panel seemed convinced of the need for a

new license-renewal procedure. Rep. Norman Lent, R-N.J., insisted that there "ought to be reform of this Chinese water torture for broadcasters."

Yet at least two of the members of Congress on the panel were skeptical. Rep. Cardiss Collins, D-Ill., felt the bill should include provisions on community service and minority ownership. And Rep. John Bryant, D-Texas, used the discussion as an opportunity to assail David Gold, who does afternoons on Hyde's KLIF Dallas, saying that the conservative talk host should make broadcasters "embarrassed to come to Congress and ask for less regulation."

CRAIG ROSEN



Tolliver Gets Pist-on. In an unusual pairing, Detroit Piston "bad boy" center Bill Laimbeer has become the spokesperson for WZAK Cleveland. In a station spot, Laimbeer abuses PD/morning man Lynn Tolliver in a similar manner to his treatment of opposing NBA players: "Who would listen to WZAK? Oh, I know, the same geeks who like the Cavs."

NAB MEET PRODUCTIVE, DESPITE NO-SHOWS

(Continued from page 10)

style at RAB has been the topic of controversy ever since an unsigned letter—ostensibly from disgruntled employees—began circulating several weeks ago, was himself one of the convention's biggest issues, especially after a May 2 address on "the state of radio sales for the '90s."

Working without a prepared text, Potash addressed the RAB's internal turmoil, allowing that he had made some RAB staffers "nervous" and adding "some of them are in this room... I have a lot to learn; I think my colleagues know that they have a little bit to learn, too."

Potash repeatedly stressed the need for a dialog between the RAB and its membership, and the need for support from the field, saying that radio billings couldn't be improved out of the RAB's New York offices alone. He also quoted a number of press clippings on the decline in newspaper sales.

Reaction to Potash's speech was as polarized as the reaction to the RAB president himself. Afterward, detractors savaged the address, calling it "rambling and incoherent," especially a seemingly random segment about his experiences in the Israeli army. They also criticized his refusal to commit to a specific game plan for his tenure at the RAB. (Potash did allow that he might be willing to extend the bureau's operating hours to accommodate West Coast stations.)

Much was also made after the speech of the fact that RAB chairman Carl Wagner wasn't present to introduce Potash as scheduled. Wagner, contacted several days later, said he had left the NAB early, due to a previous schedule conflict and that his absence was not a vote of no confidence. RAB's twice-yearly spring meetings were scheduled in West Palm Beach, Fla., beginning Sunday (7), and Wagner says that Potash's future with the trade group is not in jeopardy and will not be an agenda item.

While overall radio attendance may have been spotty, several panels, including "The Camouflaged Revenue Producer: Community Service" and "Small Market Promotions—Making Them Work With Little Or No Budget," as well as the Federal Communications Commission's Commissioners/Congressional Staff Breakfast" (see separate story, page 10), drew SRO crowds. Radio GMs were mixed on the value of the panels, but at several, the crowd was more than receptive.

On the community service panel, WMT Cedar Rapids, Iowa, GM Rick Sellars told the crowd that "civic things and money things go hand in hand" and explained how WMT has served its listeners with an annual station-sponsored home show and other high-profile events such as the collection of presents for underprivileged youths at Christmas time.

WMT co-sponsors the latter event with a department store and often broadcasts live from the window where the donated presents have been deposited. "It showcases to the whole community what your station can do," Sellars said. Gary Fuller of combo WKKR/WZMG Auburn-Opelika, Ala., told the crowd that his stations have been effective in calming a longstanding rivalry between the two cities through a joint "Industry Show."

And in a change from some of the recent industry conventions where most GMs bemoaned sales-oriented promotions that didn't fit their programming needs, at the

small-market promotion session, speaker David Solberg of Sioux Falls, S.D.-based DDS Sales Training, told stations to focus on advertising clients. "Stations run too many self-serving promotions," he said.

As it did at its "Radio '88" convention, the NAB continued to take pains to point out that AM radio is still viable, again handing out its "I am an AM believer" buttons. The pros and cons of AM stereo were once again hotly debated, with some calling for those not committed to the new technology to turn in their licenses, get off the air, and cut the interference.

newslines..

KEVIN O'GRADY has been named president/GM of top 40 WYDZ "Z95" Chicago, replacing Cliff Levine (who was also GM at co-owned WLS). O'Grady was previously GSM at WJFK Washington, D.C. WLS is expected to name a separate GM in June.

ABE GOREN is promoted to GM at WDRE Long Island, N.Y. Goren, who had been GSM since the station's inception in late 1987, assumes duties previously held by owner/president Ronald Morey.

ED O'CONNOR is the new VP/GM at country WGNA-AM-FM Albany, N.Y., replacing Bob Putnam. O'Connor was previously VP of major market affiliation for Transtar.

GENE DICKERSON becomes VP/GM of KRMD Shreveport, La. He replaces Tom Williams, who becomes GSM at WRMX Nashville.

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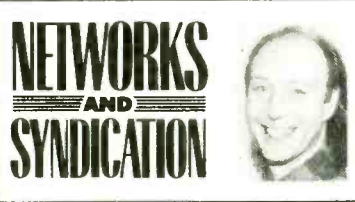
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CBS Unveils All-New Comedy Service From Cutler

NEW YORK CBS Radio Networks has confirmed that a scheduled Monday (8) press conference will detail its latest and most ambitious programming addition in almost two years, a weekly comedy service of new material produced exclusively for the network. The new service is being produced by Los Angeles-based **Cutler Productions**, which already produces two weekly longform shows for CBS.

Although CBS declined to give full details or the service's name until the press conference, network VP/programming **Frank Murphy** confirmed at press time that CBS and Cutler were close to finalizing the deal. "We're already heavily involved in providing a range of programming elements to stations, and our decision to develop a complete comedy service is an extension of that," he said. "Comedy keeps coming up as the one service that [affiliates] are after, and right now, and it's something they're paying a lot of money for. We will



by Peter Ludwig

now be able to satisfy this need, too."

CBS is not, however, expected to offer the service as a network enhancement, but rather as a new entry in the comedy syndication arena. A source close to the production says the weekly service is being produced "more like a TV variety show" and that almost 30 staffers have been in place since March.

Along with writers and voice talents, a musical staff has also been assembled for song parodies. Recording is being done on DAT, presumably for distribution on CD. Murphy would not offer any additional details, but Cutler president **Ron Cut-**

ler says the project has been in development since early last year and confirms reports that the Washington-based satire troupe D.C. Follies will be involved in the weekly service.

CBS is expected to target top 40 and album rock morning shows through its CBS Programs division instead of through its two networks, the adult CBS Radio and the young-adult CBS RadioRadio. Top 40 and rock stations have the biggest demand for morning drive comedy but do not represent the core of CBS' affiliate roster. By offering the new service through its programming division, CBS will have greater clearance flexibility and be able to expand its marketing reach.

CBS would not say if current network affiliates would have right of first refusal or whether the service will be free to affiliates, bartered for national spot time, or sold for cash. The **ABC Radio Network Morning Show Prep** service introduced last month is currently free to three of its six networks' affiliates, primarily as hard copy on ABC's Data Channel (Billboard, April 15). With the costs of using an independent producer and a large production team, CBS is expected to offer the service as special programming with a mandatory national spot inventory to all but its strongest affiliates.

Beyond its news and sports programming, CBS currently offers affiliates these network enhancements: "Hot Off The Press," a satellite feed of new albums on their release date; the "One On One" celebrity interviews; and the **Radio Today** produced "Laugh Trax" and "Funny Stuff" comedy bits. CBS also tapped the strength of its oldies O&Os last year to offer stations a classic-cuts library.

If CBS offers its comedy service on a barter basis, it will be the third to be introduced since last fall's National Assn. of Broadcasters convention, when **Premiere Radio Networks** and the newly acquired **Olympia Radio Network** unveiled theirs. It will also mean increased competition to multi-formatted comedy specialist **ProMedia**, which barter some of its comedy services.

CBS BOWS TIME INC. LINK

Another long-rumored CBS service is officially available to the network's affiliates. The CBS/Time Inc. Advances script service has been added to the network's InfoLink, which has been on-line to affiliates' printers as a satellite-fed data service since mid-1988.

CBS/Time Inc. Advances takes the top stories from each of Time Inc.'s six publications and delivers them to affiliates as radio-ready hard copy—the day before each magazine hits the newsstands. CBS is promising more than three dozen stories a week, each reworked for radio by Time Magazines' scriptwriter **Robert Pondiscio**, a former NBC Radio Network producer and assignment editor. Included are stories from Time, People, Sports Illustrated, Fortune, Money, and Life.

The new service is being offered as a network enhancement with technology similar to ABC Radio Network's Data Channel and Morning Show Prep. ABC's publishing arrangement is with U.S.A. Today. CBS says 200 of

its affiliates are currently equipped to downlink the service to their printers, and promises that like ABC Data, CBS InfoLink will be fully station- and printer-addressable in the near future.

Like Murphy, CBS VP/GM **Robert Kipperman** says the new feature is meant to expand the boundaries of service to affiliates. The major networks have increasingly turned to nonnews programming and services to increase national spot placement that stagnated as stations became more music intensive and less dependent on network news.

When ABC launched its Morning Show Prep service last month, ABC senior VP **Phil Giordano** said the network "saw the trends in the marketplace and saw service without spots was growing in popularity. There is sufficient inventory in the marketplace, so we have to add value to our services."

CBS relationship with Time Inc. began in 1979 with the personal finance shortform, "Your Dollars," hosted by former Money and Fortune magazine editor **William Rukeyser**. CBS now offers "Your Money Minute" as well, anchored by Money's **Dean Shepard**.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

- May 12-13, Samantha Fox, On The Radio, On The Radio Broadcasting, one hour.
- May 12-14, Geena Davis/Dick Dodd (the Standells)/Larry Tamblin, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- May 12-14, E.U., On The Move With Tom Joyner, CBS RadioRadio, three hours.
- May 12-14, W.A.S.P., Metalshop, MJI Broadcasting, one hour.
- May 12-14, Bobby Brown/Levert/Karyn White tour special, Star Beat, MJI Broadcasting, one hour.
- May 12-14, Tone Loc/Susan Sarandon/Jody Watley, Party America, Cutler Productions, two hours.
- May 12-14, The Howard Jones Story, The Weekly Special, United Stations, 90 minutes.
- May 12-14, Christopher Guest/John Belushi, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- May 13-14, the Jacksons/Richard Pryor/N.W.A./Alyson Williams, RadioScope, Lee Bailey Communications, one hour.
- May 14, the Gatlins, Nashville Live, Emerald Entertainment Group, 90 minutes.
- May 17, Inside Kenny Rogers Album Party, Westwood One Radio Networks Special, one hour.
- May 18, Stevie Nicks Album Party, Westwood One Radio Networks Special, one hour.
- May 15-21, Tom Petty, Up Close, MediaAmerica Radio, 90 minutes/two hours.
- May 15-21, Elton John, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- May 15-21, Jon Bon Jovi, Rick Dees On The Line, DIR Broadcasting, one hour.
- May 15-21, Tammy Wynette, Listen In With Lon Helton, Westwood One Radio Networks, one hour.
- May 15-21, Al Jarreau, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- May 15-21, PIL, Rock Over London, Westwood One Radio Networks, one hour.
- May 15-21, Jeff Beck, BBC In Concert Classic, Westwood One Radio Networks, 90 minutes.
- May 15-21, Carmine Appice, High Voltage, Westwood One Radio Networks, two hours.

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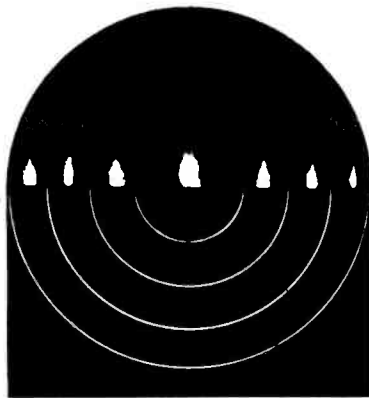
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- ① Use A Prayer Madonna
- ② The Look Roxette
- ③ Real Love Boyz II Men
- ④ She Dives Me Crazy Fine Young Cannibals
- ⑤ Girl You Know It's True Milli Vanilli
- ⑥ Superwoman Karyn White
- ⑦ You Got It (The High Spirit) New Kids On The Block
- ⑧ Eternal Flame
- ⑨ Spud R.E.M.
- ⑩ I'll Be There For You Bon Jovi
- ⑪ Second Chance 30 Special
- ⑫ Birthday Suit Johnny Kemp
- ⑬ More Than You Know Martha
- ⑭ Dreams Vanessa Williams
- ⑮ You Sarah McLachlan
- ⑯ Walk The Dinosaur Wee Wee! No!
- ⑰ My Heart Can't Tell You No Rod Stewart
- ⑱ Funky Cold Medina Tone Loc
- ⑲ Haven't Heard Me Don Criss
- ⑳ Lost In Your Eyes Debbie Gibson
- ㉑ Electric Youth Debbie Gibson
- ㉒ Dimooz Four Debbie Gibson
- ㉓ Forever Your Girl Paula Abdul
- ㉔ The Living Years Miki + The Mechanics
- ㉕ The Way Of You Sa-Fire
- ㉖ Rowi Bobby Brown
- ㉗ Touch Our Soul Phish
- ㉘ Return To More Animation
- ㉙ High Roller Technobunny Kabata

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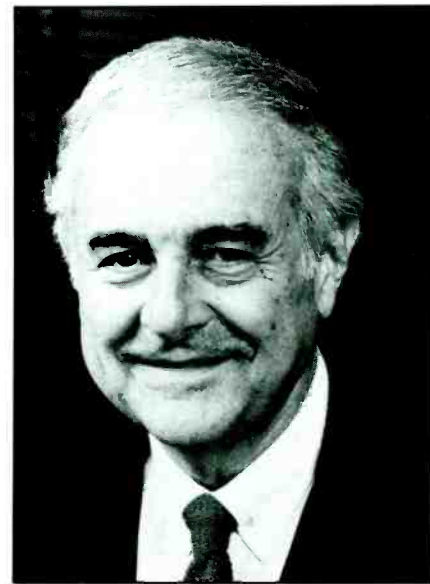
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

Z100 New York P.D.: Steve Kingston

- 1 Bon Jovi, I'll Be There For You
2 Madonna, Like A Prayer
3 Bangles, Eternal Flame
4 Fine Young Cannibals, She Drives Me C

POWER 95 WFLA-TV Tampa P.D.: Gary Bryan

- 1 Bon Jovi, I'll Be There For You
2 Madonna, Like A Prayer
3 Fine Young Cannibals, She Drives Me C

WLSW-TV Chicago P.D.: Buddy Scott

- 1 Jody Watley, Real Love
2 Fine Young Cannibals, She Drives Me C
3 Tone Loc, Funky Cold Medina

WTTZ-TV Chicago P.D.: Brian Kelly

- 1 Madonna, Like A Prayer
2 Living Colour, Cult Of Personality
3 Tone Loc, Funky Cold Medina

GOLD

KIISFM 102.7 Los Angeles P.D.: Steve Rivers

- 1 Bon Jovi, I'll Be There For You
2 Madonna, Like A Prayer
3 Bobby Brown, Every Little Step

96TIC-FM Hartford P.D.: Dave Shakes

- 1 Bette Midler, Wind Beneath My Wings
2 Madonna, Like A Prayer
3 Debbie Gibson, Electric Youth

108FM Boston P.D.: Sunny Joe White

- 1 Jody Watley, Real Love
2 Paula Abdul, Forever Your Girl
3 Bette Midler, Wind Beneath My Wings

BOSTON'S

WZOU-94.5 Boston P.D.: Tom Jeffries

- 1 Bon Jovi, I'll Be There For You
2 Robbie Nevil, Somebody Like You
3 Thirty Eight Special, Second Chance

Power 103.5 WJLA-TV Tampa P.D.: Bill Cahill

- 1 Bon Jovi, I'll Be There For You
2 Thirty Eight Special, Second Chance
3 Paula Abdul, Forever Your Girl

EAGLE-106 WPHL-TV Philadelphia P.D.: Charlie Quinn

- 1 Bon Jovi, I'll Be There For You
2 Madonna, Like A Prayer
3 Jody Watley, Real Love

WASHINGTON

WAVA-TV Washington P.D.: Matt Farber

- 1 Bon Jovi, I'll Be There For You
2 Fine Young Cannibals, She Drives Me C
3 Jody Watley, Real Love

Q103 TAMPA BAY Tampa P.D.: Mason Dixon

- 1 Madonna, Like A Prayer
2 Bon Jovi, I'll Be There For You
3 Thirty Eight Special, Second Chance

WZLX-TV Detroit P.D.: Brian Patrick

- 1 Madonna, Like A Prayer
2 Jimmy Harnen With Synch, Where Are You
3 Fine Young Cannibals, She Drives Me C

DETROIT

POWER 96 WTTW-TV Detroit P.D.: Rick Gillette

- 1 Madonna, Like A Prayer
2 Jody Watley, Real Love
3 Bobby Brown, Every Little Step

Winnies 100.7 FM Cleveland P.D.: Rich Piombino

- 1 Bon Jovi, I'll Be There For You
2 Thirty Eight Special, Second Chance
3 Tom Petty, I Won't Back Down

WTVN-TV Minneapolis P.D.: Brian Philips

- 1 Bon Jovi, I'll Be There For You
2 Fine Young Cannibals, She Drives Me C
3 Michael Damian, Rock On (From 'Dream

DALLAS

97.1 KEGL The Eagle Dallas P.D.: Joel Folger

- 1 Living Colour, Cult Of Personality
2 Michael Damian, Rock On (From 'Dream

WVUE-TV Dallas P.D.: Buzz Bennett

- 1 Michael Damian, Rock On (From 'Dream

93Q Houston P.D.: Randy Brown

- 1 Howard Jones, Everlasting Love
2 Jimmy Harnen With Synch, Where Are You

Table with 2 columns: Station (EX EX) and Song/Artist. Includes 'Milli Vanilli, Baby Don't Forget My N' and 'Cyndi Lauper, I Drove All Night'.



Table for Houston, P.D.: Adam Cook. Lists songs like 'Madonna, Like A Prayer' and 'Paula Abdul, Forever Your Girl'.



Table for Seattle, P.D.: Tom Hutyler. Lists songs like 'Bon Jovi, I'll Be There For You' and 'Paula Abdul, Forever Your Girl'.



Table for Providence, P.D.: Mike Osborne. Lists songs like 'Madonna, Like A Prayer' and 'Bette Midler, Wind Beneath My Wings'.

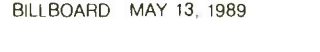


Table for Atlanta, P.D.: Rick Stacy. Lists songs like 'Thirty Eight Special, Second Chance' and 'Michael Damian, Rock On'.



Table for Atlanta, P.D.: Rick Stacy. Lists songs like 'Thirty Eight Special, Second Chance' and 'Michael Damian, Rock On'.



Table for Miami, P.D.: Frank Amadeo. Lists songs like 'Bon Jovi, I'll Be There For You' and 'Madonna, Like A Prayer'.



Table for Saginaw, P.D.: Rick Belcher. Lists songs like 'Guns N' Roses, Patience' and 'Living Colour, Cult Of Personality'.



Table for Milwaukee, P.D.: Todd Fisher. Lists songs like 'Bette Midler, Wind Beneath My Wings' and 'Fine Young Cannibals, She Drives Me C'.

Table for Columbus, P.D.: Dave Robbins. Lists songs like 'Madonna, Like A Prayer' and 'Michael Damian, Rock On'.



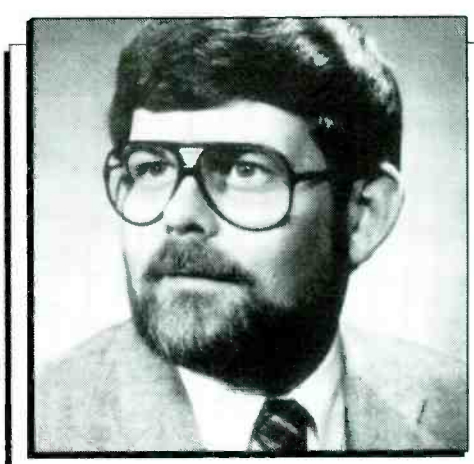
Table for Columbus, P.D.: Dave Robbins. Lists songs like 'Madonna, Like A Prayer' and 'Michael Damian, Rock On'.



Table for Phoenix, P.D.: Bob Case. Lists songs like 'Donny Osmond, Soldier Of Love' and 'Benny Mardones, Into The Night'.



Table for Orlando, P.D.: Brian Thomas. Lists songs like 'Bobby Brown, Every Little Step' and 'Donny Osmond, Soldier Of Love'.



Billboard's PD of the week Bob Moody WPOC Baltimore

IF YOU'VE TALKED with WPOC Baltimore PD (and Nationwide director of group programming services) Bob Moody any time in the past year, you've probably heard about Arbitron and how country stations like his, because of their high exclusive...

"I just have to believe that from what I've seen—and what our GM Dave Fuellhard hears on the Arbitron advisory council—that we've got to get this in-tab to a reasonable level. Five or six surveys ago, there was a book with 2,600 in-tab. The fall book was 1,704. This one was 1,708.

"I'm not saying that programming doesn't enter into it, or that Arbitron is wholly unreliable, just that you're at the mercy of the system. You could have a healthy station and get slaughtered if the diaries end up in the wrong place.

"To some degree, that's what happened to us last fall when we went from a 6.4 to a 5.8 [12-plus overall]. Measurement in some of our key counties were down. This time things went back to what they should be and we were OK. But in the next book, I could get killed regardless of how strong the station actually is."

In the first winter '89 Arbitron returns, country winners and losers seem to be fairly evenly divided. And WPOC is one of the winners, rebounding to a 7.4 share that makes it second overall in the market behind easy WLIF's 8.7-9.9 rise, and puts it in the company of KIKK-FM Houston (6.8-8.8 and tied for first), WWWW Detroit (4.7-5.2), and KYGO-FM Denver (5.0-6.9) among major-market country stations that scored well.

WPOC's current game plan began in early 1988 with a flight of FilmHouse's Discover Country spots "to increase sampling and to tell people who did listen that it was perfectly fine to live on the East Coast and drive a Volvo and listen to country." The station planned to promote mornings last fall, but instead waited for a.m. driver Laurie DeYoung to come back from maternity leave and promoted in-office listening.

This winter, WPOC ran a variant on the birthday contest tied into the middle two digits of listeners' social security numbers. The weekly grand prize was \$10,000 with three \$1,000 prizes sprinkled through the day and given away on Tuesdays, instead of the traditional Thursdays, in hopes of avoiding a cash war with other stations.

That decision, says Moody, let WPOC concentrate its spots on Saturdays, Sundays, and Mondays. "There are a lot of attractive buys on Monday. We were in the NCAA playoffs. We had the Academy of Country Music Awards, so it worked out well."

While some area programmers credit WPOC's rise to its cash giveaway, Moody points out that the promotion ran only for the last month of the book. By then, he says, "The trends already had us up to a

seven share. While I'm sure the promotion helped us, and helped market the morning show, we also dominated the weekends—especially in adult listeners—and we weren't doing the contest on weekends."

The sudden success of WPOC has sparked comparisons with WMZQ-AM-FM, the country station that, until this book, led the Washington, D.C., market with numbers in the seven-share range. "I would be hard pressed to come up with any glaring differences between the two stations," Moody says. "Their music is very similar; it's very rare that I hear a song on WMZQ that we're not playing.

"We probably do a little more news than they do. We deliberately may be a little less slick than they are in some ways. But Baltimore is a more neighborly town than D.C., so that's a reflection of the city. When we do focus groups, even the fringe listeners point out that our talent is very friendly."

Moody also says there is "surprisingly little difference" between being PD in Baltimore and programming his last station, KRMD Shreveport, La. "Baltimore is more of a Kenny Rogers/Anne Murray town and less into George Strait/Conway Twitty, so there are some differences, but they're the exception and not the rule. The problem of perception—and of people listening but not admitting it—existed in Shreveport as much as it did here."

It was in Shreveport that Moody, a recent convert to country after lengthy stints at WAKY Louisville, Ky., and CKLW Detroit, gained notoriety for playing Nick Lowe's "I Knew The Bride (When She Used To Rock 'N' Roll)." WPOC hasn't played anything more radical than "La Bamba" recently, but a recent sample of middays found it heavily vested in the post-AC group of country acts.

Included in the 1 p.m. hour were Alabama, "Can't Keep A Good Man Down"; Rosanne Cash, "The Way We Make A Broken Heart"; Ricky Van Shelton, "Hole In My Pocket"; Dan Seals, "Addicted"; K.T. Oslin, "Hey Bobby"; Charley Pride, "Kiss An Angel Good Morning"; Dwight Yoakam, "I've Got You"; Exile, "Just One Kiss"; Crystal Gayle, "Talking In Your Sleep"; the Forester Sisters, "Love Will"; and Randy Travis, "Is It Still Over."

Moody grew up in Pine Bluff, Ark., listening to Buzz Bennett on KOTN, the station owned by ex-Baltimore legend Buddy Deane, who also became Moody's mentor. (Other career debts, he says, include KOTN PD-turned-consultant Steve Warren, Les Garland, Bill Hennes, Mike McVay, and Nationwide's Steve Berger.) After a career in rock, Moody enjoys country because "the callers, even when they're unhappy for some reason, are people who know how to say please and thank you. That's a pleasure after spending so much of my life dealing with 13-year-olds."

Image, Control, Sampling Make Impact At 3rd Confab Atlantic City Reflects Industry Realities

THE THIRD ANNUAL IMPACT magazine conference in Atlantic City, N.J., April 20-22, was, once again, a relaxed and congenial gathering. The conference, started by the late Joe Loris as an offshoot of Impact magazine, fills a niche as a place where labels, radio people, and artists, particularly those in the New York-Philadelphia-Washington, D.C., axis, can mingle and suffer gambling losses in unison.

However, the strange thing about having the Impact convention in Atlantic City is how closely the state of this predominantly black town reflects many of the conflicts in the music. The casino/hotels are sealed off from the surrounding city by location and security. Time itself can stand still, as at the TropWorld Hotel, because not only are there

no clocks in the casino, there are none in the rooms. All you are supposed to think of is the bright lights, the glitter, and the play of the dice. As in the world of music, anyone can play but the house usually wins.

Outside on the streets of Atlantic City, three minutes from the lights and the slot machines and rooms that don't know what time it is, lies a poor city of cardboard buildings that shudder in harsh ocean winds. Empty patches of underdeveloped land controlled by speculators lie fallow in the middle of residential areas. When young men and women dream of the future there it too often ends with thoughts of a casino gig spinning dice or cutting cards.

At the A&R panel, a group of top executives batted back and forth ideas on crossover and control. As always, producer/artist James Mtume was fiery and emphatic in his comments. The rise of music videos and MTV "gives [white record company executives] control of the image of the music" and has created an environment "where it is no longer what you play but how you look" that has distanced blacks from their own music. Videos are like the glittering lights of the casino, which, according to Mtume, convince young people, black and white, that "R&B is Madonna, Tears For Fears, and Simply Red."

Mtume also attacked what he viewed as the ignorant "new jack" mentality that justifies massive

sampling of old hit records. "It's wrong," he asserted. "No justification for it. I'm telling you, black kids don't know how to play music anymore."

Motown's Joyce Irby tied into the same issue of control when she noted that most black musicians are victims of "R&B budgets syndrome vs. pop budgets. We struggle with lesser tools to create the same product."

Even Warner Bros. black music A&R head Benny Medina, who took a more optimistic view of things throughout the panel, felt the appeal "of the art form has become so large and the technology so advanced, it could get away from us in a few different ways."

Control of image, budgets, and technology all reside in the glitter palaces of the record industry but, if many of the comments at the panel

are true, not in the hands of very many black creators. In the audience listening to all this were a great many aspiring artists, the record industry equivalent of the young people living in Atlantic City. While the idea of controlling a casino seem quite distant, it shouldn't be such a radical idea for African-Americans to determine their creative fate in a business that in many ways is built around their music.

Yet if you were a young musician looking to the future, you'd see that capturing a record deal, while a major step, made you part of another larger, more tenacious struggle for true control of your image. And that would be the fight for genuine creative expression with the record companies of corporate America.

SHORT STUFF: The Black Entertainment and Sports Lawyers Assn. is sponsoring a midyear conference May 20 on the Columbia Pictures lot in Burbank, Calif. A seminar on breaking into entertainment law will be moderated by attorney Louise West and a seminar on music in video, motion pictures, and television will be led by Columbia Pictures' Robert Holmes. For more BESLA info, write 111 Broadway, New York, N.Y. 10006. Michael Jackson was given the National Urban Coalition's Artist/Humanitarian Of The Year Award for his role in encouraging elementary school children to

(Continued on next page)

The Rhythm and the Blues

by Nelson George



Joyce Sims Looking For A Love



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Confident Natalie Cole Says It's 'Good To Be Back' With Ballad-Driven Album

BY JANINE C. McADAMS

NEW YORK "I feel more centered, more focused on the mainstream, more confident," states super songstress Natalie Cole, whose new EMI album, "Good To Be Back," takes a different approach than her 1987 smash, "Everlasting," which spawned three top 10 singles and was certified gold-plus. "If there's a theme to this album, it's confidence—in the songs and in myself. Plus, it's a great title."

"Good To Be Back," released April 27, is the seventh album in her almost-15-year career, boasting 11 tracks that flow in a decidedly laid-back vein, offering ballads, standards, and midtempo grooves that showcase Cole's finely tuned voice. Typical of the album's mood is the first single, "Miss You Like Crazy," a heartfelt ballad that is climbing the black and pop singles charts.

There are no dance-oriented, foot-stompin', "Jump Start"-type numbers in this collection, a move Cole says was deliberate. "Every song here stands on its own," she says. "I didn't feel pressured to repeat the last album. I like being unpredictable; I don't like being second-guessed. I didn't want to do another dance album. I wanted to cater to a hipper, more mature audience."

"I don't mind being known for 'Pink Cadillac,' but 'Everlasting' didn't start selling until [the ballad] 'I Live For Your Love' came out. That's when the hardcore Natalie Cole fans really bought the album. They figured, 'Oh, she's having a ball on 'Pink Cadillac' and 'Jump Start,' but now she's really

'There is no progress without failure, no true victory without tragedy. I came out alive, healthy'

getting serious.' I did have fun on those songs, but this time I didn't feel as though I had to cater to the kids."

Cole's appeal at radio and retail is as strong as ever, as evidenced by the smooth chart sailing of "Miss You Like Crazy." Says Varnell Johnson, EMI Records VP of R&B promotion: "On Natalie's single, we're just one station short of 100% airplay. The single is not just doing well, it's doing great—really selling. The album should follow suit. We're looking to get a gold

(Continued on next page)

Billboard POWER PLAYLISTS FOR WEEK ENDING MAY 13, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

POWER 99.7fm

Philadelphia	P.D.: Dave Allan
1	1 Surface, Closer Than Friends
2	2 James "J.T." Taylor & Regina Belle, All I Want
3	3 Bobby Brown, Every Little Step
4	4 Karyn White, Love Saw It
5	5 Jody Watley, Real Love
6	6 Dino, 24/7
7	7 Al B. Sure!, If I'm Not Your Lover
8	8 Guy, I Like
9	9 Deon Estus, Heaven Help Me
10	10 New Edition, Crucial
11	11 Sky, Start Of A Romance
12	12 Boy George, Don't Take My Mind On A Trip
13	13 The Pasadenas, Tribute (Right On)
14	14 Natalie Cole, Miss You Like Crazy
15	15 Atlantic Starr, My First Love
16	16 Rob Base & D.J. E-Z Rock, Joy And Pain
17	17 Alyson Williams, Sleep Talk
18	18 Kiara, Every Little Time
19	19 Joyce "Fenderella" Irby, Mr. D.J.
20	20 Madonna, Like A Prayer
21	21 Tone Loc, Funky Cold Medina
22	22 Kid 'N Play, Rollin' With Kid 'N Play
23	23 Johnny Kemp, Birthday Suit (From "Sing")
24	24 Anne G., If She Knew
25	25 The O'Jays, Have You Had Your Love Today
26	26 Anita Baker, Lead Me Into Love
27	27 De La Soul, Me Myself And I
28	28 EX Chaka Khan, Baby Me
29	29 EX Luther Vandross, For You To Love
30	30 EX New Kids On The Block, I'll Be Loving You (Fore
A	— The Boys, A Little Romance
A	— Vanessa Williams, Darlin' I
A	— Donna Allen, Can We Talk
A	— Joyce Sims, Looking For A Love
A	— Vesta, Congratulations
EX	EX Deja, Made To Be Together
EX	EX Slick Rick, Children's Story
EX	EX Aretha Franklin & Erton John, Through The Storm
EX	EX Lisa Lisa & Cult Jam, Little Jackie Wants To Be
EX	EX Marcus Lewis, Searchin' For A Good Time
EX	EX Fine Young Cannibals, She Drives Me Crazy
EX	EX Milli Vanilli, Baby Don't Forget My Number
EX	EX Tony! Toni! Toné!, For The Love Of You
EX	EX Mica Paris, My One Temptation
EX	EX Big Daddy Kane, Lean On Me (Rapper's Summary)
EX	EX Peabo Bryson, Show & Tell
EX	EX Diana Ross, Workin' Overtime
EX	EX Surface, Shower Me With Your Love

WGCI 107.5FM AM1390

Chicago	P.D.: Sonny Taylor
1	7 Guy, I Like
2	3 Jody Watley, Real Love
3	1 Al B. Sure!, If I'm Not Your Lover
4	9 Boy George, Don't Take My Mind On A Trip
5	16 Deon Estus, Heaven Help Me
6	4 Simply Red, It's Only Love
7	10 Alyson Williams, Sleep Talk
8	14 Natalie Cole, Miss You Like Crazy
9	18 Mica Paris, My One Temptation
10	15 Rene Moore, Never Say Goodbye To Love
11	13 Roberta Flack, Uh-Uh Ooh-Ooh Look Out (Here It
12	21 Deja, Made To Be Together
13	12 E.U., Buck Wild
14	23 Kiara, Every Little Time
15	24 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
16	19 Constina, Are You Lonely Tonight
17	26 Fine Young Cannibals, She Drives Me Crazy
18	31 Tony! Toni! Toné!, For The Love Of You
19	22 Anne G., If She Knew
20	27 Grady Harrell, Sticks And Stones
21	25 Joyce "Fenderella" Irby, Mr. D.J.
22	28 The Pasadenas, Tribute (Right On)
23	33 Marcus Lewis, Searchin' For A Good Time
24	34 Peabo Bryson, Show & Tell
25	32 Madonna, Like A Prayer
26	38 Luther Vandross, For You To Love
27	29 The Controllers, Temporary Lover
28	37 De La Soul, Me Myself And I
29	42 La Rue, I Want Your Love
30	36 New Kids On The Block, I'll Be Loving You (Fore
31	41 The O'Jays, Have You Had Your Love Today
32	40 Lynch, Magic Spell
33	48 Anita Baker, Lead Me Into Love
34	39 Slick Rick, Children's Story
A35	— Milli Vanilli, Baby Don't Forget My Number
36	46 Vanessa Williams, Darlin' I
37	47 Atlantic Starr, My First Love
A38	— BeBe & CeCe Winans, Lost Without You
39	— The Boys, A Little Romance
A40	— Levert, Gotta Get The Money
A41	— Diana Ross, Workin' Overtime
42	43 The Neville Brothers, Sister Rosa
43	44 Rob Base & D.J. E-Z Rock, Joy And Pain
44	45 Charlie Singleton, The Good, Bad & Ugly
A45	— Alton "Wokie" Stewart, She's So Cold
A46	— Leotis, On A Mission
A47	— Chuckie Booker, Turned Away
A48	— Vesta, Congratulations



**TERRI ROSSI'S
RHYTHM
SECTION**

HERE'S TO YOU! Skyy zooms into the No. 1 spot on the Hot Black Singles chart with "Start Of A Romance" (Atlantic). Skyy is *the* original New York dance band, whose string of hits started long before the introduction of hip-hop and studio-produced hits. The group's chart history dates back to 1979, when "First Time Around" (Salsoul) debuted and culminated in a top 20 hit. Other hits followed: "High," "Here's To You," "Let's Celebrate," and the No. 1 single, "Call Me" (all on Salsoul), are just a few of the many favorites the group has produced.

Seven of the eight original members have remained; two, Randy Muller and Solomon Roberts Jr., continue to produce the group.

HE'S A DANCIN' MACHINE: As a rule, rap records on the Black Singles chart develop in the same pattern: The stations that play and report rap respond quickly after the record debuts; as the record develops into the top half of the chart, the majority of the upward movement results from retail reports. About 75-80 of the reporting stations will list a radio-oriented rap record. The other stations either will not play or place a rap title on their list.

M.C. Hammer's single, "Turn This Mutha Out" (Capitol), has turned this process around. After achieving the necessary stations to debut, additional radio reports came in slowly: Most of the point gain each week has been from retail increases. Last week "Mutha" picked up seven stations; this week it gains 12 new reports and moves 19-15. Hammer's outstanding dancing has made him a video favorite; with vid popularity and strong sales, "Mutha" now seems to have crossed over to radio.

CHARITY BEGINS AT HOME: The music industry is regularly called upon to help out with social causes. Johnny Usry, who is best known in association with Philadelphia International Records, and who arranged such hits as "Do Me" and "Life Is A Circle" by Teddy Pendergrass and "You're Gonna Make Me Love Somebody Else" by the Jones Girls, has now released an album on Ichiban Records titled "Healing." Usry, a Vietnam veteran, has written, arranged, and produced a very contemporary presentation focused on the Vietnam veteran and this country's need to recognize that for many veterans the conflict is not quite over.

Usry says that more than 58,000 American men and women died during the war, and even more have come home and committed suicide. He also asserts that at least one-third of the homeless are vets.

The first single from the album will be double-sided: "The Homeless" and "Mom." Other personal favorites include "Chu-Lai Charlie" and "Johnny's Rap/Give Peace A Chance." Some of the proceeds from the sale of the album will be donated to help the homeless. The music alone warrants airplay; the charitable aspects just make it all the sweeter.

"HEAVEN" by BeBe & CeCe Winans wrestles out of the 20s on the albums chart, moving 23-17. This breakout move is supported by "Lost Without You" (Capitol) as this week's Power Pick/Airplay record on the singles chart. "Lost" is new at WQOK Raleigh, N.C.; WLWZ Greenville, N.C.; WVVO Columbus, Ohio; KPRW Oklahoma City; and WGCI Chicago.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
GOTTA GET THE MONEY LEVERT ATLANTIC	4	11	23	38	65
I SECOND THAT EMOTION 10DB CRUSH MUSIC	1	5	29	35	35
CRAZY (FOR ME) FREDDIE JACKSON CAPITOL	4	7	21	32	46
SHOWER ME WITH YOUR LOVE SURFACE COLUMBIA	2	10	14	26	50
MIDNIGHT SPECIAL THE SYSTEM ATLANTIC	2	8	15	25	25
IT'S REAL JAMES INGRAM WARNER BROS.	2	6	16	24	58
DARLIN' I VANESSA WILLIAMS WING	4	8	11	23	66
TURNED AWAY CHUCKII BOOKER ATLANTIC	3	6	12	21	60
WORKIN' OVERTIME DIANA ROSS MOTOWN	3	5	11	19	89
BABY DON'T FORGET... MILLI VANILLI ARISTA	4	5	10	19	61

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.

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Petty Breaks Away For First Solo Effort

BY CHRIS MORRIS

LOS ANGELES Last year, Tom Petty was going to take a break. But the best-laid plans went awry, and Petty wound up recording not just one, but two albums in 1988—"The Traveling Wilburys" and his own first solo album for MCA Records, "Full Moon Fever."

"We were going to take a year off, because we'd done all those tours—the Dylan tour and the Heartbreakers tour back to back," Petty draws. "We were really pretty burnt."

But a chance meeting in Los Angeles in December 1987 with musician/producer Jeff Lynne and their subsequent work together scuttled Petty's r&r schedule.

"It was the holidays—we were having turkey dinners and sitting around playing guitars," Petty says. "When we'd done a couple of tracks,

we said, 'We can bang out a few more.'"

By April 1988, Petty and Lynne had nine solo tracks in the can. Out of these sessions, which included George Harrison and Roy Orbison among the participants, grew the idea for the Traveling Wilburys. That all-star project intervened, and Petty's solo record wound up sitting on the back burner until last fall, when recording sessions were finally completed.

Petty, who notes that "Full Moon Fever" came about almost by accident, characterizes the album as "just one-fifth of what the Heartbreakers are—it's what I put into the group. It's a sampling of styles I've worked in in the past, the kind of stuff I've always wanted to do. Simple rock'n'roll stuff with nice harmonies."

"I feel good about getting it out of

my system," he adds. "Thirteen years with a group is a long time to go without stepping out."

But Petty dismisses the ongoing rumors about the imminent breakup of the Heartbreakers, most of whom appear on "Full Moon Fever."

"They've said that for 10 years," Petty says somewhat tartly. "I never pay any attention to it. Any group that's endured that long, there are always going to be rumors. [A band] gets to be like your brothers, and you don't leave your brothers."

In fact, Petty and his "brothers" are preparing for a summer tour. "We'll do most of the U.S. starting in July," Petty says. "It takes us up into September. There are no plans to go to Europe at the moment."

Asked if the Heartbreakers will perform the "Full Moon Fever" material on the tour, Petty replies with a laugh: "If I find some women and money for them, maybe. I haven't

asked them yet."

Even in advance of the tour, the album has had ready acceptance, according to MCA marketing VP Geoff Bywater.

"It's been a 'Midas touch' kind of project so far," Bywater says. "Anything we could ask for has happened."

Promotional activities on the record so far have included three postcard mailings to radio and retail ("It was essentially Tom on his vacation, writing home about his record," says Bywater), a listening party for 900 people at Universal Studios, announcement banners and other key merchandising tools for retail outlets, and, in Bywater's words, "every interview that could be done."

The payoff has been immediate: The single "I Won't Back Down," currently rising on Billboard's Hot 100 Singles chart, has also become a No. 1 Album Rock radio track.



On The Money. Showcasing his new Columbia Records album, "Nothing To Lose"—and sporting his newly lightened hair shade—Eddie Money sings at New York's Palladium nightclub before an enthusiastic crowd. (Photo: Chuck Pulin)

McCartney's 'Flowers' Sure To Please; Vivid Hometown Show For Living Colour

WITH A LITTLE LUCK: Paul McCartney knows a thing or two about songwriting partners, and the chemistry of collaboration makes his upcoming "Flowers In The Dirt" album his most promising effort in some time. Due from Capitol Records early next month, the album is McCartney's first in three years.

At a first-spin session for the record, staged May 1 at the Hit Factory studio, it was clear McCartney has a winner, thanks in part to his collaborators, including **Elvis Costello**, who co-wrote four songs, and producers **George Martin**, **Trevor Horn**, and **Neil Dorfsman**, among others. The guest list at the gathering was topped by **Jim Ffield**, president and CEO of EMI Music Worldwide, and McCartney's North American manager, **Ron Weisner**. At the Capitol listening party in Los Angeles recently, Paul himself slipped into the room but didn't show here. No matter. His music alone sold this crowd.

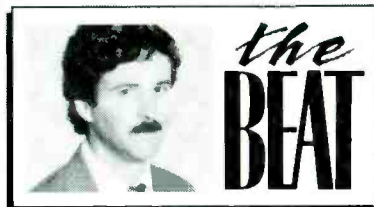
It's no secret that McCartney's work, critically and commercially, has been inconsistent in this decade. But led by the rich power-pop of the first single, "My Brave Face," the 12 tracks of "Flowers In The Dirt" are a varied and vigorous lot. There's the stripped-down punch of "Rough Ride" and "Figure Of Eight," the Jamaican vamp of "How Many People," the second-line New Orleans beat of "That Day Is Done," and the affectionate, acoustic father-son chat of "Put It There." "We Got Married" unrolls like a musical novel, with shifts in style and tempo mirroring the chapters of a now-mature love story. And the lovely string arrangement of "Distractions" can't help but recall "Yesterday."

Speaking of McCartney's sound all those years ago, his great duet with Costello on "You Want Her Too" is so—there's no other word for it—Beatle-esque that it will delight fans of Lennon-McCartney harmonies.

McCartney's lyrical touch may remain too saccharine for some—with swans and butterflies making their pastoral appearance here and there. But these tunes are not just silly love songs. Tracks including "This One," "Put It There," and "We Got Married" will strike home for those McCartney fans who are old enough to remember he was in a group before Wings.

Including a CD bonus track, "Ou Est Le Soleil," which will be released in a dance mix, "Flowers In The Dirt" has been produced with multiple-format success in mind. And if the hits come, expect McCartney to follow—on the concert trail. Although still in the talking stage, a McCartney tour will be far more likely if "Flowers In The Dirt" blooms on the airwaves.

ROCK AND RAP formed a potent mix at the Ritz in New York April 29 as **Living Colour** gave an outstanding homecoming show, supported by rising young Tommy Boy rap act **De La Soul**. Despite resistance from a few air-guitar airheads who booed their opening set, the members of De La Soul showed their raps could win over a rock-riff crowd. Now the Beat hears De La Soul may hit the road with modern rockers **Love & Rockets**. It would be another sharp, smart, barrier-busting bill.



by Thom Duffy

WON TON TON IS NOT a Cantonese dish but a hit rock sextet from the Netherlands that intrigued A&R ears here enough that several major labels took the unusual step of jointly sponsoring a recent U.S. showcase for the band (rather than paying for look-see trips overseas). After EMI Music signed the band from its Holland office in late 1987, the publishers went after label interest. EMI Music's **Karen Rae** has been working with U.S. manager **Rick Schoor** on the project. Won Ton Ton, fronted by the fiery yet graceful **Bea Van der Maat**, did its part during the private showcase with a honed and hot set culled from the overseas release, "Home."

STAGE CHECK: Radio ads for a late May 2 show at Philadelphia's Trocadero Club by a band calling itself the **Secret Chiefs** likely met indifference from most listeners. The group, in fact, was **Daryl Hall & John Oates**, returning to the city where they formed their partnership, doing the last in a series of incognito club shows to prep their newly recruited band members. The duo will soon head to a New York studio to begin work on their 18th album together, the follow-up to their platinum Arista release, "ooh yeah!" ... **Graham Parker**, in a warm and witty solo performance May 1 at Town Hall in New York, proved an unrepentant critic of music industry hype and habits. Showcasing his recent RCA release, "Live! Alone In America," before a crowd loaded with RCA execs, Parker explained how label honchos kept him from naming the album as he desired: "Live! Alone. A Legend In His Own Mind." In a mocking tone, Parker says he was told such a frivolous title for the record "would seriously hurt its chances of going 'mega.'" When Parker noted that one poignant new number would be on another upcoming studio album, one wag in the crowd shouted, "What label?"

N.C. Benefit Honors Monk Raises \$\$ For Jazz Conservatory

BY GEOFF MAYFIELD

DURHAM, N.C. The family and friends of Thelonious Monk are moving to memorialize the seminal jazz figure by establishing a fully accredited jazz conservatory here in the town that was his birthplace.

In a key fund-raising move for the ambitious project, a host of TV stars and jazz greats turned out April 23 for a benefit performance at the Omni Durham and Convention Center.

The Thelonious Monk Institute, which will be devoted exclusively to jazz, is scheduled to open its doors in 1992 on a plot of land adjacent to the Duke Univ. campus here. Thomas Carter, executive director at the institute's Washington, D.C., office, says the school's goal will not be to "produce academicians, but to develop working musicians."

The school's ambition is to provide promising young players from around the world with tuition-free instruction from world-renowned jazz musicians. When completed, the conservatory would consist of an academic building with classrooms, lecture halls, practice rooms, a library, a museum, and a performance hall, plus a dorm and a residence hall for participating instructors.

The benefit here kicked off a five-year fund-raising drive, during which Carter hopes to raise \$62 million, with \$12 million earmarked for physical facilities, and the remainder as an endowment for instruction and operational costs. He says the school wants to recruit 35-40 students each year for the four-year program.

A cooperative exchange with Duke and North Carolina Central Univ. will allow Monk Institute students to fulfill their nonmusic academic requirements at one of those two schools. In exchange, students from those schools may take nonperformance classes at the Monk Institute as electives that could count toward their degrees.

In the meantime, with the support of the Beethoven Society, which is

based in Washington, D.C., the Monk Institute has already initiated an annual piano competition with contestants from around the world. The 1987 winner, Marcus Roberts, records for RCA and plays with Wynton Marsalis' band. Philadelphia high school senior Joey DeFrancesco, who won the 1988 competition, has snagged a CBS contract and plays for Miles Davis.

Several jazz all-stars have already committed themselves to act as instructors at the institute, including each of the all-stars who performed at the April 23 event: Dizzy Gillespie, Slide Hampton, Jimmy Heath, Percy Heath, Hank Jones, Grady Tate, Duke jazz studies director Paul Jeffrey, and the Wynton Marsalis Sextet. Other name players, including Clark Terry, Quincy Jones, Barry Harris, and Jackie McLean, have also thrown their hats in the ring.

The Monk Institute also seems to have avid support from the local community, a point stressed at the benefit by Sen. Terry Sanford, D-N.C. Some of the more powerful companies in the Research Triangle region of Raleigh-Durham-Chapel Hill—including Adaron Group, Glaxoc, and Planters National Bank—have already thrown their support behind the venture.

(Continued on page 29)

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Vivid Embrace. Living Colour lead singer Cory Glover, while singing the hit "Cult Of Personality," falls off the stage into the arms of fans during the band's homecoming performance at the Ritz in New York. (Photo: Chuck Pulin)

Duo Offers Sophisticated Sound On 'Kaleidoscope World' Swing Out Sister Spins Off 2nd Album

BY JIM BESSMAN

NEW YORK Buoyed by the hit single and video "Breakout," Swing Out Sister's 1987 debut album, "It's Better To Travel," established the British pop/jazz threesome as a refreshing alternative to the prevailing rock radio and video field.

But as keyboardist Andrew Connell points out, that Mercury/Poly-

Gram album was created more or less to capitalize on the single's success. In contrast, "Kaleidoscope World," the group's follow-up album, set for release May 9 on Mercury/PolyGram, "delves deeper into what we actually like and is much more sophisticated than the last one."

Swing Out Sister, formerly a threesome, is now a duo with the departure of Martin Jackson for

more rock-oriented projects. "Kaleidoscope World" veers more toward the classic '60s pop songwriting style epitomized by Burt Bacharach's work.

"He was our first common ground," says vocalist Corinne Drewery. "I was into Dionne Warwick and Tamla/Motown, the vocal side. Andy was into jazz. But we were both into Burt Bacharach."

Jimmy Webb was another role model, and the legendary songwriter orchestrated two tracks, "Forever Blue" and "Precious Words." These tunes and the others, Connell and Drewery agree, run counter to the current, harder-edged, R&B-flavored pop trends. Still, they feel secure in their more adult-oriented niche.

"Our percentage of CD sales of the last album—when CDs were still pretty new—was bigger than the other acts on the label," says Drewery. "That indicates that there's an older audience that listens to our music, whereas if it were a teen market, it would have grown out of us by now, probably." But Drewery says she is also well aware of the potential pitfalls when an act stretches past its audience if that audience is not prepared to follow.

Connell, meanwhile, credits PolyGram (and Phonogram in the U.K.) for its "hands-off approach" in supporting the group's quest for "fully and classically arranged pop songs."

PolyGram's U.S. product manager, Rick Hunt, explains there will be a different strategy taken toward Swing Out Sister's singles by PolyGram here and Phonogram in the U.K.

"There's been a long hiatus between releases in the U.K. market, so they're coming back with the album's first track, 'You On My Mind,' which is a significant departure and shows immediately their musical growth," says Hunt. "We don't have the hiatus problem

(Continued on page 32)

Popsies Prove Popular At Second NAMA Awards

BY JEFF PIKE

SEATTLE Stalwarts of the Pacific Northwest music scene took time to honor their own April 23 at the Moore Theater here as the Northwest Area Music Assn. presented its second annual "Nammie" awards in a briskly paced ceremony.

Concluding a weekendlong NAMA-sponsored music conference, the Nammies show was a predictable love feast, including no less than 56 individual awards, a Hall of Fame induction ceremony, and some great live music from the likes of Ranch Romance and a re-grouped Wailers.

The big winners of the night were the up-and-coming power pop band the Popsies. Nominated in 19 categories, the foursome walked away with 12 of the handsome little plaques, including honors for song of the year (for "I May Hate You Sometimes"), best new band, and group of the year.

Robert Cray was named artist of the year and best blues artist, while his Mercury/PolyGram album "Don't Be Afraid of the Dark" was picked as best blues album. Kenny G won the best-jazz-instrumentalist and best-jazz-artist categories. Neither artist was present to accept his awards. Inde-

pendent record label Sub Pop received a special award for outstanding achievement.

Some concerns were raised during the ceremony itself about the voting procedures, which are now based strictly on a popular tally. Nominees and winners are chosen by the public through ballots distributed via newspapers and magazines in the region. Many people connected with NAMA feel a screening process is needed, although most agree the public should have some voice.

Inducted into the NAMA Hall of Fame this year were the Brothers Four, a folk act that had a hit with "Greenfields" in 1960, and studio-owner Joe Boles. Boles' studio was the recording site for the Fleetwoods' 1959 hit "Come Softly To Me." It has been used through the years by many national and Northwest-based performers, including Frank Sinatra; Buck Owens; Dave Lewis, whose trio toured with Jerry Lee Lewis; Bonnie Guitar, who scored a 1957 pop hit with "Dark Moon;" and Merilee Rush of "Angel Of The Morning" fame.

Hall of Fame inductees in 1988 included the Fleetwoods, Jimi Hendrix, Little Bill of the Bluenotes, producer Tom Ogilvy, the Sonics, and the Wailers.

AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BON JOVI SKID ROW	Shoreline Amphitheatre Mountain View, Calif.	April 29-30	\$648,770 \$19.50/\$17.50	35,284 sellout	Bill Graham Presents
AL JARREAU	Radio City Music Hall New York, N.Y.	April 21-23	\$495,525 \$30/\$25	17,622 sellout	in-house
R.E.M. DRIVIN' N' CRYIN'	Capital Center Landover, Md.	April 18	\$312,000 \$19.50	16,000 sellout	IMP
BON JOVI SKID ROW	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 22	\$306,880 \$25/\$20/\$18.50	15,000 sellout	Avalon Attractions
BOBBY BROWN LEVERT KARYN WHITE	Spectrum Philadelphia, Pa.	April 24	\$286,026 \$19/\$17	16,091 17,104	Al Haymon Enterprises
BON JOVI SKID ROW	Compton Terrace Phoenix, Ariz.	April 20	\$257,153 \$18.50/\$17.50/ \$16.50	16,000 sellout	Evening Star Prods.
R.E.M. DRIVIN' N' CRYIN'	Dean Smith Center Univ. of North Carolina-Chapel Hill	April 22	\$238,473 \$17.50	14,156 sellout	Cellar Door Prods.
MAGIC OF DAVID COPPERFIELD	Fox Theatre St. Louis, Mo.	April 22-23	\$237,712 \$19.90/\$16.90/ \$13.90/\$7.90	14,754 17,196	Fox Concerts Steve Litman
BOBBY BROWN LEVERT KARYN WHITE ROB BASE	Greensboro Coliseum Greensboro, N.C.	April 29	\$232,238 \$16.50	14,075 14,981	Al Haymon Enterprises
SPRING JAM '89: GUY/M.C. HAMMER KID-N-PLAY TONY/TONITONE! TODAY	Oakland- Alameda Co. Coliseum Oakland, Calif.	April 28	\$229,093 \$17.50	13,091 14,500	Bill Graham Presents
BOBBY BROWN LEVERT KARYN WHITE	Civic Arena Pittsburgh, Pa.	April 28	\$222,075 \$17.50	12,659 15,000	Al Haymon Enterprises in-house
BON JOVI SKID ROW	San Diego Sports Arena San Diego, Calif.	April 21	\$210,735 \$17.50	12,603 13,781	Avalon Attractions
GEORGE STRAIT KATHY MATTEA BAILLIE & THE BOYS	ARCO Arena Sacramento, Calif.	April 29	\$202,369 \$19	11,160 sellout	Varnell Enterprises
ROD STEWART	Kiefer UNO Lakefront Arena Univ. of New Orleans	April 25	\$184,815 \$18.50	10,375 sellout	Beaver Prods.
ROD STEWART	Sun Dome Univ. of South Florida Tampa, Fla.	April 27	\$182,682 \$18	10,149 sellout	American Concerts Magic Prods.
R.E.M. DRIVIN' N' CRYIN'	Miami Arena Miami, Fla.	April 29	\$180,893 \$18.50	10,004 sellout	Fantasma Prods.
BON JOVI SKID ROW	Thomas & Mack Center Univ. of Nevada-Las Vegas	April 24	\$177,537 \$17.50	10,145 sellout	Evening Star Prods.
CINDERELLA WINGER BULLETBOYS	Spectrum Philadelphia, Pa.	April 26	\$171,036 \$17.50/\$16.50	10,209 sellout	Concert Company Presents
RATT BRITNY FOX KIX	Capital Center Landover, Md.	April 3	\$169,015 \$17.50	9,658 17,000	Cellar Door Prods.
R.E.M. DRIVIN' N' CRYIN'	Charlotte Coliseum Charlotte, N.C.	April 23	\$166,373 \$17.50	10,068 sellout	Cellar Door Prods.
R.E.M. DRIVIN' N' CRYIN'	Richmond Coliseum Richmond, Va.	April 21	\$165,330 \$16.50	10,020 sellout	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER	Kemper Arena Kansas City, Mo.	April 16	\$162,489 \$17.50	9,285 sellout	Little Wing Prods.
BOBBY BROWN LEVERT KARYN WHITE	Sun Dome Univ. of South Florida Tampa, Fla.	April 22	\$161,688 \$17/\$16	10,508 sellout	Al Haymon Enterprises
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER	Thompson- Boiling Assembly Center Univ. of Tennessee, Knoxville	April 14	\$159,068 \$16.50	9,094 sellout	Little Wing Prods.
RANDY TRAVIS K. T. OSLIN	Rupp Arena Lexington Center Lexington, Ky.	April 22	\$156,275 \$17.50	8,930 10,992	Special Moments Promotions

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Laura Cannon in Nashville at 615-321-4250.

Grönemeyer Inaugurates New Billboard Feature

LONDON This week, Billboard introduces Starfile, a new occasional advertising feature designed to bring to the notice of Billboard's international readership new artists who have achieved a specific level of chart and sales success in certain markets.

Only those artists who fit a predetermined set of criteria are eligible for Starfile consideration. The first artist to be featured in the series is West Germany's Herbert Grönemeyer, an EMI-Electrola recording artist whose three German albums have sold more than 4 million copies in the German-speaking territories. His most recent album held the No. 1 spot on the West German charts for 14 weeks. The Grönemeyer Starfile begins on page 49.

Each Starfile will be a sponsored four-page supplement. The opportunity for a Starfile will be available by invitation only, after adjudication by Billboard's international editorial staff. The artist's previous chart and sales performance must indicate potential to break through internationally.

For further information, contact Mike Hennessey, Billboard's international editorial director in London.

BENEFIT HONORS MONK

(Continued from page 27)

The fund-raiser pointed out a further enticement for local support—the prospect of a regular schedule of concerts at the school featuring jazz greats and students. Community enthusiasm for the project was clear at the benefit. Thirty-four tables were sold at \$250 a plate and 650 seats held for Duke and N.C. Central students were sold out at \$10 a shot.

"There's a commitment down here," says Thelonious Monk Jr., "not necessarily to the Institute alone, but to the arts in general. We've got this snowball effect rolling."

Sacrifices made by some of the entertainers who attended the benefit proved the sense of purpose many attached to this venture. Bea Arthur, one of the night's MCs, had been asked to sing with Dyan Cannon and Angie Dickinson at Kareem Abdul Jabbar's final regular season game in Los Angeles. Abdul Jabbar, who is on the institute's advisory board, had also invited Marsalis to play the national anthem at the same game. But Marsalis and Arthur chose to attend the Monk event instead.

TV actresses Rue McClanahan and Marla Gibbs also participated.

"Bea Arthur was a fan of Thelonious Monk's, and likewise, Thelonious was a big fan of hers," says institute executive director Carter. "After the benefit, she told me, 'I assume this will be an annual event. Put me down for next year, even if it's only to sit in the audience.'"

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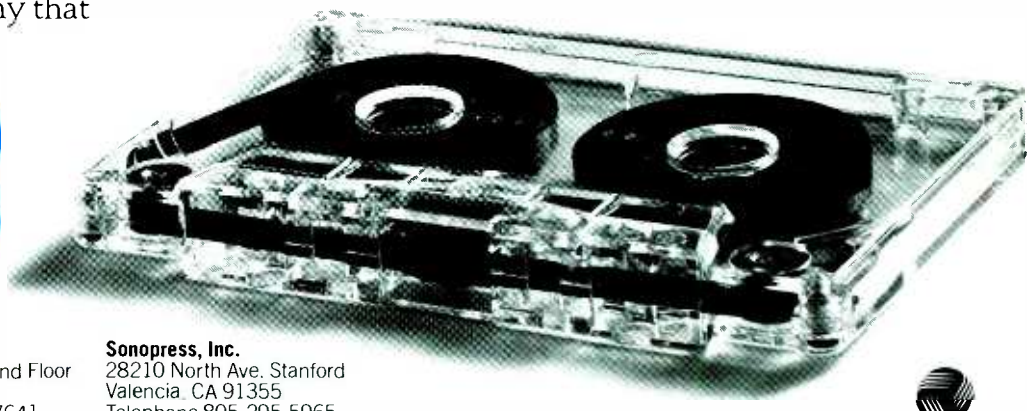
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ARTIST DEVELOPMENTS

'LATE NIGHT' WITH . . .

Ex-Journey guitarist Neal Schon steals a page from Joe Satriani's book when it comes to tour plans for his Columbia solo debut, "Late Night."

Instead of going out with his own band, Schon will work the record into the set list of his new band, Epic's Bad English, much as Satriani used a stint with Mick Jagger to boost his "Surfing With The Alien."

The Bad English album will be out sometime this summer, Schon says, featuring John Waite on vocals and Jonathan Cain on keys.

"In the middle of my record, they gave me a call to come over and write a little," Schon says. "We wrote a couple songs, and they wanted me to join the band. I was still busy finishing my record, but I said, 'If you can wait 'til I finish . . . I'm going to go out with Bad English . . . When [Bad English comes] off the tour, I can come back out.'"

Meanwhile, in lieu of a tour, Schon rides the radio and video channel promotional circuit.

Clark DuVal, Columbia product manager, says the "Late Night" game plan calls for capitalizing on Schon's familiarity at radio and retail while attempting to get the video for "I'll Cover You" on several music video channels.

"The potential audience is much

broader than Journey fans," DuVal says. "Album rock is looking like our strongest market at the moment, not only because of Journey, but because the music lends itself to that format easily."

BRUCE HARING

DAINTEES' DOUBLE DOSE

Unlike most album releases, Martin Stephenson & the Daintees' Capitol debut, "Gladsome, Humour & Blue," was not released to make money. At \$10.98 for a two-record set, "we took a bit of a loss," admits John Warner, director of artist and product development at Capitol.

"We wanted to make a statement

with the debut," Warner says of the decision to include Stephenson's 1985 Polydor release, "Boat To Bolivia," as part of the package.

Realizing that previous imports of Stephenson's work cut down potential sales, Capitol opted for future earnings. "There's a huge market for intelligent singer/songwriters," Warner says, "and we're trying to whet the public's appetite."

Stephenson formed the Daintees in his native England as a teenager, busking in the streets until Kitchenware Records came calling. That tiny label eventually tied a distribution deal with London

Records, resulting in a few singles and the two album releases, all showcasing the folksy stylings Stephenson honed on the streets.

Signed to Capitol last year for U.S. distribution, Stephenson has just finished a solo acoustic tour with Hothouse Flowers. "Since the potential for album sales was rather limited, it didn't make sense to bring Martin and the entire band over," Warner says. However, the label hopes Stephenson's rock side will emerge on his next record, which would allow a headlining tour.

Work has just begun on Stephenson's second album. A fall release is likely, Warner says. B.H.

RIGHT ON TRACK

Although the title of the debut RCA album from Treat Her Right is "Tied To The Tracks," the band is anything but strapped down these days. The Boston-based quartet logged nearly 250 live dates during the past year to support the record and its first single, "I Think She Likes Me," and expects to do the same to promote a follow-up. The band, named after Roy Head's inimitable 1965 hit, recently opened East Coast and college dates for the Replacements and Little Feat and will co-headline early summer shows with Guadalcanal Diary.

In between, RCA is setting up a two-week "Tied To The Tracks" cross-country tour by train, which it hopes will be co-sponsored by Amtrak and preceded by a show at Grand Central Station in New York, according to RCA senior director of marketing Alan Grunblatt.

All this road work is much to the liking of the band. "Our live performances are really at the heart of what we do, and the record is meant to reflect the way we sound live, which we think is pretty unique," says band member Mark Sandman. Up-front lyrics are another important component, says Sandman. "We've always been conscious about making sure that the audience can hear the lyrics. It gives them that much more to relate to."

DAVID WYKOFF

The Big Easy Honors Hometown Acts

BY JEFF HANNUSCH

NEW ORLEANS There were few surprises in the field of winners in the second annual Big Easy awards presented April 24 at the Fairmont Hotel here, as two of the city's best-known acts, the Radiators and the Neville Brothers, took home awards for best rock group and best R&B group, respectively.

Other winners this year included Aaron Neville, named best male performer; Irma Thomas, best female performer; Sherman Wash-

ington & the Zion Harmonizers, best gospel group; Earl Turbington & Trinity, best modern jazz group; and Shot Down In Ecuador Jr., best new group. Influential producer/engineer Cosimo Matassa, whose J&M Studio hosted acts from Little Richard to Ray Charles in the '50s, was presented with a lifetime achievement award.

Co-sponsored by Gambit Magazine, the New Orleans Music and Entertainment Assn., and Coca-Cola, the awards honor New Orleans' homegrown talent in music, dance, and theater; winners are

chosen by a panel of local judges.

Those attending the Big Easy gala were treated to performances by many of the honorees, including Aaron Neville, who joined the Zion Harmonizers for a stirring rendition of "What A Friend I Have In Jesus."

"It's a real honor to receive one of these awards," said Cyril Neville. "The Neville Brothers have been around the world and people have said great things about the band. Still, all that attention put together isn't as special as getting recognition from your hometown."



TALENT IN ACTION

HARRY CONNICK JR.
*Catalina Bar & Grill
Hollywood, Calif.*

YOUNG PIANIST/SINGER Harry Connick Jr., a rising neotraditionalist jazz star, wowed 'em at the first of two April 15 shows that climaxed a sold-out weeklong stay at this intimate jazz spot.

The sharp-dressing, 21-year-old Columbia Records artist has taken some knocks from moldy-fig jazz critics, who take a dim view of Connick's vocalizing and comedic on-stage presence. But the musician is unashamedly following in the entertainer tradition of his avowed role model Louis Armstrong, and he pulls off the enterprise with verve and a flabbergasting show of pianistic technique.

Working both solo and with acoustic bassist Ben Wolfe, Connick rambled his merry way through the history of jazz piano. The New Orleans native's fleet-fingered playing draws on stylists ranging from Earl Hines to Erroll Garner. But he shows a particular fondness for such keyboard eccentrics as Thelonious Monk and Crescent City giants James Booker and Professor Longhair.

Opening with a stride-inflected solo, "Stars Fell On Alabama," Connick's set moved along with ir-

resistible gaiety. Among the high points were a barrelhousing "Pennies From Heaven," a sober Sinatraesque vocal version of the ballad "You've Changed," a blinding double-time "Way Down Yonder In New Orleans," the Monk-like original "Hudson Bomber," and a suave vocal take on "Change Partners," with rumba-styled solo bass work by Wolfe.

The evening, punctuated by Connick's dry, crowd-pleasing asides, was climaxed by a high-energy solo encore of "Sweet Georgia Brown." The audience was enthralled, and Satchmo certainly would have approved. This kid is the McCoy.

CHRIS MORRIS

SIMPLY RED
*The Bottom Line
New York, N.Y.*

IN A HOUSE that was so crowded there was barely enough room for patrons to make their way to and from the restrooms, vocalist Mick Hucknall opened the night with a challenge to his audience: "Are we going to dance tonight?"

Although it was standing room only on this April 7 date—the final show of a three-night stand here—Simply Red's tight, perky play and Hucknall's attention-grabbing voice indeed inspired several fans to find a modest amount of dancing space.

In keeping with its discography, the versatile British-based group offered up a variety of tempos. Borrowing almost equal portions from each of their three Elektra albums, the musicians delivered upbeat tappers and solemn ballads with equal conviction.

The instrumentalists' crisp interplay ensures that Simply Red can never rightfully be accused of being a one-man show. But the red-headed Hucknall did own one of the night's most poignant moments during an encore, when he delivered a solo version of "Holding Back The Years," accompanying himself on acoustic guitar. It was a simple conclusion for a show that was—to put it simply—simply great.

GEOFF MAYFIELD

BEAUSOLEIL
*Somerville Theatre
Somerville, Mass.*

ALTHOUGH THIS Lafayette, La.-based sextet plays traditional acoustic Cajun music, its shows are far too boisterous and danceable to be pigeon-holed in any hide-bound category. As shown by this spirited April 14 performance, marking the release of its new Rounder album, "Bayou Cadillac," the band's unique vision, equally historical and contemporary, and its considerable musical acumen will win supporters beyond the

ranks of folk purists.

Bandleader/fiddler Michael Doucet was clearly the center of attention, and his comic asides, hoe-down demeanor, and incredible bow-work created contagious good feelings. The band, missing bassist Tommy Comeaux for this show, was somewhat prim at the outset but warmed up to the audience partway through the first set, exhibiting a looseness that allowed arrangements and rhythms to evolve as the songs progressed. Highlights included "Hey Baby, Quio Ca Dit?," a Tex-Mex-Cajun-English amalgam that featured Jimmy Breaux's sinuous Acadian accordion, and the "Bayou Cadillac" medley that united Buddy Holly, Bo Diddley, and the Dixie Cups under the Cajun flag.

DAVID WYKOFF

STEVE EARLE & THE DUKES
*The Coach House
San Juan Capistrano, Calif.*

UNBOWED BY A siege of the flu, singer/songwriter Steve Earle and his six-piece Nashville-based band blew through a generous two-hour show March 30 that had the patrons of this sold-out club standing and cheering at its climax.

Earle continues to daringly straddle the line that separates country and rock'n'roll. While his vocal twang, two-stepping

rhythms, and rural themes betray backwoods roots, the fervor and power of the Dukes' delivery throws the music squarely into the rock camp.

That style-hopping tendency—crossed with such unexpected live covers as "When Will We Be Married," the traditional Irish tune recently adapted by the Waterboys, and the Rolling Stones' "Dead Flowers"—made for an invigorating and often surprising show.

Displaying the depth of his original song bag, he opened his Coach House show with his best-known current tune, the stomping title track from his Uni album "Copperhead Road." The well-paced set, which also drew from his two previous MCA albums, included stirring readings of such expertly written numbers as "Back To The Wall," "The Devil's Right Hand," the rollicking "The Week Of Living Dangerously," and the touching ballad "Nothing But A Child," dedicated by Earle to the children of the homeless.

The Dukes crushed through the night with no power brownouts. In particular, veteran members Ken Moore and Bucky Baxter starred instrumentally on keyboards and pedal steel guitar, respectively.

In an era of easily categorizable music, Earle remains a one-of-a-kind talent who deserves to reach an even larger audience. Shows as good as this one won't hurt his chances. C.M.

Sheila Elias



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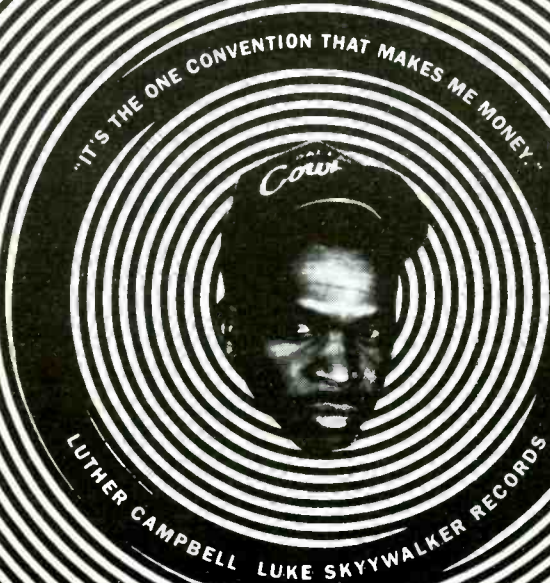
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BB



CHUCKII BOOKER

NEW ON THE CHARTS

"Turned Away" is Chuckii Booker's first song on the Hot Black Singles chart, and the 23-year-old Los Angeles native says the tune is basically about "male sensitivity—a man's attempt to express himself after his girlfriend has left him."

Booker's ability to express himself through his music is something he learned from his mother years ago. A Baptist gospel pianist, she gave her son piano lessons and encouraged him to perform with her at church. Years later, he returned the favor when he invited her to play with him on "Keep Your Guard Up," a track from "Chuckii," his debut Atlantic album.

Before signing with Atlantic, Booker played in a score of Los Angeles R&B bands and began working with notable artists. His keyboard arrangement and performance is featured on Vanessa Williams' "The Right Stuff" and he has enjoyed similar success with Gerald Albright and Troop.

In addition to writing and producing all of the material for his premier album, due May 15, Booker has just completed work on Kool & the Gang's forthcoming project.

JIM RICHLIANO

SWING OUT SISTER

(Continued from page 28)

here, so we're going with 'Waiting Game,' which has the energy and effervescence of 'Breakout.'

Videos—which proved so important to "It's Better To Travel" that a home videoclip compilation was made available almost simultaneously—will also be a significant factor for "Kaleidoscope World." Also a priority is touring—which the band did not do to support the first album.

"We're trying to figure out how much to spend, because they need a big band—horns and backup vocalists," says Hunt. "We don't want just a synclavier and [someone] hitting buttons."

**'Good To Be Back,'
Natalie Cole's newest
album, showcases
the singer in a
mellow mood . . .
see page 22**

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Jazz BLUE NOTES



by Jeff Levenson

WITH ALL THE HOOPLA SURROUNDING Brazilian music and its reintroduction into the American jazz mainstream, one significant name has heretofore escaped mention. It is **Bud Shank**, the West Coast altoist (and hard-swinging bopster) whose pioneering experiments with equatorial rhythms—dating from 1952, when he appeared on the **Pacific Jazz** album “Laurindo Almeida Quartet”—predated by 10 years the trendsetting masterwork “Jazz Samba,” waxed by fellow saxophonist **Stan Getz** and guitarist **Charlie Byrd**. Clearly, Shank was among the first of the jazzers to recognize the beauty and creative possibilities of Brazilian music.

Throughout the '50s, and well into the next decade, Shank's own records examined the interactive chemistry between jazz and the samba—“Holiday In Brazil” and “Brasamba” were noteworthy releases—not only focusing attention on this new fusion of music styles, but stimulating interest in the overall merging of the two cultures. About this, Shank is unduly modest.

“I keep hearing that story that we started the bossa nova,” he recently told critic **Gene Lees**, referring to his early recording with Almeida. “If bossa nova is a combination of Brazilian folk melodies and jazz music, then maybe. But there are a lot more elements than that... Maybe,” he conceded, “that album helped the evolution of bossa nova but I'm not even sure of that.”

Today, the 62-year-old resident of Washington state has come full circle with his new **Contemporary** release, “Tomorrow's Rainbow.” It finds him exploring familiar Brazilian territories with keyboardist **Marcos Silva** and his working quintet. Originally, the album was planned as a live recording, but a seven-day power outage in Seattle delayed the project, necessitating a move to the studio. All the tunes, with the exception of the ballads,

are based on a challenging rhythm that Shank helped popularize in his younger years—namely the samba.

TITLES BY THE TRUCKLOAD: Three major labels are issuing so much product that even my CD player has adopted a defensive posture. **Atlantic** is embarking on a major campaign that will see the release of 21 titles—14 new albums and seven reissues. All marketing, advertising, publicity, and promotion will be centered around the theme “Atlantic Is Jazz.” The current music will include works by drummer **Danny Gottlieb**, saxophonist **David “Fathead” Newman**, Australian trumpeter **James Morrison**, the **American Jazz Orchestra** (on the **East/West** label), **Duke Ellington** (on **SAJA**), and trumpeter **Jeff Beal** (on **Antilles**). The catalog material—on CD only—includes titles from **Herbie Mann**, **Joe Turner**, **Milt Jackson**, and **Charles Mingus**... The **A&M Jazz Series**, which debuted last fall with nine CD reissues, has at least 20 more coming, all culled from titles originally

Bud Shank's new release: Blame it on the bossa nova

recorded on the label or on **CTI** and **Horizon** (when both were affiliated with **A&M** in the '60s and '70s). Artists represented include saxophonist **Paul Desmond**, guitarists **George Benson**, **Wes Montgomery**, and **Jim Hall**. Additionally, the label will issue (on CD and cassette) newly acquired masters recorded in the '70s. Those include works by band leaders **Thad Jones & Mel Lewis**, trumpeter **Chet Baker** and composer/arranger **Gil Evans**. To confuse matters further, the label has a modern masters series of newly recorded material (available on all three formats), which includes contributions from trumpeter **Don Cherry** and spaceman **Sun Ra**... Because **Capitol** believes that big bands are once again being “discovered,” expect to see a 13-CD series titled “Best Of The Big Bands.” Many of the artists represented were part of **Capitol's** extended family throughout the '40s and '50s. They include baton-bearers **Ray Anthony**, **Stan Kenton**, **Nelson Riddle**, **Harry James**, **Woody Herman**, and **Benny Goodman**.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Day-Spring** artist **Wayne Watson**. Watson was a big winner at last month's **Dove Awards**, taking home statuettes for best male vocalist and song of the year.

ALTHOUGH WAYNE WATSON'S “Watercolour Ponies” was one of the most honored albums of recent years, the bearded singer/songwriter chose not to clone it. Instead, his latest, “The Fine Line,” is much more aggressive, musically and lyrically. Watson says the new attack is as much due to increased confidence as anything else.

That confidence has also spilled over into Watson's vocals. Despite being blessed with a stirring instrument, he has sounded in the past like he has been afraid to let it rip. But as acceptance and success have followed, so has his presence in the studio.

“At first I just wanted to establish an identity,” he says. “I was not confident with who I was, who I was singing to. Now I am. Also, in the past nine years, I think audiences have become more accepting. They'll accept more impassioned vocals if you are singing about serious topics. Of course, it is more vocally taxing these days. After a couple of hours of it, I'm pretty wasted!”

It is always heartening to see an artist plug away at it diligently for nearly a decade—then be “discovered” by critics and crowds alike. Watson says that despite the lean days, a slow, steady, natural progression is the best way to build a music ministry.

“To me, the best stuff comes when you are compelled to write, compelled to share a specific message,” he says. “When there's a real burning, that's when a song

matters. The worst thing you can do is manufacture false emotion. There's nothing like ‘Somewhere In The World’ or ‘Watercolour Ponies’ [two songs about children and families] on ‘The Fine Line’—and that's intentional. If I say the same old things and punch the standby emotional buttons, I can't sleep at night.”

Through the success of recent years, Watson has remained one of contemporary Christian music's most unaffected, least pretentious artists.

“The deal is, if you've got yes-men all around you who do nothing but stroke you, you come to think that the world owes you something,” he says. “I only came to real peace of mind when I realized that God doesn't owe me anything. If He gave us what we deserve, we'd take one more breath and die. Five years ago I can remember thinking how blessed I was to do this and support my family. I still feel that same way today.”

Watson's song “A Fine Line” says there is a fine line

Wayne Watson's 'Fine Line' showcases artist's growth

between contentment and becoming greedy. And when the applause and the statues and airplay come, he says that's a good time to remember the “bad old days” when he had little self-esteem.

“I never planned to have some worldwide outreach, with people mailing in money to the organization,” he says. “If I work, I eat—if I don't, I don't. I take seriously being away from home.”

“What I don't take seriously is patting myself on the back and thinking that the world couldn't get along without this record. I started making better records when I realized I couldn't make the best record in the history of the world, when I realized that the world wasn't going to stop for it. Sure, a certain number of people are really going to dig it. But it is at that moment that I'm reminded of the verse in **Thessalonians** that says, ‘Do what you do quietly and soberly.’ I'm just trying to be obedient with what I've been given.”

FOR WEEK ENDING MAY 13, 1989

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	11	MARCUS ROBERTS NOVUS 3051/RCA (CD)	★★ NO. 1 ★★ 1 week at No. One THE TRUTH IS SPOKEN HERE
2	1	7	CHICK COREA AKOUSTIC BAND GRP 9582 (CD)	CHICK COREA AKOUSTIC BAND
3	5	7	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
4	3	21	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD)	MICHEL CAMILO
5	4	25	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
6	6	13	HARRY CONNICK, JR. COLUMBIA FC 5209 (CD)	20
7	9	5	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD)	VOODOO
8	13	3	DAVID MURRAY PORTRAIT 44432/E.P.A. (CD)	MING'S SAMBA
9	12	5	SUPERBLUE BLUE NOTE 91731/CAPITOL (CD)	SUPERBLUE
10	7	9	VARIOUS ARTISTS POLYDOR 837 785/POLYGRAM (CD)	TORCH SONG TRILOGY
11	NEW ▶		CHET BAKER NOVUS 3054/RCA (CD)	CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
12	11	15	JIMMY MCGRUFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
13	8	27	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
14	10	33	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
15	15	3	AL HIRT PROJAZZ 670 (CD)	COTTON CANDY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	JOE SAMPLE WARNER BROS. 25781 (CD)	★★ NO. 1 ★★ 3 weeks at No. One SPELLBOUND
2	2	7	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
3	3	13	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES # 1
4	5	7	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
5	6	9	BOBBY LYLE ATLANTIC 81938 (CD)	IVORY DREAM
6	4	23	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
7	8	11	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
8	7	29	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
9	11	5	SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	LOVE MADNESS
10	9	19	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
11	14	7	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
12	20	3	ANDREAS VOLLENWEIDER COLUMBIA FC 45154 (CD)	DANCING WITH THE LION
13	NEW ▶		DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
14	19	3	VARIOUS ARTISTS SIRE 25805/WARNER BROS. (CD)	BRAZIL CLASSICS 1: BELEZA TROPICAL
15	22	3	JOHN PATITUCCI GRP 9583 (CD)	ON THE CORNER
16	13	17	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
17	18	11	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
18	10	13	JONATHAN BUTLER JIVE 1136/RCA (CD)	MORE THAN FRIENDS
19	16	3	KEVIN EUBANKS GRP 9580 (CD)	THE SEARCHER
20	24	3	TURTLE ISLAND STRING QUARTET WINDHAM HILL 0114 (CD)	METROPOLIS
21	12	13	DAVE GRUSIN GRP 9579 (CD)	DAVE GRUSIN COLLECTION
22	25	3	IVAN LINS REPRISE 25850 (CD)	LOVE DANCE
23	23	3	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
24	NEW ▶		ERIC GALE ARTFUL BALANCE 7215 (CD)	LET'S STAY TOGETHER
25	15	7	SPECIAL EFX GRP 9581 (CD)	CONFIDENTIAL

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
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New-Breed Artists Are Ready For Radio

BORN NOT TO KNOW: There's a new breed of singer making inroads in dance music, particularly in the R&B/club vein, that merits more sufficient and influential support from R&B radio. With such acts as **Ten City** (featuring **Byron Stingily**) paving the way this year with competitive material, hopefully programmers will finally begin to reach beyond the oversaturated market of "same ol' producer"-based artists to listen up playlists and offer their listeners a taste of what's developing from the ground level up.

Such artists as **Kym Mazelle**, **Adeva**, **Chanelle**, **Kechia Jenkins**, **Annette Taylor**, **Lachandra**, **Bas Noir**, **Inner City**, **Blaze**, **Neneh Cherry**, **Peter Black**, **Joe Smooth**, **Will Downing**, **Nayobe**, **C.C. Rogers**, **Jomanda**, **Sybil**, and **Soul II Soul**, among others, are quality performers offering an R&B alternative to what has become a very predictable and safe (and relatively boring) outlet that could do with being more on the cutting edge.

With contemporary R&B sounding more and more mechanized and sterile, it is this columnist's hope that programmers would not be so lax as to miss the opportunity to help discover, develop, nurture, and break the steadily increasing new breed of R&B-based dance music artist.

Terri Rossi, Billboard's black charts manager, offers this insight: "I believe that black programmers saw disco/dance as a format that hurt them during the late-'70s craze and since then have offered resistance to it. I'm not so sure that indie

vs. major-label promotion and marketing support is a question. What's worse is that I'd wonder if today's programmers know anything about the history of R&B club music. Most don't remember the **Taana Gardners** or **Unlimited Touches** back in their day. When programmers played MFBS's 'Love Is The Message,' they probably weren't aware that it is considered one of the all-time great dance—R&B/dance—records. Perhaps Virgin will be able to make them play 'Keep On Movin',' but otherwise it's another black art form that continues to be swept under the rug."



by Bill Coleman



BIG BEATS & PIECES: Over The Wire—**Shriekback** has reportedly called it quits and **Island** will be assembling a best-of package for the act that will include material from its previous labels as well ... **Liz Torres** with **Master C&J** are putting the finishing touches on her debut album for **Jive**. The first single will be "Payback," due for a mid-to-late-June release, with an album titled "Loca" to follow shortly in the late summer or early fall ... **Bronski Beat** is working with **Eartha Kitt** on her new single, "Cha Cha Heels" ... Producer **Dan Hartman** is reportedly working on new **Pet Shop Boys** and **Erasure** material ... **Adam Ant** has signed with **MCA** and is reported to be working with producer **Andre Cymone** ... **Prince** has been rumored to be doing

nearly half a dozen or more cuts for the "Batman" soundtrack, not just the theme.

Sinead O'Connor has collaborated with **Matt Johnson**, aka **The The**, on the cut "Kingdom Of Rain" for **The The's** forthcoming album ... Expect a June release for **M.C. Lyte's** new album for **First Priority**. The ace female rapper has called upon the production help of label mates **Audio Two** and **King Of Chill**, as well as **Grand Poobah Maxwell** of **Masters Of Ceremony**. There has been talk that **Marley Marl** may become involved at some stage. Also in the works at **First Priority** are new projects for **Audio Two**, Canadian **Michie Mee**, and **Positive K** (who has been working with **Don Baron**) ... **Dave Morales** is re-mixing **Sheena Easton's** "101" for **MCA** ... The solo project from **Kylie Minogue's** other half, **Jason Donovan**, will be surfacing shortly on **Atlantic**.

EVEN MORE PIECES: Cult fave **Anne Clark** is returning to the studio to record some new material for **C'est La Mort Records** (504-774-8286) ... **Adeva** is working on a new track titled "Warning" for **Cooltempo** ... **Danny D** is completing work for the next **Wee Papa Girls** project ... **Fave Jill Jones** is working on new material for possible release later this year. Insiders say she has been working

with that **Purple One**, among others ... **Chicago's Steve "Silk" Hurley** has been signed to **Atlantic** as a solo artist ... **Chicago house music indie D.J. International** is rumored to be inking a distribution deal with **CBS** ... **Gail "Sky" King** has been working on "Do The Right Thing" for new **Virgin rap signee Redhead** ... **Bruce Forest** has completed mixes for **Gail Ann Dorsey's** "Where Is Your Love" for **Sire** ... **Al Hudson** has formed **Hot Shot Record Pool** in the **Dallas** area. It can be reached at Suite 7, 112 North Bell Ave., Denton, Texas 76201; 817-387-4499 ... Need to get your house or R&B acts more exposure in the **Philadelphia** area? Contact **Joe Venuti**, manager of underground clubs **Twilight Zone** and **Allegro II**. He can be reached at 215-790-1599 or 215-557-9318.

The 11th annual regional meeting of the **Dixie Dance Kings** will be held June 3-6 in **Atlanta** at the **Colony Square Hotel**. The **DDK** regional will focus on club **DJs** and their problems and will feature seminars on **DJ-management** relations, retailing, dance promotion, and **A&R** for dance productions, among other topics. Besides artist and **DJ** showcases, the event will include a pool directors' luncheon and an awards banquet. All inquiries should be directed to **Dixie Dance Kings**, 115 Mansell Circle, Roswell, Ga. 30075; 404-587-4588.



So Good. Island recording artist **Mica Paris** recently performed two songs from her debut album, "So Good," at **Spin** magazine's anniversary party in **New York**. The U.K.-based singer is currently riding high with her single, "My One Temptation," and is preparing to tour later this year. (Photo: Chuck Pulin)

Trimmed to a duo, Swing Out Sister offers 'Kaleidoscope World,' its new PolyGram album ... see page 28

Brown, Abdul Crowned At Dance Awards Boston Bash Also Featured Trade Show, Seminars

BY DAVID WYKOFF

BOSTON A cross section of the dance music community feted the music's banner year at the 13th annual **National Dance Music Awards** with an awards presentation/banquet and concert April 26 and trade exhibition and seminars April 27.

Both events were held here at the nightclub **Citi** and attracted approximately 400 industry participants for each event, according to awards director **Tad Bonvie**.

Bobby Brown and **Paula Abdul** were the awards' double winners, **Brown** garnering the honors as best male singer and for best LP and

Abdul as best new female and a tie (with **Karyn White**) for best new artist.

A number of the performers won awards on the 26th: **Denise Lopez** (best pop single, "Saying Sorry Don't Make It Right"), **Brenda K. Starr** (best single, "What You See Is What You Get"), **Royal House** (best house record, "Can You Party") and **Evelyn "Champagne" King**, the debut **Hall of Fame** Award.

Other award winners included **Inner City**, best new group; **Sweet Sensation**, best group; **Rick Astley**, best new male; **Salt-N-Pepa**, album of the year; **Johnny Kemp**, best 12-inch, for "Just Got Paid"; **Keith Sweat**, best R&B release for "I Want Her"; **Escape Club**, best dance/rock song for "Wild Wild West"; and **E.U.**, best release, for "Da Butt."

Award winners were determined by a poll of club **DJs** and radio and record company personnel.

In addition to the trade exhibits on the 27th, **Sunny Joe White**, PD of **WXKS-FM "Kiss 108,"** moderated the artists panel and producer/remixer **John Luongo** moderated the producers panel. Many of the performers from the previous evening sat in on the artists panel as well, including **Swing Out Sister**, **Alisha Chena**, **Glenn Medeiros**, and **Maurice Starr**.

In conjunction with the awards, the mayor's office declared the 26th **Dance Music Day** in **Boston**.

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Bocephus Booty. Merle Kilgore, Hank Williams Jr.'s manager, presents the staff of Opryland Music Group's Acuff Rose company with T-shirts and Bocephus jackets in celebration of the Hank Williams/Hank Williams Jr. single, "There's A Tear In My Beer." Pictured, from left, are Kilgore; Jerry Bradley, GM of the Opryland Music Group; Jerry Flowers, director of publishing; and Charlie Monk, director of creative services.

Parton, Wagoner Stage Reunion Pepsi To Sponsor D.P. Theatre Shows

BY EDWARD MORRIS

PIGEON FORGE, Tenn. It wasn't exactly the reunion of the Beatles, but to country fans it was just as significant: Porter Wagoner and Dolly Parton singing songs and swapping jibes again on the same stage. Teamed for the first time since Parton left her mentor in 1976, the dazzling duet sold out four shows April 29 and 30 at the Dollywood theme park here.

Held at the 1,739-seat D.P. Celebrity Theatre, the shows raised \$160,000 for the Dollywood Foundation, a charity Parton established to encourage students in her native Sevier County to stay in school. General admission tickets

were \$20, while a section of "premium" seats commanded prices from \$25 to \$100 each.

Although the Wagoner-Parton portion of the nearly three-hour concert was relatively brief and chiefly a reprise of their hits, it was by no means a descent into nostalgia. "Looks like I never went anywhere," Parton observed as she watched the slim and sartorially resplendent Wagoner take command of their set.

Indeed, there was as much friskiness, mischief, and raw emotion in the new pairing as there was in the old. Wagoner is the only singing partner Parton has ever had who is as glittering, self-assured, and viper-quick with comebacks as she is. Besides sparkling brightly to-

gether, Wagoner and Parton sounded as good as they did when they were the Country Music Assn.'s duet darlings in the early '70s.

Parton used the main portion of the concert to limber up her 10-piece Mighty Fine Band and to showcase a portion of her soon-to-be-released "White Limozeen" album from Columbia.

Most of the show, however, was pure lyrical biography, with Parton dipping into her catalog to focus on her mountain upbringing ("Coat Of Many Colors"), her first record, cut when she was 11 ("Puppy Love"), her first hit ("Dumb Blonde"), her farewell to Wagoner ("I Will Always Love You"), her

(Continued on next page)

Lasers, Acuff Lit Up Show; Alabama Marred Own Song Awards Offered Surprising Points Of View

VIEWING VIEWERS' CHOICE: A final look at The Nashville Network's Viewers' Choice Awards: Mark down 1989 as the year that lasers laced country music. Laser and smoke effects provided a visual counterpoint to the vocal creations of the stars performing on the second annual TNN Awards show... While **Randy Travis** and **Ricky Van Shelton** were the big winners, the fan-voted awards contained some surprises. **Reba McEntire** regained her female-vocalist throne, edging out **K.T. Oslin** and a host of other strong contenders. **Shenandoah** beat five promising acts in the favorite-newcomer category, while the **Oak Ridge Boys** continued their comeback to the top as favorite group... The emotional high point of the April 25 awards show came as **Roy Acuff** received the **Minnie Pearl Award** for his contributions to country music.

Pearl, who presented the award, wasn't the only one with misty eyes watching the country music legend and longtime friend accept the honor with a heartfelt speech... Of all the MCs, **Dwight Yoakam** was the most engaging. As one observer remarked, "Dwight was very subdued, very pleasant; he smiled a lot and didn't say anything bad about anybody." Isn't it time for the "Streets Of Bakerfield" song and video to win some award, somehow, somewhere, for Yoakam and singing partner **Buck Owens**? It's one of the most refreshing pairings in recent country music history. And why wasn't **Shelley Mangrum**, the MC of TNN's "Video Country" show, chosen to dish out the video award? That honor was given to **Florence Henderson** and **Jim Caldwell**, who outside their TNN shows would more easily fit in with the Hollywood and New York crowds... **Randy Owen** of **Alabama** destroyed the mood of the group's beautiful "If I Had You" ballad by interrupting the sensitive lyrics with a "How y'all doing?" salute to the fans in the Opry House balcony. The group has ample opportunity to pay respect to the legions of Alabama fans without damaging a wonderful song to do it... The Viewers' Choice award is the most impressive trophy of all the award shows. The 15-inch-tall award—handcrafted from Tennessee black marble, Ohio crystal, and bronze—was designed by **Tom Griscam**, one of TNN's founders, who is now senior VP of broadcasting at Opryland USA.

LEADFOOT J. DALTON: Universal Records artist **Lacy J. Dalton** is honing her driving skills, preparing for the Think Fast Celebrity Auto Race to be held at

the Indianapolis 500 Raceway May 22. The televised race, aimed at raising public awareness of the effects of drinking and driving, is sponsored by the U.S. Department of Transportation, Mothers Against Drunk Driving, the National Assn. of Broadcasters, Dodge, and NARAS... Congratulations to **Pam Lewis** of the PR/marketing firm Pam Lewis & Associates. The former publicist for Warner Amex Satellite Entertainment and RCA/Nashville has been selected to appear in the second edition of "2,000 Notable American Women" in recognition of her achievements... **Jerry Reed** has filmed commercials for Time-Savers, a New Orleans-based food market chain. The commercials, coordinated by Charles Dorris & Associates of Nashville, depict Reed running from the sheriff to the tune of his song "Eastbound And Down."



by Gerry Wood



MAE IN MAY: **Mae Boren Axton** reports that her son **Hoyt** has been in Vancouver, British Columbia, filming a remake of the old **Humphrey Bogart** movie "We're No Angels." The flick stars **Robert DeNiro**, **Sean Penn**, and **Hoyt as Father Levesque**... **David Stewart**, who gained fame by walking some 1,600 miles from Gillette, Wyo., to Nashville in hopes of fulfilling his childhood dream of performing on the "Grand Ole Opry," has moved to Nashville. The walk ended on the Opry stage, where he was invited to perform. The Walking Cowboy has a new video out and is looking for a booking agency and record company (contact: 615-264-0632)... **Highway 101** created some commotion while passing through West Palm Beach, Fla. The mother of manager **Chuck Morris** invited him to bring the band and crew to her retirement community home for breakfast. When gate security officials refused to allow the group's 65-foot tour bus into the community, Commander **Morris** decided to crash the gate. By the time the bus arrived at the desired doorstep, it was followed by patrol cars, sirens wailing. An explanation by Mrs. **Morris** led to permission to park the bus for 30 minutes. "We had no intention of causing such a disturbance," explained **Morris**. "But we couldn't pass right through town without honoring my mother's invitation." Ah, the hazards of life on the road.

SIGNINGS: Singer/writer **Jed Seneca** to New Clarion Music Group... The **Kitty Wells**, **Johnny Wright**, **Bobby Wright** Family Show to the **Joe Taylor** Artist Agency for exclusive representation.



Canadian Country. Lee Greenwood and k.d. lang visit with Los Angeles Kings all-star center Wayne Gretzky at festivities that followed the 40th National Hockey League All-Star game in Edmonton, Alberta. Greenwood, right, and lang sang the national anthems at the event, where Gretzky was named MVP.

NOTICE OF FORECLOSURE

Default having been made in the payment of a certain secured Promissory Note dated March 2, 1984, by Slater-Pichinson Music, Inc. and said Note having been secured by a Security Agreement and Mortgage to secure the indebtedness having been called due and payable by the holders as provided in said Mortgage Agreement and Note and payment not having been made as demanded, the lawful owner and holders of said Note, House of Cash, Inc., Song of Cash, Inc., Family of Man Music, Inc., John R. Cash and June C. Cash hereby give notice that they will sell at public outcry to the highest and best bidder for cash those certain copyrighted musical compositions known as the "House of Cash", "Song of Cash", and "Family of Man" catalogues on June 13, 1989, together with any and all other collateral described in the Security Agreement and Mortgage, at 11:30 a.m., central standard time at the south door of the Courthouse in Nashville, Tennessee.

Prospective bidders desiring a full listing of the musical compositions to be sold may contact the undersigned.

This is the 25th day of April, 1989.

Robert L. Sullivan
NEAL & HARWELL
2000 One Nashville Place
150 Fourth Avenue North
Nashville, Tennessee 37219
(615) 244-1713

Counsel for House of Cash, Inc.,
Song of Cash, Inc.,
Family of Man Music, Inc.,
John R. Cash and June C. Cash

1st Release From 'Killin' Time' Vaults Singer Into Spotlight Clint Black Succeeds Via Singles Scene

BY EDWARD MORRIS

NASHVILLE On the strength of one single, one music video, and two appearances on the Nashville Network, RCA Records' Clint Black has become a hot item on the concert trail and is racking up more advance album orders than many an established act.

Already scheduled for the 27-year-old Houston native are opening slots with the Judds, Merle Haggard, Ronnie Milsap, and Alabama. RCA moved up the release date of Black's "Killin' Time" album from June to May 2, and

sources at the label report that retailers and rackjobbers had ordered 123,000 copies of the album as of May 1.

Black wrote or co-wrote all the songs on his debut album, and his road band played on the project. Mark Wright and James Stroud co-produced.

"A Better Man," Black's first single, has been on the charts for 13 weeks and perches at No. 7 with a bullet this issue.

Black is the only country act signed to Lone Wolf Management, the Houston company that handles rockers ZZ Top, Paul Rogers, Kenny Jones, Rocky Hill, and Jay Aaron. He also writes for Lone Wolf's publishing company. Says Lone Wolf VP John Williams, "It's been the most exciting thing that's happened to our company in years."

"His warm personality is Clint's best asset," Williams continues. "He's older than his years in his ability to write about a feeling or a situation."

Although it was a modestly budgeted, run-of-the-mill production, Black's video for "A Better Man" was an instant hit on Country Music Television, a spokeswoman reports. "We get a lot of fan mail," she says. "We got six more requests today. He's No. 4 on our charts and in heavy rotation, and he's moving up."

In mid-February, Black made his first appearance on TNN's "Nashville Now." "We had a great response to Clint," says a TNN spokeswoman. "Everything was positive. They were wanting him back on the show. They were really impressed with his talent. We got 20-25 letters within a day or

'His calendar has more bookings based off one single than anyone I can think of'

two of his first appearance." A recent spot on the same show garnered additional fan response.

On April 22, Black made his first guest appearance on the "Grand Ole Opry."

"His calendar has more bookings on it based off one single than any artist I can think of in the history of my relationship with the company," says Ron Baird, who books Black for the Jim Halsey Co. "I don't know of any major act who hasn't at least expressed interest—maybe not given offers, but expressed interest—in having
(Continued on page 40)



A Higdon Affair. Nashville music industry execs are pictured at a recent BMI-hosted reception celebrating the publishing association of Pat Higdon and his new company, Patrick Joseph Music, with the Warner Music Group. Present from left, are Roger Sovine, VP of BMI; Gary Harrison, Patrick Joseph's first signed songwriter; Tim Wipperman of the Warner Music Group; Jody Williams, associate director of writer/publisher relations, BMI/Nashville; and Higdon. Higdon is former Warner director of creative services.

PARTON, WAGONER TEAM FOR DOLLYWOOD REUNION SHOW

(Continued from preceding page)

venture into movie-making ("9 To 5"), and her return to country prominence via the "Trio" album with Linda Ronstadt and Emmylou Harris ("Those Memories Of You").

While the music was wholly engaging, much of the show's snap derived from Parton's quick wit. Some of her remarks and observations were no doubt practiced ones, but they were also wise, funny, and delightfully free of that garish facade of humility most country performers erect with trowels.

Beginning with the Parton-Wagoner performances, Pepsi-Cola launched a three-year sponsorship

of all concerts at the D.P. Celebrity Theatre. A spokeswoman for Dollywood declined to reveal how much money Pepsi has agreed to invest in the enterprise.

Among the acts slated to appear in the Showcase Of Stars series at the Celebrity Theatre this year are Lee Greenwood, Marie Osmond, the Forester Sisters, Ray Stevens, Ricky Skaggs, Louise Mandrell, Mel Tillis, Tammy Wynette, Janie Frickie, Sawyer Brown, the Bellamy Brothers, Exile, Earl Thomas Conley, Lacy J. Dalton, SKB, Ronnie Milsap, the Nitty Gritty Dirt Band, Roy Clark, Jerry Reed, T.G. Sheppard, Ronnie McDowell, Steve Wariner, and Brenda Lee.

The series begins May 6 and ends Nov. 5.

During Dollywood's grand opening ceremonies April 28-30, Parton announced the start of a two-year, \$10 million expansion program for the park and said that a section of the park will be open year-round, starting next year.

A malfunction in the computerized controls of a Dollywood roller coaster resulted in a collision that sent 18 riders to a local hospital April 29. All were treated and released, a park source said.

B.C. To Host Music Confab Provincial Awards Set For June

NASHVILLE The British Columbia Country Music Assn. is scheduled to host its 13th annual music industry conference June 1-4 at the Royal Towers Hotel in Vancouver. Plans for the four-day event include music industry seminars, showcases, a pub crawl, the Budweiser talent-search finals, and the 13th annual British Columbia Country Music Awards show.

Seminars currently scheduled

are "Songwriting And Demoing," "Recording And Radio," "Promotion And Marketing," "Music And The Law," and "Management And Agencies."

Nashville leaders set to participate in the seminars include producer Barry Beckett; songwriter Wayland Holyfield; publisher Ralph Murphy; and publicist/manager Mike Hyland.



Walk-On Cowboy. The legendary Roy Rogers, center, is pictured during his surprise walk-on visit to The Nashville Network's "Nashville Now" show recently. Also pictured are Randy Travis, left, and the show's host, Ralph Emery.

Alabama Salutes ALABAMA

Academy of Country Music's Artist of the Decade. Congratulations Randy, Teddy, Jeff and Mark from all the folks who are glad you call Alabama home.

Alabama!
The State Of Surprises!

Alabama Tourism & Travel, 532 South Perry Street, Montgomery, AL 36104
For information on Alabama's June Jam in Ft. Payne on June 10th, call 1-800-ALABAMA.

HOT COUNTRY SINGLES

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Table with 5 columns: Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist. Includes tracks like 'IS IT STILL OVER', 'IF I HAD YOU', 'YOUNG LOVE (STRONG LOVE)', 'AFTER ALL THIS TIME', 'BIG DREAMS IN A SMALL TOWN', 'WHERE DID I GO WRONG', 'BETTER MAN', 'LOVE WILL', 'I GOT YOU', 'LOVE OUT LOUD', 'SHE DON'T LOVE NOBODY', 'THE GOSPEL ACCORDING TO LUKE', 'I DON'T WANT TO SPOIL THE PARTY', 'LIKE FATHER LIKE SON', 'THEY RAGE ON', 'HEY BOBBY', 'SHE DESERVES YOU', 'IF I EVER GO CRAZY', 'DON'T TOSS US AWAY', 'CALL ON ME', 'BACK IN THE FIRE', 'LOVIN' ONLY ME', 'COME FROM THE HEART', 'BEYOND THOSE YEARS', 'WINE ME UP', 'HOLE IN MY POCKET', 'THE CHURCH ON CUMBERLAND ROAD', 'SETTING ME UP', 'IN A LETTER TO YOU', 'SOWIN' LOVE', 'WHAT'S GOING ON IN YOUR WORLD', 'I KNOW WHAT I'VE GOT', '5:01 BLUES', 'TELL IT LIKE IT IS', 'DON'T QUIT ME NOW', 'UP AND GONE', 'HOUSTON SOLUTION', 'SHE'S GOT A SINGLE THING IN MIND', 'MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)', 'I WONDER WHAT SHE'S DOING TONIGHT', 'YOU GOT IT', 'SEA OF HEARTBREAK', 'DEAR ME', 'IF I NEVER SEE MIDNIGHT AGAIN', 'ONE GOOD WELL', 'I'M NO STRANGER TO THE RAIN', 'CATHY'S CLOWN', 'FELLOW TRAVELERS', 'YA BA DA BA DO (SO ARE YOU)'. Includes special callouts like 'NO. 1' and 'POWER PICK/AIRPLAY'.

Table with 5 columns: Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist. Includes tracks like 'YOU AIN'T GOING NOWHERE', 'FRONTIER JUSTICE', 'NEVER SAY NEVER', 'FAIR SHAKE', 'WHO YOU GONNA BLAME IT ON THIS TIME', 'HOW DO', 'MIDNIGHT TRAIN', 'HEAVEN ONLY KNOWS', 'WHY'D YOU COME IN HERE LOOKIN' LIKE THAT', 'HILLBILLY HELL', 'BABY'S GOTTEN GOOD AT GOODBYE', 'FROM THE WORD GO', 'OLD FLAME, NEW FIRE', 'OLD COYOTE TOWN', 'I CAME STRAIGHT TO YOU', 'I MIGHT BE WHAT YOU'RE LOOKIN' FOR', 'WHEN LOVE COMES AROUND THE BEND', 'MORE THAN A NAME ON A WALL', 'PUT A QUARTER IN THE JUKEBOX', 'I NEED A WIFE', 'BLUE SUEDE BLUES', 'JOHNNY LUCKY AND SUZI 66', '(BLUE, BLUE, BLUE) BLUE, BLUE', 'MANY MANSIONS', 'I'VE HAD ENOUGH OF YOU', 'MY TRAIN OF THOUGHT', 'I'M A SURVIVOR', 'SOMEWHERE BETWEEN', 'BUT YOU WILL', 'BLUES STAY AWAY FROM ME', 'YOU'VE STILL GOT A WAY WITH MY HEART', 'RIGHT TRACK, WRONG TRAIN', 'LET'S TALK ABOUT US', 'HOMETOWN ADVANTAGE', 'LABOR OF LOVE', 'TURN OF THE CENTURY', 'LAY ME DOWN CAROLINA', 'POISON SUGAR', 'THAT'S WHY I FELL IN LOVE WITH YOU', 'I'LL BE LOVIN' YOU', 'BIG LOVE', 'NEW FOOL AT AN OLD GAME', 'THE HEART', 'KISS ME DARLING', 'SHE WILL', 'SHE'S TOO GOOD TO BE CHEATED THIS WAY', 'NOW AND THEN', 'WHAT IT BOILS DOWN TO', 'HEARTBREAK HILL', 'WHO BUT YOU', 'WAITING FOR YOU'. Includes 'NEW' callouts for several entries.

Products with the greatest airplay this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units.

Cajun, Indie Label Lineup Announced For Fan Fair

NASHVILLE The Country Music Assn. has released the names of performers for the independent-label show and the Cajun show at Fan Fair, June 5-11. Acts for the major-label concerts have already been announced.

Appearing on the indie show, June 9, 1-2 p.m., will be Lisa Childress, True Records; Bonnie Guitart, Playback; Bertie Higgins, Southern Tracks; Josh Logan,

Curb; Gary Stewart, HighTone; and Hank Thompson, Step One.

Cajun performers for the June 5 show, 9:30-11 p.m., are Doug Kershaw, Jimmy C. Newman & Cajun Country, and Cedric Benoit.

Co-sponsored by the CMA and the Grand Ole Opry, Fan Fair will again be held at the Tennessee State Fairgrounds here.

Additional information is available at 615-244-2840.

CLINT BLACK SUCCEEDS VIA SINGLES SCENE

(Continued from page 37)

Clint play with them on their tours."

Baird, who was Dwight Yoakam's agent when Yoakam first signed to Halsey, maintains that Black has created a different kind of excitement: "The difference in Clint is that it's not so much critical acclaim or even [praise] from the industry as it is from radio and the grassroots itself. From the first time he went on 'Nashville Now,' we received a dozen or more phone calls from viewers. They just wanted to know when he was going to be in their area."

Fran Wagner, partner in Stage

West Production, says that Black drew a standing-room-only crowd at a show her company promoted April 20 at Rich's Steak House in Belton, Mo. "They moved the poker machines and game machines out," she says. "They moved the pool table over against the wall and even sold the bar stools." She estimates that about 225 tickets were sold for the event.

Chuck Lee, senior music buyer for Warehouse Entertainment, confirms that he has ordered more Black albums than he normally does for a new country artist. "He's making the rounds," he

says. "He's in the media. We hear from our key country stores, and we know the single's doing well."

Lee adds that "[RCA has] offered the kind of deal that encourages us to buy more. They've given a good discount, and they've exempted the return, which means that if I put it out there and for some reason it doesn't sell, it doesn't cost me to return it. I get to return it at no penalty. This is the perfect way to handle a new artist."

The video for Black's second single, "Killin' Time," has just been released.

FOR WEEK ENDING MAY 13, 1989

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ No. 1 ★ ★	
1	1	2	11	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 6 weeks at No. One
2	2	1	11	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	5	5	12	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
4	3	3	41	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
5	6	6	34	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
6	4	4	30	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	16	29	3	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
8	7	7	31	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
9	10	12	54	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
10	8	11	8	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
11	9	8	52	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
12	12	10	38	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
13	11	9	38	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
14	14	14	13	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
15	13	13	8	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
16	15	15	10	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
17	19	16	103	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
18	17	17	9	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
19	18	18	12	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
20	20	22	37	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
21	25	26	93	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
22	21	21	41	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
23	33	67	3	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
24	22	19	15	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
25	24	23	66	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
26	23	20	25	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
27	27	30	37	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
28	26	24	114	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
29	29	27	47	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
30	37	38	168	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
31	30	36	151	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	28	25	8	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
33	32	31	11	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
34	36	34	35	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
35	35	35	91	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
36	34	32	12	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
37	31	33	38	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
38	40	40	4	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	37	51	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
40	39	28	77	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
41	41	45	48	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
42	42	39	30	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
43	45	43	85	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
44	44	41	34	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
45	43	46	13	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
46	50	47	30	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
47	52	49	9	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
48	51	59	3	FOSTER AND LLOYD RCA 9587 (8.98) (CD)	FASTER & LLOUWER
49	46	42	7	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
50	48	57	59	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
51	54	52	105	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
52	49	44	51	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
53	58	50	44	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
54	47	48	28	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
55	56	53	22	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
56	NEW ▶		1	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
57	57	54	7	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
58	53	51	30	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
59	59	58	25	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
60	64	61	74	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
61	62	—	2	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
62	55	56	235	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
63	61	64	57	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
64	60	55	15	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
65	70	—	179	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
66	73	73	184	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
67	69	63	94	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
68	65	62	94	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
69	RE-ENTRY		84	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
70	63	65	80	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
71	RE-ENTRY		206	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	66	66	22	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
73	67	71	45	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
74	74	68	52	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
75	68	60	108	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND

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

RONNIE McDOWELL



"NICE GUYS DON'T ALWAYS
FINISH LAST, IT JUST TAKES
THEM A LITTLE BIT LONGER TO
BE RECOGNIZED."

"SLASH" Gramzay
KLZ Denver

Glen, MD
Athens, GA
San Dimas, CA
Richmond, VA
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'Q' Scores Are Used In Choosing Celebrity Product Endorsers Company Totes Up Popularity Quotients

BY BRUCE HARING

NEW YORK In the wake of the Madonna/Pepsi fallout, and with the increasing move by music and video retailers toward national advertising campaigns, the question arises: How do corporations determine which celebrity will endorse their products?

That's where Steven Levitt's Marketing Evaluations enters the picture.

The 25-year-old company, based in Port Washington, N.Y., does celebrity research for advertisers and agencies under the banner of TVQ Services, devising a specific number called a "Q" rating that measures the public knowledge and appeal of potential product pitchers, programs, cartoons, brand names, and sports figures and venues. The company has 17 employees and does surveys for approximately 150 companies, among them several home video companies.

Although Q ratings are not the only method of determining potential endorsees, they serve as one tool to measure a performer's recognition and the public's instant reaction to the mention of the celebrity's name.

Why are they called Q ratings? "Everybody's got to have a name, and 'Q' would stand for the word 'quotient,'" says Levitt, the president of the company. "We take into account two differentials: familiarity, how many know who the person, program, or character is; and related to that, the number of people who say that person, program, or character is one of their favorites."

The formula for arriving at the Q rating is a simple calculation, according to Levitt. The number of surveyed people who say a person, program, or character is a favorite, divided by the people who are familiar

with the person, program, or character equals the Q rating.

That gives the survey taker a number. But, as Levitt points out, "What you do with it is in the hands of the

High scorers include Stevie Wonder, Billy Joel

person working the data."

Most of Levitt's TVQ service clients are advertising agencies, but they also include television networks, producers, syndicators, licensing companies, consumer product companies, and home video companies. Levitt says the last time a record company purchased the Q ratings was during the '70s.

Some names are perennial attractions in the Q surveys. "Bob Hope is in every study we've ever done," Levitt says. "We get about the same number of music performers year after year; Kenny Rogers has been around for a number of years, while Whitney Houston wasn't there 10 years ago. Diana Ross—some years yes, some years no. If somebody has been visible, they'll show up on someone's request list. But, for example, if Diana Ross hasn't appeared in a movie, hasn't cut a record, or if most of the population can't recall the last time they saw her, she may not show up for a year or two."

Once the ratings are compiled, it is up to the clients to determine why some clients rate highly—and why some bottom out.

"You don't have to be a rocket scientist to figure out some things," Levitt says. "Why does Bruce Jen-

ner have one of the lowest Q ratings we've ever seen? He's a glass of milk, boring as hell."

According to Levitt, the Bruce Jenners of the music kingdom include Michael Jackson, Gene Simmons, John Davidson, Wayne Newton, and Jimmy Dean ("when he's being a singer, not a sausage maker").

"Each for a different reason," Levitt says. "Wayne [Newton] has a low positive and a very high negative among a general population of people 6 years of age and over, which is the sample our studies are based on. However, if you ask people who go to Las Vegas, he may have one of the highest positive ratings.

"With Gene Simmons, when you're dealing with a general population you've got people over the age of 30, 40 years old, age 70, who don't know about that type of music. Unless you zero in on one segment of people in his audience, you

(Continued on next page)



Like A Fox. RCA siren Samantha Fox pulled in a crowd when she signed autographs at one of The Musicland Group's Sam Goody stores in midtown New York. Shown, seated, are Fox and WHTZ "Z100" personality Jack The Wack. Standing, from left, are Rick Cohen, BMG Distribution VP of sales; Ron Stricker, RCA Eastern regional marketing manager; Don Bergenty, Musicland district manager; Kevin Hardt, Musicland divisional marketing coordinator; store managers Mike Worthington and Lanie Schultz; Daryl Booth, RCA sales director; and Jim Kelly, BMG Distribution label liaison for RCA.

Levitt Explains P's & Q's Of Q Ratings

NEW YORK Why do sponsors want to know a celebrity's Q rating? Steve Levitt, who heads Marketing Evaluations, says it is usually one of the factors used to weed out the right candidate from a multitude of choices.

"Do the candidates have the right demographic appeal? Not which one is more popular, but which has more appeal to women 18-34," Levitt says. "Both [candidates] may have a Q rating of 20, but one may have a 33 among women."

Levitt says the data is also used as a disaster check.

"A client will also say, 'Let's just make sure that the person doesn't

have a high negative rating.' They don't have to be the most popular; they can have a moderate level of popularity, so long as they don't turn people off."

This month, Marketing Evaluations begins its annual survey to determine which celebrities will get measured by the service.

"We get in touch with all the companies that subscribe to our service in early February. We tell them the price for this year's study, and they each have the opportunity to give us a list of 40-50 celebrities they want in the study. Once we gather every subscriber's list, we have the 1,400-1,500 people we study."

The clients have various interests to determine in their submitted lists, Levitt says. "A TV network will give us names of people in a new series; an ad agency may give us either celebrities currently under contract or people they are considering after talking with clients. A producer might want to know about whom they're planning to cast in certain TV programs."

The only criterion, Levitt says, is that "the people they are working with should be at least recognizable by their name. A percentage of the public should know who they are."

BRUCE HARING

Jersey Industry Talks Song Pluggers, Club Scene, & More Garden State Seminar: Same Old Song?

BY BRUCE HARING

AFTER YOU attend several seminars, you can almost predict the type of people who will show up and make their presence known.

The first Garden State Music Seminar was no exception to that rule. Held April 29 at the Hyatt Hotel in New Brunswick, N.J., the daylong, five-panel conclave drew about 400 songwriters, musicians, agents, producers, and managers anxious to exchange information on the state's expanding role in the music industry.

Also on hand were the usual assortment of flora and fauna indigenous to the music business, seemingly called up from Central Casting to provide the proper flavor. Like:

- The guy who gets up and wants to know what we should do about those albums that "go too far" with their lyrics and cover art.



- The excitable musician who's trying to sell his band, and nervously compares it to the Beatles crossed with the Psychedelic Furs.

- The panelist who imitates the voice of God on Mount Ararat by placing the microphone between his front incisors.

- The foreign lady who accuses the industry of conspiring to keep her out of the business.

- The independent label guy who picks on any label larger than his, which includes most of the world since he has released only one album.

- The naive panelist who proclaims, "There are no sharks in the music business."


The last remark seemed to be a key

issue. As the number of labels and artists increase by leaps and bounds, the number of schemes to part the fool and his money also seem to be multiplying.

Several seminar attendees voiced complaints about the relatively new phenomenon of "song pluggers" or "song brokers," agencies that purport to shop demo tapes for a fee. A flood of such brokers have cropped up over the last year in the New York metropolitan area, some with credentials as shallow as a finger bowl. For those anxious to break into a business that sometimes seems impossible to crack, the lure of fast access to industry insiders is hard to resist, leading to easy pickings for less-than-scrupulous entrepreneurs.

The seminar's keynote was delivered by Max Weinberg, drummer for Bruce Springsteen's E Street Band and a New Jersey native.

(Continued on page 46)



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COMPANY TOTES UP POPULARITY QUOTIENTS

(Continued from page 42)

don't know who likes him and and who dislikes him. The danger is that a publication will call and ask, 'What's his rating?' without asking 'What's his rating with whom?' Not everyone is a Bill Cosby and appeals to the universe.

"Michael Jackson has one of the highest negatives we've ever seen, but who can argue with what he sells? So you have to give credit to the musical talent of Michael Jackson or Madonna, where they create dollars based on their ability, on the enthusiasm that they generate

when they are doing their thing. When they are not doing their thing, no one wants any part of them. That's what the Q rating tells me. They are simply saying, 'I like Michael Jackson. He's the greatest singer I ever heard, most electrifying performer I ever watched, but what a nut.'"

Still, Levitt cautions, "It's all in the hands of the person interpreting the data."

Levitt's list of male musical performers who are liked the best, with "good positives and low negatives,"

include Stevie Wonder, Billy Joel, Lionel Richie, Phil Collins, Kenny Rogers, and George Michael.

Running in the middle of the Q ratings pack among music celebrities are Bruce Springsteen and George Harrison. "Michael Jackson is kind of like an average positive rating, but with the highest negative," Levitt says.

Among profiled female singers, high Q ratings are chalked up by Whitney Houston, Barbra Streisand, Cher, Dolly Parton, Barbara Mandrell, and Anita Baker. Bring-

ing up the rear for music's females are June Carter, LaToya Jackson, Cyndi Lauper, and Madonna.

Popular groups include Huey Lewis & the News, Alabama, U2, and the Oak Ridge Boys; down near the bottom are Earth, Wind & Fire

and Manhattan Transfer. The Judds, who recently signed on as commercial representatives for the Dayton-Hudson chain, Target, are among the groups that have so-so Q ratings, as are Run-D.M.C., Bon Jovi, and Peter, Paul & Mary.

Chains Gain In Rising German Market

HAMBURG, West Germany Camcorders and compact disk players led the way in the West German consumer electronics market during 1988.

Figures reveal that camcorders made a 58% gain in sales on 1987 and CD hardware registered a 27% increase. These improvements played a major role in boosting the market's gross to more than \$9 billion. The hi-fi sector climbed by 11%, and color TV sets rose by 9%.

The buoyant results did not benefit

the retail trade across the board, however. Most of the increased sales were made through the chains and larger retail stores, and the decline in the number of small outlets continued, with 3,200 now having closed down over the last few years.

The new-style specialist stores are making progress, and this area's gross has risen from \$439 million in 1985 to \$1 billion last year and a market share of 18%.

The statistics do not reflect good

tidings for European manufacturers of consumer electronic goods. South Korean machines are making large inroads in the videocassette recorder sector with a formidable market share of 33%, compared with 5% in 1983.

In contrast, European products have slipped from 60% to 43% over the same period. Japanese hardware has also been affected by the Korean success with a market share of 24% in 1988 as opposed to 35% in 1983.

ALBUM RELEASES

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

JAZZ/NEW AGE

HERB ALPERT/HUGH MASEKELA
Herb Alpert/Hugh Masekela

▲ CD A&M CD-0819/NA

CHET BAKER
The Best Thing For You

▲ CD A&M CD-0832/NA

PETER BUFFETT
One By One

▲ LP Narada Mystique/MCA N-62004/\$10.98
CA NC-62004/\$9.98

DON CHERRY
Art Deco

▲ LP A&M SP-5258/NA
CA CS-5258/NA

EDDIE DANIELS
Blackwood

▲ LP GRP GR-9584/NA
CA GRC-9584/NA

GIL EVANS
Where Flamingos Fly

▲ CD A&M CD-0831/NA

BENNY GOODMAN
The Yale Archives Vol. 3: Big Band In Europe, 1958

▲ LP Musicmasters 20157/NA
CA 40157/NA

CHARLIE HADEN
Golden Number

▲ CD A&M CD-0825/NA

JIM HALL
Commitment

▲ CD A&M CD-0811/NA

BILLY HART
Enhance

▲ CD A&M CD-0818/NA

THAD JONES/MEL LEWIS
New Life (Dedicated To Max Gordon)

▲ CD A&M CD-0810/NA

THAD JONES/MEL LEWIS QUARTET
Thad Jones/Mel Lewis Quartet

▲ CD A&M CD-0830/NA

MEL LEWIS & FRIENDS
Mel Lewis & Friends

▲ CD A&M CD-0823/NA

CHARLES LLOYD
Waves

▲ CD A&M CD-0828/NA

HILTON RUIZ
Strut

▲ LP Novus 3053-1/NA
CA 3053-4/NA

MICHAEL SHRIEVE
Stiletto

▲ LP Novus 3050-1/NA
CA 3050-4/NA

RICHARD SOUTHER
Cross Currents

▲ LP Narada Equinox/MCA N-63007/\$10.98
CA NC-63007/\$9.98

TANGERINE DREAM
Miracle Mile

▲ CD Private Music 2047-2/NA
CA 2047-4/NA

SONNY TERRY/BROWNIE MCGHEE
Sonny & Terry

▲ CD A&M CD-0829/NA

VARIOUS ARTISTS
The Narada Collection Two

▲ CD Narada ND-63903/\$15.98
CA NC-62004/\$9.98

PAUL WINTER
Road

▲ CD A&M CD-0826/NA

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, 1515 Broadway, New York, N.Y. 10036.

Rainbow/Global Mark Store Opening Calif. Celebrates New Age

BY ROBIN TOLLESON

SONOMA, Calif. California's northern-most new age music label, Global Pacific, celebrated its current releases and Rainbow Records celebrated its ever-increasing presence in the area at the opening of the newest Rainbow store March 18 at 19201 Sonoma Highway in this wine-country town.

"There's been a lot of press, and it's been fun seeing little Sonoma coming together with northwest CBS execs and the presidents of Global Pacific and Rainbow. This was perfect because Global Pacific is located in Sonoma and because the new age genre does well here," says label publicist Neal Sapper.

Rainbow and Global Pacific provided LP and CD giveaways for the estimated 200 customers who braved the elements to check out

the new store and sounds. You won't find many people complaining about rain in this drought-ridden part of the country, but the downpour that day was so bad that a local radio station was telling listeners, "If you don't have to drive, don't drive," says Sapper. "The turnout was great in spite of it."

Harpist Georgia Kelley performed pieces from her duet record with Dusan Bogdanovic, "A Journey Home." Jordan De LaSierra and New Symposium performed a cappella numbers from De LaSierra's "Valentine #11." And headlining the festivities was violinist Steve Kindler and Teja Bell—their "Dolphin Smiles" album rose into the top five on Billboard's contemporary jazz chart in 1988. Global Pacific plans similar free promotional concerts at Valley Music near Sacramento, Calif., and Backroads Records in Corte Madera, Calif.

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Island Trading Explores New Retail Waters Company Plans Stores In Hollywood And Miami

NEW YORK The Island Trading Co., a subsidiary of the Island Entertainment Group, is expanding its retail business. In addition to its East Village store here, Island Trading plans to open a Hollywood, Calif., store on Sunset Strip in September and a Miami outlet in January, according to Lou Maglia, president of Island Records in the U.S.

"After that," he adds, "we'll probably go to Tokyo and London."

The Hollywood store will be in a building that will also house Island Records as well as Island's music publishing and management arms. Maglia notes that Island has made an agreement to rent the building with an option to buy. Island has already purchased a waterfront structure in Miami's art deco district for its retail outlet in that city, he says.

The 1,500-square-foot Island Trading Co. boutique in New York features "products from islands around the world," says Maglia, including such exotic items as Jamaican blue mountain coffee and carved jewelry cases emblazoned with the names of reggae artists. Some 90% of the items carried are

articles of clothing, some specially designed, such as a Mary Vincent apparel line.

Although Island Trading Co. does not carry records, it does feature some artist merchandise, such as a Buckwheat Zydeco tin that was also sold on tour. Maglia notes, "We're not doing exclusive merchandising rights [with Island artists], but we do have rights to use their merchandise [in our stores]."

He adds that Island Trading Co. is also developing a direct mail business. Once that is going, he says, "if we wanted to include a particular artist—say a Delicious Vinyl T-shirt—we could purchase [the rights] from them and put it in the catalog."

KEN TERRY



Difference Strokes. Arista duo Kiara, in support of the album "To Change And/Or Make A Difference," made a Motor City stop to see the folks at the Detroit-area headquarters of Harmony House. Shown, from left, are Kirk Bonin, Arista rep; Harmony House execs Sandy Bean, director of distribution, Linda Powers, buyer, and Debbie Mason, director of advertising; Kiara's John Winston; Carl Thom, president and owner, Harmony House; Kiara's Greg Charley; Gerry Adams, Harmony House executive VP; Crystal Gaynor, BMG Distribution merchandiser; and Chuck Papke, Harmony House director of purchasing. (Photo: Martaez A. Cyars)

GRASS ROUTE

(Continued from page 42)

Weinberg enchanted his audience with several war stories, among them a teenage tale about playing behind strippers at the now defunct **Club Miami** in Keansburg, N.J.

Although the state's music scene seems to be making more of a national impact than ever before, the club scene that spawned many of those acts appears to be at a crossroads, caught in the middle of prosperity and foreclosure. A successful summer is viewed as essential to club survival by many managers, according to members of a club panel and others at the seminar bar, with many original music venues close to closing

the door after Labor Day.

ADVANCE WORD: Since we've started in New Jersey, we'll stick with the state for a moment to mention two Garden State musicians.

Zeke Moffit checks in with "Welcome To The Canvas," a radio-ready album rocker that should make Moffit the next big noise from the Jersey shore. A big-league sound and songwriting reminiscent of the best of **Eddie Money** marks the release, with "You'll See (Coronas)" a killer cut. More info from the **Lanmark Group**, 201-389-4500... **Tradia** has licensed its album, "Trade Winds,"

through **FM-Revolver Records** of England, but plies its trade regularly on the Jersey club circuit. A solidly commercial quintet, **Tradia** hammers out such album rock classics as "Let's Not Turn Love Away" and "Never Gonna Go" on this release, all flavored with the unique tenor of **Johnny Lindsey**. More info from FM-Revolver, 152 Goldthorn Hill, Penn, Wolverhampton, England, WV2 3JA; 0902-345345... **Cris Williamson & Teresa Trull** join forces for some tasty country pop on "Country Blessed," released on **Second Wave Records** through **Olivia Records**. Particular attention should be

paid to the title track and "Calamity Jane," both blessed with hot hooks. More information from **Olivia Records** at 415-655-0364.

SEEDS AND SPROUTS: **Ben & Jerry's** ice cream will sponsor a free folk show May 28 in New York's Central Park, called **New Voices In Folk**. The company will again sponsor the **Newport Folk Festival** this year... **Profile Records** has opened its first office in England, headed by producer **Paul Oakenfold**. The address is 10 Tech West, Warple Way, London, England, W3 ORQ. Telephone 01-749-8777; fax 01-749-3703.

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RETAIL TRACK

(Continued from page 44)

former measures 8,000 square feet and marks the first Halifax location for Toronto-based A&A... **Record World** has opened its 74th store. It is located in the Garden State Plaza in Paramus, N.J. The chain has plans to open new units this year in Philadelphia; Meriden, Conn.; Babylon, N.Y.; Phillipsburg, N.J.; and Washington, D.C.

TAKING A STAND: **Jimi LaLumia**, proprietor of **Lake Ronkonkoma**, Long Island, N.Y., store **Record Connection**, swears he is not going to take the vinyl phase-out lying down. Like other indie store operators, **LaLumia** thinks too many LPs have been deleted, and that the downward spiral of vinyl configurations in the market is the consequence of a self-fulfilling prophecy (**Billboard**, April 29) that has been instigated by labels and major accounts. He does not think the trend serves the interest of his consumers. "Joe Average does not stand with the labels' agenda. We move a lot of 7-inch vinyl and a lot of LPs," he says, adding that some of his clientele are "reacting against being told that they have to buy CDs and have to buy CD players."

LaLumia is organizing a grass roots effort called the **Vinyl International Preservation Society**, or **VIPS**, which will try to focus attention on the fate of LPs and vinyl singles through an "organized show of

support" that will try to land ink in consumer magazines. And when the organization develops an ample mailing list of supportive consumers collected by participating stores, **LaLumia** hopes to crank out a **VIPS** newsletter.

The **Record Connection** maven worries that a too-fast phase-out of 45s represents a "potential catastrophe" that will have "a negative impact on the hit song—and this time there won't be an **MTV** to resuscitate the business as it did in the early '80s because **MTV** is already there."

Says **LaLumia**, "I crank on 7-inch vinyl. I can't tell you how well 7-inch singles sell if you give them the opportunity to sell." If you would like to jump on his bandwagon, call him at 516-467-8250.

CLIMBING THE TOWER: **Bob Delaney**, Los Angeles-based **Tower Records/Tower Video** regional manager for Southern California, will relocate to the chain's West Sacramento, Calif., headquarters in June to become VP of store operations. He'll report to senior VP **Stan Goman**.

PACK BACKS TAPES: North Hollywood, Calif., mail-order house **Pack Central** raises a question worth considering. **Robert Paris**, whose card identifies him as "Leader of the Pack," notes that when labels dig back in their catalog mines to revive older, deleted titles as midprice CDs,

the cassette configuration is often ignored. "Why not put them out on cassette?" asks **Paris**. "Cassettes are still No. 1 so I don't understand it," he adds... Hey, **Robert!** Looks like **RCA** agrees with you. A new series of 18 digitally remastered midline titles will be released May 16 on both CD and cassette. Among the artists in the line: **Jefferson Airplane**, **Roger Whittaker**, **John Denver**, **Elvis Presley**, **Lou Reed**, **Tommy Dorsey** with **Frank Sinatra**, **Harry Nilsson**, **Henry Mancini**, and **Harry Belafonte**. Further, **RCA** has added cassette versions of the 18 midline CDs it released in February.

SAY HELLO: May 12 marks the first day of business for the first **Austin On The Air** store in Austin, Texas. It is intended to be the flagship of a chain that is being rolled out by three partners, **Gerald Wright** and mother/daughter partners **Marie** and **Bonnie Vinklarek**. A second store is planned to open in October and a third should be up by May 1990. **Wright** says **Austin On The Air** will "carry everything from A to Z—cassettes, CDs, laserdiscs, compact disk video, and 12-inch singles." Following the industry trend, however, the operation will not stock LPs.

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Billboard's
Starfile

Photo: Anton Corbijn

herbert
grönemeyer

? what's all this

Welcome to a German rock star who dares to be – German and thus has become a national phenomenon and charismatic symbol of a new postwar society. With stunning record sales, highly acclaimed screen and TV performances and sold-out concert tours in major European markets, this “minstrel of a new Germany” (as “TIME” chose to call him) is simply sensational.

Now, with his first English-language release, “What’s all this?”, he is ready to reach a wider, transatlantic audience.

The album, “What’s all this?”, a collection of 10 of the best songs from his 3 best-selling German LPs, was released April 27 in Canada and right now, Herbert is out in the field, doing an extensive promotion tour, which includes meeting the media and dealers, radio coverage and interviews in a host of locations – Toronto, Montreal, Calgary, Edmonton and Vancouver, to name but a few. Capitol Records – EMI of Canada has put an enormous amount of time and effort into this important launch.

His first name is Herbert, plain, simple and old-fashioned. Even though nobody calls their children Herbert, Fritz or Hans anymore, his German fans don’t seem to mind. You see, Maurice, Julio or Elton may be perfect names for pop pin-ups, male fashion models or matinee idols at continental holiday spas. The boy next door, however, is just good old Herbert.

If a difficult name like Herbert Grönemeyer (pronounced: **Grown-a-my-err**) can’t keep you from becoming a singing sensation and a favorite with the masses, you must have something special for yourself. Herbert could have gone the easy way by calling himself (as was suggested) “Herbie Green”, but he insisted on **Grown-a-my-err** or no career at all. Indeed, Herbert Grönemeyer sounds reassuringly German like a character in a tinted photograph from the twenties, sitting under a linden tree at an ancient castle by the river Rhine.

Herbert definitely looks the part: a boyish, open face with a hint of impishness, long blond hair streaking over his blue-green eyes. He tosses himself across the stage like a good-natured maniac, without any mannerisms, calculated poses or cute remarks. He sings with a high-pitched voice, a little bit throaty on occasion, turning vocal somersaults every now and then.

Accompanied by no-nonsense mainstream rock musicians, he belts his songs with sincerity and a sturm and drang gut feeling. He is not your average rock star, but every mother’s big boy and every father’s pal. He watches sports on TV, enjoys silly comedy shows and bothers everybody with even sillier jokes. **Grown-a-my-err** is the right stuff.

He’s got the record sales and rave reviews to prove it: his three German albums have sold far in excess of four million copies in the German-speaking territories. His most recent album “Ö” held the no. 1 position in the German charts for 14 weeks; his three albums combined held the no. 1 spot longer than any German or international artist in this decade. More than 700,000 fans flocked

to his concert dates in continental Europe. He entered the charts in Holland, thrilled Spanish TV viewers and had his latest German longplayer released in all continental European territories.

The critics call him serious, trustworthy, modest, genuinely likable, sensitive. He plainly sings “Give me my heart back now, it’s half broken anyway” – and is not embarrassed about the simplicity of his lament “Airplanes in my head”, a song for which a haunting video was produced. He gushes “so good to feel you by me, good fortune overflows. I’ll willingly surrender for comfort in your arms” (“Hold me”) – and this piece of barren poetry sounds thoroughly honest and heartfelt.



Photo: © WDR-Archiv

The actor Herbert Grönemeyer in: **FATHERS AND SONS** with Burt Lancaster, **DAS BOOT** and **SPRING-TIME SYMPHONY** with Nastassja Kinski.




Photo: © Bavaria Film/K.-H. Vogelmann



Photo: © Archiv Peter W. Engelmeier

Double and triple achievement: Helmut Fest, Managing Director of EMI Electrola, presents Herbert Grönemeyer with platinum awards for his “Bochum” and “Ö” albums, for cumulative sales of over 2.5 million LPs. (Cologne, March 1989)





He is not afraid to admit “I miss you” and does not hold back when it comes to confessing “I’m drowning in the tears that all true lovers shed, don’t leave me in this limbo, moon; don’t leave me in this loneliness” (“Full Moon”).

Peter Hammill, an esteemed veteran of more than 25 albums that helped define British art rock, provided the English translations of Grönemeyer’s gentle teutonic musings. The English lyrics match their German originals so well in sincerity, sly humor and profound concern for the world around us.

Grönemeyer is definitely aware that the German language was abused in the past and that many beautifully enchanting phrases and endearingly sentimental words have been tarnished since then. He manages to perform the miracle of bringing those phrases back to decency. His innocent statements of compassion and true feelings sound pure and believable again.

The 33 year old singer regards himself as a good-natured, pensive human being thanks to his middle-class parents, who “put a lot of worthy ideas into their children’s souls”. “Bochum - I call you home, Bochum - you’re in my bones” he chimed in an ode to his bleak industrial home town in the Ruhr valley heartland of West Germany. Even the jaded record-buying public of Munich, Berlin and Hamburg appreciated the sentiments of a young provincial German trying to come to terms with his roots and in 1984 made “Bochum” Grönemeyer’s first smash hit album.



Photo: Anton Corbijn



Photo: Anton Corbijn

Photo: Anton Corbijn



Grown-a-my-err

The former law student and part-time member of a local theater company came into national prominence when he played a war correspondent in the 1982 film "Das Boot" about a doomed Nazi submarine. The film went on to become one of the highest-grossing international successes in the history of German postwar cinema, seen by over 20 million people worldwide, and Herbert was flooded with Hollywood offers to play more Nazi roles. He declined, and his fans applauded him for resisting the temptation of cashing in and selling out.

Grönemeyer evokes memories of a Germany that once was respected, admired, possibly envied, but never hated; a Germany of dedicated contributors to the arts or to the world of science and technology – a world of honorable merchants, virtuous sportsmen and brave warriors who fought their battles as gallantly as the Red Baron.

Grönemeyer represents a Germany that Marlene Dietrich could return to, a Germany that Anne Frank would have liked to live in, a Germany that Billy Wilder, Albert Einstein or Lotte Lenya might have considered home again.

Herbert sings with dedication and seriousness about the joys and worries of his generation. He may feel like a political activist when he sits down in front of his typewriter, but he definitely turns out to be a charmer and romantic free spirit when he steps in front of a microphone.

He constantly explores the "foundations of my being German" and is pretty much aware that words like "Heimat", "Angst" and "America" may stir up all kinds of uncontrollable emotions among his native audience. But he knows how to deal with the possible connotations of these much-abused words. He is not afraid to take risks. He is not afraid. Period.

Even when he criticises the wrongs in today's world (In "White Arrogance": "All men are equal but the whites are somehow better") he sounds almost chipper compared with the militant punks in the streets of London or the angry students on the barricades of Paris who once fueled their protest with similar sentiments. He's the man in the middle and he is well aware of it. He has a good sense of irony and the gift of self-restraint. "We Germans are too intellectual for rock and roll", he admits with disarming frankness. This man knows his limitations, even though his country from time to time did not.

But as long as there are people like Herbert Grönemeyer and as long as they keep doing what they are doing so well, we can breathe a little bit more easily, smile a little more often, restore our faith in our fellow men and enjoy living in this darn world a little bit more.

Along with Herbert Grönemeyer, EMI Electrola, his record label, is eager to embark upon a career in the Anglo-American territories.

Helmut Fest, EMI Electrola's Managing Director: "Unfortunately, German artists have never had the opportunity to establish a long-term recording career abroad, particularly in North America. There have only ever been one-off singles in the charts and these were never followed by album successes. We are firmly dedicated to being the first company to change this and to breaking Herbert Grönemeyer on a worldwide basis. I am particularly grateful to our friends from Capitol Canada for sharing our vision and belief that Herbert's great talents are universal".



1989
"What's all this"



1988
"Ö"



1986
"Sprünge"



1984
"Bochum"

Herbert Grönemeyer
Discography



'Videospin' Airs Clips By Alternative Artists Public TV Gives New Music A Spin

BY MELINDA NEWMAN

NEW YORK Belying the common perception that public television is all "opera and animals," "Videospin," a 30-minute music clip program specializing in alternative artists, has been picked up by 60 stations.

The weekly show is the brainchild of Thom Downing of WQEX, a public TV station in Pittsburgh. The show bowed on WQEX in September with Downing serving as co-host and co-producer with Scott Paulsen, morning man for Pittsburgh album rock station WDVE.

"We'd been airing videos on and off between programs for six months prior to doing the show," Downing says. "And we just thought it would be a nice departure for public broadcasting and that it wouldn't take much work. Little did we know."

During pledge periods, the show did exceedingly well in terms of viewers donating money. After six months on the air, the program went national.

More than 60 stations picked up the show; some began airing it last month, others are waiting to clear scheduling time.

The stations get the show by subscribing to Interregional Program Service, a Boston company that distributes shows to public TV stations via satellite. The stations pay IPS a flat fee; they are then entitled to air any show on the satellite for no ex-

tra charge.

The show is built mainly around videoclips and also features artist interviews done in Pittsburgh clubs. "We did that with both the Violent Femmes and the Tailgators," Downing says. "We'll also use canned interviews."

In going national, "Videospin" did give up some local flavor. "Instead of running local club dates, we'll do 'Rockonomics,' a segment on the dollars and cents of music, and other special features," Downing says.

The show, which has been funded locally in part by National Record Mart, is looking for national underwriting. "We're targeting the advertisers we feel may already advertise on MTV, because not everyone who enjoys videos watches MTV and we feel we can offer older, college-educated demos," Downing says. The show's target audience is 18-34-year-old males and females. For all 60 markets, the potential viewing audience is 32 million.

Because "Videospin" concentrates on alternative artists, it seldom has a problem competing for clips that are exclusive to MTV. "Occasionally, one of the videos we show might be on MTV's [new music program] '120 Minutes,' but generally, if a publicist tells me the clip is getting great airplay on MTV, that's one of the worst things she can say," Downing says, laughing.

"I have absolutely nothing against MTV, but if it's running the

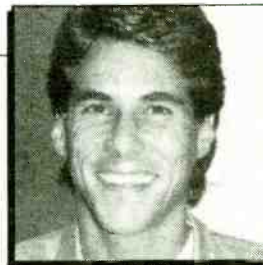
clip, probably a lot of other outlets are and the whole idea with public broadcasting is to provide an alternative. We don't need to repeat their artists." A recent edition of "Videospin" featured clips by such artists as Robyn Hitchcock & the Egyptians and Miracle Legion.

For Downing, the goal of the show is to become even more cutting-edge. "We've got a good relationship with most of the major labels, and now we're very interested in developing a better relationship with more of the indies. That's what we have to do to keep us progressive."



Pryor Committee. Shown on the set of the video for the Was (Not Was) single "Anything Can Happen," which is on the soundtrack for the new Gene Wilder-Richard Pryor feature film "See No Evil, Hear No Evil," are, from left, David Was, Wilder, Don Was, Pryor, and vocalists Sweet Pea Atkinson and Sir Harry Bowens.

THE EYE



by Steven Dupler

ONE ZBIG TO GO, PLEASE: Len Epand's Flashframe Inc. has scored a coup by signing an agreement with Zbig Vision Ltd. that will see the award-winning director Zbigniew Rybczynski exclusively represented by Flashframe for music video work. Rybczynski will also be available on a nonexclusive basis to Flashframe for film, TV, and commercial work.

Rybczynski—winner of an Oscar for his short film "Tango" and director of more than 35 music videos—is especially well-known for his work in high-definition video, a technology that he has greatly helped popularize in the music video world with his breakthrough clip for John Lennon's "Imagine" two years ago.

According to Epand, Stuart Weiss, president of Zbig Vision, and producer Stuart Samuels will continue to work with Rybczynski, concentrating on feature film and television projects, as well as the management of Zbig Vision's own high-definition television studio in New York.

YOU READ IT HERE FIRST: We're immodest enough to point out that the very first news about XTC's "Oranges And Lemons" album and video for the debut single, "Mayor Of Simpleton," appeared in this column prior to appearing anywhere else. We are bullish as hell on this album (as anyone who knows us is aware of by now) and congratulate the entire promo staff at Geffen for their work in helping achieve the single's five-week ride at No. 1 on Billboard's Modern Rock Tracks chart, as well as its strong performance on the Album Rock Tracks chart.

The next single, "King For A Day," penned by bassist Colin Moulding, is a killer, with a mass-market appeal that we think makes it an almost certain bet for a berth in the top 10 on Billboard's Hot 100. Sources tell us that the video for "King" is already complete, and release of the single will be in the very near future. The album, incidentally, is said to be approaching the 400,000 mark in sales—not bad for a band that refuses to tour and had never before broken the top 50 with nine previous album releases.

PREMIER PROMOTION: Linda Ingrisano, who is just settling into her new promotional duties at EMI (still no word on her replacement at Arista) reports that she is hard at work on her first project for her new label. This one will be for heavy metal men Queensryche, and will involve tie-ins with Los Angeles rock station KNAC and four "key-marketed" Red Onion nightclub/chain restaurants.

On Wednesday (10), the four clubs will each sponsor a "Queensryche night," which will be promoted via video pool National Video Subscription, as well as on

a tag line appended to the Red Onion radio spots running 20 times per week on KNAC. Giveaways include a pair of tickets to the band's May 12 Irvine Meadows show, sweatshirts, videos, and other promo items.

Ingrisano, who reports to Josh Zieman, director of marketing, and Robert Smith, EMI's VP of marketing, says the label's future plans include a possible Roxette promo with "a large national video outlet," in which the winners will fly to one of the act's European tour dates.

WOODSTOCK MANIA IS providing fuel for the '60s-revival fire in a number of areas this year, not the least of which is music video longform. On April 28, Rhino Video released Big Brother & the Holding Company's "Ball And Chain" 30-minute videocassette, featuring vintage 1967 black-and-white studio footage (shot prior to the Monterey Pop Festival) of the legendary San Francisco group for a mere \$14.95 suggested retail price. The collection, which features Janis Joplin, David Getz, Peter Albin, Sam Andrew, and James Gurley, is the only Big Brother longform on the market. It comes packaged with an original poster and a photograph of the band.

CREOLE CLIPS: The New Orleans Music Video Festival, airing on Cox Cable Channel 24 in New Orleans May 23 and 27, promises to be the "greatest collection of New Orleans music videos ever shown," featuring such local heroes as the Neville Brothers, Dash Rip Rock, Woodenhead, the New Orleans Stick Band, the Zydeco Brothers, the Olympia Brass Band, and many others. The televised showcase is also serving as a fourth anniversary celebration for Cox Cable's Access TV, the local music video outlet in New Orleans.

As if all this wasn't enough, the TV special also will be plugging the May 27 Access Video Expo '89, a 12-hour birthday party for the outlet at Riverboat Hallelujah, from noon to midnight. The expo will feature a number of live performances by acts to be announced, a video equipment technology exhibition, and food and drink. Call for details: 504-529-7610 or -7612.

EYE LIKE: Keep an eye out for Wang Chung's new video, for the single "Pray To A New God," from the band's upcoming Geffen album. The Andy Morahan-directed clip, which employs some great blue-screen effects and funny imagery, is triply enhanced by one of the best editing jobs we've seen in a long time. MTV will be evaluating it for airplay this week, and we wouldn't be at all surprised to see a Buzz Bin call on this one.

DEEP IN THE HEART: "Texas Jam '78," a hot new longform from CBS Music Video Enterprises, is a video documentation of the debut of what has since become the longest-running concert festival to date. The '78 premiere was headlined by Aerosmith and featured performances by Ted Nugent, Van Halen, Journey, Heart, and Frank Marino & Mahogany Rush. The event attracted more than 150,000 fans. The 50-minute tape is available now at a \$19.98 list.

VIDEO TRACK

LOS ANGELES

ROD STEWART IS "Crazy About Her" in his new video from the Warner Bros. album "Out Of Order." The Hollywood shoot was directed by Russell Mulcahy and produced by Lynn Rose Higgins for MGMM Inc. Igor Sunara was director of photography.

Stevie Nicks has wrapped "Rooms On Fire," her new video directed by Marty Callner for Cream Cheese Productions. Callner produced with Doug Major. The clip features rotoscoping techniques and numerous special effects. Callner and Major also have wrapped production on the Bangles' new video, "Be With You," a performance piece shot at the Santa Monica (Calif.) Civic Auditorium.

Winger follows its "Seventeen" clip with the Mark Freedman production of "Headed For A Heartbreak" from the band's eponymous album on Atlantic Records. Mark Rezyka directed, Callie Khouri produced, and Rolf Kestermann was director of photography.

Meanwhile, Mark Freedman director Oley Sassone recently directed the new Fabulous Thunderbirds video, "Knock Yourself Out." Joseph Yacoe was director of photography, and Joseph Sassone produced. The clip was lensed at BLT Inc.

NEW YORK

ANTHRAX GIVES METAL a social conscience in its new video, "Who Cares Wins," from the "State Of Euphoria" record on Megaforce. The N. Lee Lacy production features a montage of New York's destitute and homeless population. Tima Surmelioglu produced and Paul Rachman directed. The clip will broadcast call-in numbers to aid the homeless.

On the opposite end of the spectrum, Rachman and Surmelioglu directed and produced a metal spoof for M.O.D. "True Colors" comes from the band's Megaforce album, and pokes fun at the glam element inherent in so much of heavy metal. Performance footage was shot at the Palladium and in the New Rochelle club Streets. Luke Thornton executive-produced both videos for N. Lee Lacy videos.

Adrian Belew plays opposite his real-life daughter in his new video, "Oh, Daddy." Adam Bernstein directed the clip, shooting for a museumlike quality. Cilista Eberle produced for Scorched Earth Productions. The single is from Belew's "Mr. Music Head" album on Atlantic.

The Manhattans were out on the streets to lens a video for their new single, "Sweet Talk." The location shoot was directed by Costa Mantis and independently produced by Lee Reizian for Valley Vue Records. The clip features the group's new

(Continued on next page)

**"Look in my eyes
what do you see?"**

— Living Colour

Brought to you by



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Matsushita Unveils Adaptable VCR

It Adjusts For Worldwide Video Formats

BY SHIG FUJITA

TOKYO A new videocassette recorder from Matsushita Electric Industrial Co. is the first to use digital technology to allow the VCR to automatically adapt its recording and playback modes to handle different worldwide video formats such as PAL, NTSC, and SECAM.

Until now, complicated, large-scale equipment was needed to convert a videotape from one stan-

dard to another. In order to reduce the size of such equipment so that it could be incorporated into a VCR, Matsushita cut memory ca-

Panasonic also has a new unit

capacity and peripheral components and developed a new large-scale integrated circuit.

The company says the new VCR,

model W2-COM, will go on sale in spring of 1990 at a list price of less than \$2,270. The unit will enable the reproduction of videotapes imported from countries using different TV standards, and could also facilitate the exchange of what Matsushita terms "video letters."

There are three different formulas for TV broadcasts: NTSC (national television system committee) in use in Japan and the U.S.; PAL (phase alternation by line) in Germany and the U.K.; and SECAM (sequential couleur a memoire) in France and Eastern Europe. There is currently no compatibility between videotapes recording TV broadcasts of different standards.

Concern is being expressed in the U.K. about a different VCR from Panasonic, expected to arrive in the U.S. in June. This machine offers dual standard capability; that is, it can play NTSC tapes imported from Japan or the U.S. through a PAL-compatible TV set. The U.K. videocassette rental industry is up in arms over the machine's potential aid to copyright abusers.

In general, most movies are released in the States up to a year ahead of their availability in the U.K. Until now, the incompatibility between the NTSC and PAL systems has deterred large-scale piracy, but the Panasonic NV-L28, with a list price of only \$760, could help end this immunity.

The Panasonic machine operates by using digital technology to deceive a conventional PAL TV set into functioning normally even though it is receiving an NTSC signal.

The same technique is likely to be utilized by Philips and Pioneer for compact disk video. This would give the European market access to more than 6,000 videodisk titles now available in NTSC territories.



Classical violinist Alexander Markov shows off a different type of technique here with a new solid-body electric violin he co-designed with James V. Remington. It is not yet available in stores.

NEW PRODUCTS & SERVICES

HI-DEF FOR FILM: The first high-definition electronic camera designed specifically for cinematography has been unveiled by **Panavision Inc.**, manufacturer of the most commonly used motion picture cameras and lenses in the film business.

The new camera utilizes Sony high-definition television technology compatible with the Japanese-developed 1,125-line/60-hertz HDTV format. The Sony electronics have been incorporated into an "ergonomically designed" Panaflex motion picture camera that is compatible with Panavision's full existing line of lenses, including macro, telephoto, and anamorphic lenses.

In addition to ultrahigh resolution, high-definition video technology allows a wide range of special effects and blue-screen matting techniques not available with standard video or film equipment.

According to a Panavision representative, the concept behind the camera is to "provide electronic cinematography in a form highly familiar to the production community." Contact 818-881-1702.

SPEAKING OF HDTV, at press time, a number of NTSC-compatible systems competing for Federal Communications Commission approval were due to be displayed to the broadcast community at the **National Assn. of Broadcasters** meet in Las Vegas. In addition to the 1,050-line system developed by the **David Sarnoff Research Center**, in conjunction with NBC, ABC, and **General Electric Co.** (Billboard, May 6), **Philips Laboratories** will display a 1,050-line system of its own, dubbed **HDS-NA** (High Definition System for North America). According to Philips, the HDS-NA protocol allows for a wide-aspect ratio of 16:9 and four channels of CD-quality digital audio.

ROLL OVER, STRADIVARIUS, and tell **Van Halen** the news: **Alexander Markov** is an award-winning classical violinist who also enjoys a hearty session of screaming rock'n'roll. So, he and New York-based designer **James V. Remington** designed their own solid-body, humbucking pickup-equipped version of the normally sedate four-

stringed instrument. As seen in the photo, above right, the new violin—which will ultimately be marketed but is still in prototype form—would be at home with any heavy metal band looking to add a little class to its stage show.

THE TOY SPECIALISTS, the pro audio rental firm based in New York, has taken delivery of a new **AMS AudioFile**; according to the company, it is now the first rental house in the U.S. offering the digital hard disk-based recording and editing system. The AudioFile offers more than four hours of storage time. For information, contact 212-333-2206.

LOOKING FOR SOUND advice? **Hydra Tech** is a new technical support group offering tour consultation for a variety of sound, light, and staging-related services, formed by several members of **Michael Jackson's** recent "Bad" tour company. The new consulting firm specializes in **Synclavier** programming and MIDI services, among other areas. Contact: 213-396-6867.

THE 3-YEAR-OLD International Teleproduction Society continues its expansion drive with the addition of two new chapters, in Denver and St. Louis.

The group, founded at the 1986 National Assn. of Broadcasters' convention, now has chapters in Los Angeles, New York, Washington, D.C., Atlanta, Chicago, Mexico, Michigan, Northern California, the Pacific Northwest, and Toronto. These chapters, along with the two new additions, represent more than 300 of the leading video post-production facilities existing today, according to the ITS. For information on the organization, contact 212-629-3266.

TURBO POWERED: **Turbo-sound**, manufacturer of high-grade sound reinforcement components and systems, has unveiled **TDX**, a new line of speaker enclosures designed especially for applications where near-to-medium projection and wide sonic dispersion are required. Contact **Edge Distribution Corp.** for details at 914-567-1400.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

PUSSY GALORE COMPLETED recording and mixing a new album for **Caroline Records** at **Baby Monster's** studio A. **John Spencer** produced with **Worton Tiers** at the desk. **Steve Albini** mixed. Producer **Ralph Stein** was in B with **Ruth Roberts** working on a 16-song children's album, featuring **Russ Kasso** on keyboards. **Rosemary Jun**, **Steve Clayton**, and **June Magruder** were on vocals, and **Dave Feliciano** engineered.

The **Smithereens** (**Capitol**) were in at **Crystal Sound** working on material for a new album. **Jim Ball** and **Larry Buksbaum** engineered, assisted by **David Mann** and **Barry O'Doherty**. **David Dames** was in working on "At The Party," engineered and mixed by **Steve Vavagiakis**. **O'Doherty** and **Neil Cedar** assisted.

Victor Bailey recently completed his debut album for **Atlantic**, titled "Bottom's Up," at **Quad Studios**. The former **Weather Report** bass player used a number of spotlight musicians on this project, including **Wayne Shorter**, **Marcus Miller**, **Branford Marsalis**, **Omar Hakim**, and **Kevin Eubanks**. **Arty Skye** was at the board, assisted by **Michael Reiter**. **Bailey** produced.

LOS ANGELES

KOOL & THE GANG were in at **Aire L.A.** mixing tracks for an upcoming **PolyGram** album. **Chuckii Booker** produced. **Craig Burbidge** handled engineering duties, with **Anthony Jeffries** assisting. Also, **Paula Abdul** was in tracking with producer **Keith Cohen**.

Country artist **Roxanne Reineke** was in **Present Times** studios recording an upcoming EP for **Wild Oats Records**. **Steve Haggard** produced with **Scott Ross** at the board.

At **Kren**, **Kaho Shimada** recorded her debut album with producer **Tim Weston**. **Roger**

Nichols and **Russell Bracher** engineered. **John Coda** assisted. Also, producer **Ken Suesov** worked on vocal tracks with **Jillion Healy**. **Suesov** and **Bracher** were at the board, assisted by **Coda**. And, **In Colour** cut tracks with engineer **Bracher** and backup **Coda**.

Producer/songwriter **David Jones** was in at **Galaxy** producing tracks for the upcoming **Eddie Murphy** album on **CBS**. Final touches were put on the summer release with **Gregg Scott** and **Bill Zalin** at the board. Former **Klymaxx** drummer, now producer, **Bernadette Cooper** mixed **Madame X's** upcoming single, "Come Home To," for **Atlantic**. **Keith Seppanen** ran the board, assisted by **Zalin**.

NASHVILLE

AT DIGITAL, **Take Six** worked on vocals for a new **Warner Bros.** album. Group member **Mervyn Warren** produced with **Jim Ed Norman**. **Don Cobe** was at the board. **Universal** artist **Eddy Raven** was in with producer **Barry Beckett** tracking and working on overdubs. **Scott Hendricks** was at the board. **Jason & the Scorchers** worked on tracks with **Beckett** and engineer **Justin Niebank** for an upcoming **A&M** album.

OTHER CITIES

SONGWRITER/PRODUCER **Cur tis Hudson** was in at **Mix-O-Lyidian**, **Boonton, N.J.**, completing tracks for his wife and songwriting partner **Lisa Stevens'** solo debut, titled "Love That Music." The pair wrote **Madonna's** "Holiday" and were formerly with the group **Pure Energy**. **Don Sternecker** was at the controls.

Holly Near was in at **Bayview Studios**, **Richmond, Calif.**, working on her 14th album for **Redwood Records**. The album, "Skydances," features **Near** on vocals, **John Buchino** on piano and keyboards, **Michael Manring** on bass and high bass, **Nina Gerber** on guitars, **Irene Sazer** on violin and viola, and **Jackeline Rago** on percussion. The project was produced by **Near**, **Jo-Lynne Worley**, and **Joanie Shoemaker**. **Tom Anderson** engineered.

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

NEW PRODUCTS



New at the NAB show was **Studer Revox America's A827**, the company's first 24-track tape recorder model since the **A820**. The **A827** is priced below the **A820-24** and features most of the same microprocessor-controlled features. Contact 615-254-5651.



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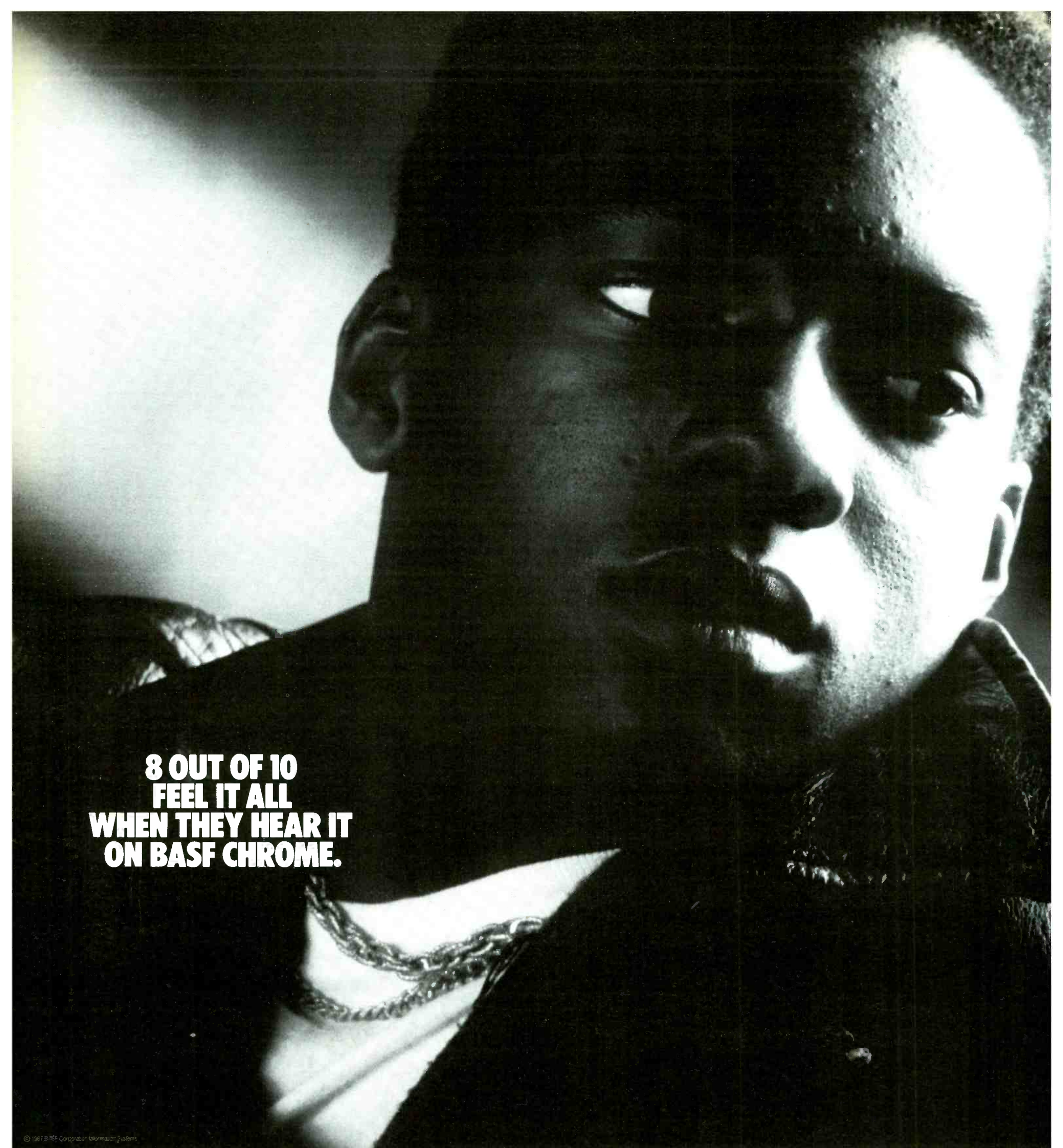
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BASF

Video Craz Owner Gambles On Casino-Style Stores

BY DEBORAH RUSSELL

LOS ANGELES Walk into Edward Berner's Video Craz store, and odds are you will walk out with more than just a movie.

Berner's two stores, in Santa Clara and San Francisco, Calif., are set up like casinos, and Berner, "a nice Jewish/Italian kid from New York who can't decide whether to buy it or steal it," considers

himself "the maitre d'."

He's actually a credit manager for a Honda dealership who doubles as the owner of the two extremely popular and unusual video outlets. A self-professed inveterate gambler, Berner combined his passion for games of chance with his knowledge of business when he adopted the casino motif for Video Craz three years ago.

"Crazy Eddie," as his customers

call him, decided to increase business by installing a vintage slot machine (from his private collection) and a pirate's treasure chest in his stores. He combined these games, along with a series of other random promotions, to cultivate a dedicated customer base.

"Greed is the downfall," Berner says with a chuckle. "People like to get something for nothing."

That "something" begins as a coupon that accompanies each movie rental. Customers decide whether they prefer to save 10 coupons for a guaranteed free movie rental, or cash in the coupons for tokens to try their luck at the '40s-era slot machine. The machine won't accept cash, and doesn't proffer cash prizes.

"I set it up [so that I] lose," Berner claims, noting that one 6-year-old customer and his mother stop by once a day to play the slots. "That kid wins a free movie every day. I make sure his mother pulls the handle, though."

Customers who hit cherries win more tokens, and when the machine hits oranges, plums, or bells, customers win one, two, and three free rentals, respectively. The jackpot is 10 free rentals.

Other customers may opt to crack Berner's "treasure chest." After renting three movies, a customer is eligible to choose a key that may unlock an antique trunk Berner picked up in the course of his travels. A clear jug full of untested keys stands next to a twin jug filled with customers' rejects.

The chest contains colored envelopes with certificates for prizes ranging from free tokens or a movie rental to hi-fi VCRs, televisions, dates with members of the San Francisco 49ers, and trips to—where else?—Las Vegas.

"As the jar with the bad keys

'People think I'm crazy, but they have a good time when they're here'

gets more and more full, the odds to pick a good key from the other jug get better and better," Berner says. "I had one woman come in, pick the right key right off the bat. Turns out she was psychic. Another guy came in, rented six movies a day for a while just trying to get into that chest."

Berner also lets his computer choose a mystery tape, which remains a secret until the customer returns the movie. The electronic scan reveals the code for the prize-winner, and Berner hands over \$100 to the lucky customer.

His next project is to install a "Prize Wheel" similar to TV's popular "Wheel Of Fortune." He currently is organizing a promotion to attract new customers with the opportunity for a free spin as the motivation.

Quite often, the "maitre d'" will mingle among his customers, and

if activity in the store is slow, Berner may grab the microphone behind the counter, set off some sirens, bells, and blinking lights, and give the customers 30 seconds to grab some tapes for an instantaneous two-for-one promotion.

"People think I'm crazy, but they have a good time when they come in here," Berner says.

An estimated 700 people visit Santa Clara's Video Craz between Monday and Thursday, and 500-600 people come in on Friday alone. Weekends may peak at 800 or 1,000 customers, Berner says, and he uses his data base in the computer to stock the titles he knows they will rent.

"I don't have a big budget like Blockbuster or Warehouse," Berner says, "so I have to be careful what I buy. I use my computer to see what's popular, what types of things my customers rent. Some of the B and C titles go over very well."

Berner wants customers to keep coming, keep renting, and keep winning. He wants that so much, in fact, that he tracks his 10,000-plus customer base (of which he claims to know 90% by name) via computer to find the ones who haven't been around in a while. He might choose a prize, mail a postcard, and invite a customer back to the store to pick up the booty. Then Berner gambles that the customer may rent something in the meanwhile.

From the looks of it, he usually wins.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
A CRY IN THE DARK (PG-13) Meryl Streep Warner/\$89.95	5/18/89 (6/7/89)	\$6.9 (334)	Standee, Poster
DEEPSTAR SIX (R) Miguel Ferrer IVE/\$89.95	5/17/89 (6/8/89)	\$7.8 (1118)	Standee, Poster, Sell Sheet
THE EXPENDABLES (NR) Hope Lange, John Cullum Media/\$59.95	5/17/89 (6/8/89)	NA (NA)	Sell Sheet, Admats
HEART OF MIDNIGHT (R) Jennifer Jason Leigh, Frank Stallone Virgin/\$89.95	5/23/89 (6/7/89)	\$0.0711 (25)	Standee, Poster, Release Sheet
LUCKY STIFF (PG) Donna Dixon RCA/Columbia/\$89.95	5/23/89 (6/8/89)	NA (NA)	None
MY STEPMOTHER IS AN ALIEN (PG-13) Dan Aykroyd, Kim Basinger RCA/Columbia/\$89.95	5/23/89 (6/8/89)	\$13.8 (1148)	Poster
PICASSO TRIGGER (R) Steve Bond Warner/\$79.95	5/10/89 (5/31/89)	NA (NA)	None
PIN (R) Terry O'Quinn New World/\$69.95	5/17/89 (5/31/89)	\$0.0637 (41)	None
THE PRINCE OF PENNSYLVANIA (R) Keanu Reeves, Fred Ward RCA/Columbia/\$89.95	5/23/89 (6/8/89)	NA (1)	None

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

ALL THE BEST, STEVE ALLEN
Steve Allen
Media/\$29.95
Prebook cutoff: 5/10/89; Street: 5/24/89

BOOT HILL MAMAS
Marie Windsor, Jackie Coogan
RaeDon/\$49.95
Prebook cutoff: 5/8/89; Street: 5/11/89

HOTEL COLONIAL
John Savage, Rachel Ward, Robert Duvall
Nelson/\$19.98
Prebook cutoff: none; Street: 5/25/89

JUNIOR G-MEN
The Dead End Kids
Rhino/\$24.95
Prebook cutoff: none; Street: 4/28/89

LANDLORD BLUES
Mark Boone Junior, Raye Dowell
Monarch/\$79.95
Prebook cutoff: 5/9/89; Street: 5/24/89

THE PHANTOM EMPIRE
Gene Autry
Rhino/\$24.95
Prebook cutoff: none; Street: 4/28/89

THE POSTMAN ALWAYS RINGS TWICE
Lana Turner, John Garfield
MGM/UA/\$29.95
Prebook cutoff: 5/1/89; Street: 5/23/89

RANDOM HARVEST
Ronald Colman, Greer Garson
MGM/UA/\$29.95
Prebook cutoff: 5/1/89; Street: 5/23/89

RIDERS OF THE STORM
Dennis Hopper, Michael J. Pollard
Nelson/\$19.98
Prebook cutoff: none; Street: 5/25/89

SHOW PEOPLE
Marion Davies, Charlie Chaplin
MGM/UA/\$29.95
Prebook cutoff: 5/1/89; Street: 5/23/89

21 HOURS AT MUNICH
William Holden, Shirley Knight, Franco Nero
Monarch/\$79.95
Prebook cutoff: 5/9/89; Street: 5/24/89

THE WIND
Lillian Gish
MGM/UA/\$29.95
Prebook cutoff: 5/1/89; Street: 5/23/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Door-To-Door Vid Express Takes Off

BY BRUCE HARING

NEW YORK New Yorkers spend a lot of time waiting on lines. Lawrence Waldbiesser and John Bransford saw their market niche, and decided to alleviate one such queue by starting a home video service that delivers direct to homes and offices here in the borough of Manhattan.

Founded last November, Home Video Express says it has signed up approximately 1,000 customers for its service, and soon plans to expand beyond Manhattan to New York's outer boroughs and other cities.

"The model is Domino's Pizza," says firm VP Waldbiesser, who was manager of special programming at Home Box Office and an owner/operator of American Video Group in Nashville before entering this new business. "We are strictly delivery."

Beating Manhattan's high office and store rentals is the key to the business, according to Waldbiesser. "Most people have storefronts, and people come in and browse, then stand in line and find out the store doesn't have the new releases. We buy in great depth and have highly trained operators to sell the movies. If customers can't get what they want, we have the operator explain an alternative choice. They receive a commission on those sales."

The strictly rental business offers tapes at \$3.25-\$3.50 for a two-night rental. A yearly membership in the service is \$10; lifetime is \$25. The service delivers from noon to midnight on weekends, till 10 p.m.

weekdays.

Home Video Express mails out a four-color monthly magazine to preview selections. The firm advertises in local neighborhood (Continued on next page)

Ex-Franchisees Form Co-op Former National Vid Stores Join

CHICAGO Seven former National Video franchisees in the Chicago and Joliet, Ill., areas have formed a video specialty store cooperative called Titlewave. The stores are located in Glendale Heights, Schaumburg, Glenview, Hanover Park, and Mount Prospect, all in suburban Chicago, and in Joliet and nearby Sterling, Ill.

The store owners say they are unable to comment as yet on the co-op, due to unsettled litigation between a group of National Video franchisees and National's purchaser, Philadelphia-based West Coast Video. The Schaumburg Titlewave owner, Larry Rapp, says he purchased the store in mid-March from its previous owners, National Video franchisees John and Mary Davis. Rapp says this is his first video retail venture.

Hanover Park store proprietor

Ed Farina says his National Video franchise agreement expired in December, after which he "elected to become an independent. It was not long after that the others in the group took the name [Titlewave]," Farina says.

West Coast Video president Richard Abt says he is aware of the co-op's existence, and that he has no particular comment to make. Abt does say that a settlement has been reached—though nothing has yet been signed—in the suit filed by the former National Video franchisees against West Coast. According to Abt, the franchisees who had attempted to sue West Coast Video after their takeover of National Video instead find themselves owing damages to West Coast for breach of their franchise contracts.

MOIRA McCORMICK

Flixx Video Launches New Bimonthly Video Magazine

BY RUSSELL SHAW

ATLANTA With some 100 locations in a 12-state area that stretches from New York to Georgia, Atlanta-based Flixx Video is the latest retailer to use a customized video magazine to reach both current and prospective consum-

'This stimulates customers to choose other than just new releases'

ers.

Titled Flixx Video Guide, the bimonthly is published by Video Marketing & Publications Inc. of Hoboken, N.J., for Flixx, the subsidiary video chain run by Atlanta-based Racetrac Petroleum (Billboard, March 5). The 1-year-old Video Marketing also publishes Vidpix, a monthly hand-size 16-page magazine that lists new releases and best sellers, as well as customized catalogs for such clients as Warehouse Entertainment and Erol's.

Flixx Video Guide differs from Vidpix, its monthly cousin. At 40 pages, it not only contains capsule synopses of movies currently available on videocassette, but feature stories and star profiles. A recent issue, for example, carries an interview with Cassandra Peterson, whose "Elvira, Mistress Of The Dark" character stars on TV and video.

Video Marketing is also targeting the customized video magazine as a potential profit center for

both publisher and client. The publication is packed with space for video co-op advertising, as well as ads for fast-food and soft drinks.

"They are very image conscious," says Video Marketing & Publications president Carl Connellan of Flixx Video. "Since they are facing more and more competition in their region, they want to market their store aggressively. This is a tool for them to do just that."

The Flixx Video Guide is done on a six-week-turnaround schedule. At the beginning of the production cycle, a list of movies that will be released during the shelf life of the issue in production is extracted from Video Marketing's data base.

The data base contains some 34,000 video listings, along with capsulized reviews of some titles. At the same time the issue is being prepared, Flixx representatives seek ad co-op dollars from video distributors and from suppliers of soft drinks and snacks—products that Racetrac Petroleum sells in its Racetrac and Flixx stores. In addition, a page of coupons offers price breaks on movie rentals and VCR head cleaners.

Video Marketing clients are responsible for all advertising in the customized publications, but Video Marketing & Publications VP Ed Karlin reveals he has been "speaking to ad agency people" about a plan that would enable his company to supplement client-generated advertising with ads sold by reps working for his company.

"Most of my savvy customers don't need help in that area. The folks at Racetrac, for example, do a totally wonderful job of pulling

(Continued on next page)

VID EXPRESS TAKES OFF

(Continued from preceding page)

newspapers and also does a direct mailing of 70,000 pieces per week. Cable television and radio advertising is in the works, according to Waldbiesser.

Bransford, the firm's president, claims Home Video Delivery's bicycle messengers can deliver tapes anywhere in Manhattan within an hour. "If we don't deliver, we don't get money," Bransford says. "We

have an elite corps of experienced bicycle messengers, and we pay them very well. Plus, some of our customers tip."

The firm has 10 full-time employees and five part-timers. Crime has posed no problems for the delivery messengers, Bransford says. "The big problem is ice and snow. We've got some pretty tough messengers."

The Manhattan audience's video taste is not what you would expect, Waldbiesser says. "You would expect them to be hoity-toity, Ingmar Bergman types," he says. "That's not the case. They want the action movies, the B movies."

Renters can call for pickup when they're ready to return their videos. The service will also deliver and pick up at offices.

Future plans include franchising, according to the duo. "We have the computer program specifically for this business," Waldbiesser says. Home Video Express may also move into Nintendo and other video games. However, food in any form is out. "Everybody and their mother gets into that," Waldbiesser says.

240 VIDEO TITLES in 2 sq.ft. for counter or wall display.



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FOR WEEK ENDING MAY 13, 1989

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

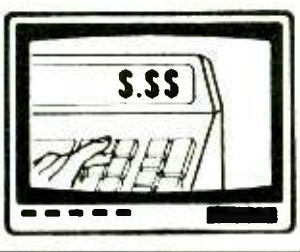
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
2	2	9	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
3	3	6	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
4	27	2	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
5	4	13	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
6	14	2	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
7	6	5	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
8	5	9	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
9	7	9	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
10	13	3	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
11	8	9	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
12	9	13	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
13	11	6	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
14	10	2	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
15	15	3	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
16	12	6	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
17	16	3	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R
18	20	2	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
19	19	14	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
20	18	6	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
21	17	13	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
22	21	3	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
23	NEW ▶		RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
24	23	4	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
25	25	2	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
26	22	7	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
27	31	2	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
28	24	16	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
29	30	15	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
30	26	5	PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
31	28	17	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
32	29	24	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
33	32	7	MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
34	NEW ▶		MEMORIES OF ME	CBS-Fox Video 4754	Billy Crystal Alan King	1988	PG-13
35	37	17	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
36	34	11	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
37	NEW ▶		LAST RITES	CBS-Fox Video 4757	Tom Berenger Daphne Zuniga	1988	R
38	NEW ▶		CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
39	35	11	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
40	33	8	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13

◆ 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.



Around The World With MGM/UA. The Century Plaza Hotel in Los Angeles was the site for the annual MGM/UA International Conference in March. Gathered, from left, are Keizo Kabata, international coordinator for the home video department of Japan's Pony Canyon; Norman Horowitz, president of MGM/UA Telecommunications; Yoshimitsu Kikuchi, manager of sales, Pony Canyon; Shigeo Yanagida, manager of the Pony Canyon home video department; Masakatsu Nakagawa, chief executive officer of Pony Canyon Home Video; Jiichi Shimizu, manager of Herald Pony; Jonathon Zilli, director of Latin America division, MGM/UA Home Video; Andrew Kroqvist, MGM/UA marketing director in Esselte, Sweden; Suzanne Barron, director of the European division of MGM/UA Home Video; Luis Scallela, president of Argentina's Videoman; Bud O'Shea, president and chief operating officer, MGM/UA Home Video; and P.J. Leone, senior VP, international, for MGM/UA Home Video.

STORE MONITOR



by Earl Paige

STALKING BLOCKBUSTER: The newest strategy in the video retail game is how to gain position against Blockbuster Entertainment, a somewhat inevitable outgrowth of the behemoth web's incredible growth. Not only is the Fort Lauderdale, Fla., giant opening units at the rate of one a day in all directions, Blockbuster is also absorbing existing franchisees, as with the recently announced acquisition of 80-store Video Superstore Master Limited Partnership in Chicago, the Scott Beck-headed former Blockbuster Midwest (Billboard, May 6). Providing the Beck deal goes through, Blockbuster would have a count of 740 stores up and running—with 428 of them, or 57%, franchisees—in 100 markets in 39 states, plus Canada and the U.K.

One chain stalking Blockbuster is Video Superstores of America, interestingly headquartered almost next door, in Hollywood, Fla. A spokesman at Video Superstores says, "As fast as [Blockbuster] is expanding, they still can't go everywhere—and they don't want to be everywhere. We're in-filling around them in many markets." Superstores recently sold seven of its 12 Florida stores to Blockbuster and signed a noncompete agreement that will find Superstores closing its remaining Florida units and no longer operating in Florida. Lawsuits between Blockbuster and Superstores were settled, too. Now Superstores is focusing on upstate New York, Indiana, and the Los Angeles area. The expansion will be enhanced, according to a stockholders report from Ben Derrickson, president, by the \$4.5 million purchase price for the seven stores, accepted in the form of Blockbuster common shares.

Yet another chain hoping Blockbuster will open more stores in its region is 11-unit Megavideo in Easton, Pa. The chain has been laying in the gap, perfecting a number of concepts, and is now embarking on a franchising plan of its own, says co-owner Iris Konia (the other owner is her son, Brad). All alert video store operators can benefit from Blockbuster's expansion, says Bill Concevitch, Megavideo director of franchise sales, "because [Blockbuster] comes in and creates a lot of excitement, raises the whole awareness of renting movies. We're confident in our own concept. They're class competition and we're a class operation, that's how we look at it."

AT THE SHOPPING CENTER: Mall and strip store operators are pointing to a busy International Council of Shopping Centers spring convention May 14-19 in Las Vegas. Among trends being eyed is the success of Suncoast Pictures, the mall sell-through video concept that has been quietly developed by The Musicland Group. "They're up to around 35 and there's more music in a lot of them. It's going to be more than just soundtracks," one source claims.

L.A.'S THE PLACE: It's getting so even the native-grown chains out in Los Angeles can't keep up with all the new action moving in. A case in point is the big tent on Ventura Boulevard at Whiteoak in Encino. What's this all about? It's Super Market Video, touting its first freestanding store. The firm already operates video sections in 50 Northwest supermarkets (Billboard, Feb. 25). Larry Kieves, former president of Congress Video Group, heads up Super Market Video. Another new company that opened, but much more quietly, is Tunes Music & Video, with the first of these combo stores in the San Gabriel Valley.

PLUS FEES: After holding rental at \$2.50 for the past five years, L.A.'s Music Plus increased the fee to \$2.99 last month on basically all new-release A titles, without any negative effects. Another plan has Manager Special titles at 94 cents. There are "100-200 titles in every store, but the quantity differs," explains Mitch Perliss, director of purchasing. These are basically fairly new titles that are coming off the chart that the chain also marks down for sale. Plus will hold at \$2.50 on everything else (except \$1.50 daily on music video and children's less than 30 minutes). Also, Music Plus goes down to \$1.50 for all regular titles, new releases included, on Tuesdays-Thursdays.

RENTAL PLANS: There's still a buzz from all the panels and hobnobbing among retailers at the recent American Video Assn. convention in New Orleans. One hot topic is membership and rental plans. The general feeling on membership is that stores have to give customers some extras if there is any charge for membership. There's also a move to bulk rates, or monthly plans. Megavideo has a three-tier monthly plan. The step-up is \$19.95 (one movie per night); \$29.95 (two movies); \$39.95 (three movies), with incentives adding up as well. The top tier has add-ons of free head-cleaning every month, membership on Megavideo's customer's advisory board, and free subscription to the chain's Video Guide magazine. Megavideo regularly rents at \$1.99-\$2.99 for two nights but has several variations. One is Matinee Madness, which has every title in the store 99 cents every day if returned by 6 p.m.

MORE SCREENERS: AVA attendees are hopeful the long-play videocassette can lead to lower-price tapes—and therefore more screeners. That was hinted by panelist Al Reuben, VP of Vestron Video, who said the long-play videocassette "is steadily improving" in terms of picture quality, and that Vestron, while not as yet releasing product in the controversial format, is nevertheless studying it.

AD WOES: Video retailers still have problems with commercials in the front of movies. The latest complaint: Fast-forwarding through commercials "scissors" the edge of the tape, one attendee complained at a manufacturer panel at AVA, creating a defective. Reuben replied philosophically, saying the movie commercials help finance advertising. "You wouldn't see ads running on so many stations without Nestle. We turn that money around."

FLIXX VIDEO LAUNCHES VIDEO MAGAZINE

(Continued from preceding page)

ads in, but other accounts don't have the time or manpower to do that directly."

Each issue of Flixx Video Guide is mailed to some 140,000 homes on mailing lists generated for the chain by direct-mail research services. Generally, copies are sent out on a saturation basis to households in ZIP codes within three-to-five miles of individual store locations.

"One of the most important strategies we fulfill is exemplified when Flixx first came to us," Karlin says. "Most video retailers have little difficulty renting movies when they first come out, but

we extend the life of the rental. "If [consumers] are in the mood to rent a movie, most people have few choices in mind. Some customers might only out of habit go to the new-release racks, but [the catalog] stimulates customers to make other choices before they visit the store. We let customers 'take home the store' by creating products that actually work in the home."

U.K. retailers worried about new VCRs ... see page 56

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			★ ★ NO. 1 ★ ★	
1	1	30	CINDERELLA Walt Disney Home Video 410	1950 26.99
2	2	82	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
3	3	28	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988 14.95
4	4	13	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989 14.95
5	5	133	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
6	7	47	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
7	6	152	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
8	8	189	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
9	11	86	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986 29.95
10	9	27	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC61719	1988 19.98
11	12	152	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
12	13	20	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987 29.95
13	10	7	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989 19.95
14	17	138	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965 14.95
15	15	5	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989 14.95
16	14	101	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
17	16	148	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968 14.95
18	19	176	PINOCCHIO ♦ Walt Disney Home Video 239	1940 29.95
19	RE-ENTRY		THE WIND IN THE WILLOWS Walt Disney Home Video 412	1988 14.95
20	RE-ENTRY		DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
21	20	29	THE THREE CABALLEROS Walt Disney Home Video 411	1945 29.95
22	22	131	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963 29.95
23	23	14	TEEN STEAM J2 Communications J20029	1988 19.95
24	25	7	BUGS BUNNY IN KING ARTHUR'S COURT Warner Bros. Inc./Warner Home Video 11850	1977 14.95
25	21	14	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988 14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Judge Hears Beatles Tape Dispute Issues Injunction In Copyright Case

BY MAURIE H. ORODENKER

TRENTON, N.J. Video Wholesalers Inc. has been barred from selling or distributing videocassettes of four Beatles concerts as well as "The Magical Mystery Tour." In a preliminary injunction issued April 21, U.S. District Court Judge Garrett E. Brown ruled that there is merit to the claim that the five titles are protected by copyright and cannot be duplicated or sold without the approval of Michael Jackson, the copyright holder.

The injunction will remain in effect while attorneys for Jackson press a civil suit charging Video Wholesalers, based in nearby Neptune, N.J., and its owner and president, David Saka, with copyright infringement.

Jackson's attorney, Alan R. Friedman, said his client was satisfied with the judge's action. Jackson owns the copyrights to more than 200 songs by the Beatles. About 25 Beatles songs, including "Yesterday" and "Ticket

To Ride," are among the songs performed on the concert tapes.

The tapes in question are "The Beatles In Tokyo," "The Beatles At Shea Stadium," "Beatles Concert In Washington, D.C.," and "The Magical Mystery Tour."

Friedman said he hoped the injunction would pave the way for a quick resolution of Jackson's civil suit. However, Jay C. Solomon, an attorney for Video Wholesalers, said his client would continue to challenge the copyright claim. Saka, owner of Video Wholesalers, told the Asbury Park Press that the tapes are not under copyright protection because they depict public concerts. As such, he reportedly maintains that they are in the public domain.

Three British companies owned by the surviving members of the Beatles and the estate of the late John Lennon joined Jackson in filing a civil suit in February against Video Wholesalers. The British companies contend

that they own the copyrights to the films featuring the Beatles in concerts.

The concert tapes are said to have been produced by Elias "Lew" Saka, father of the 21-year-old David Saka. The elder Saka was the manufacturer and supplier of the tapes, which his son's company was selling.

In a hearing before Brown earlier this month, attorney Friedman argued that Video Wholesalers had no authorization to sell the videocassettes. He also argued that the Beatles' copyrighted songs are a valuable asset and their worth was being diluted by the poor quality and illegal distribution of the contested videocassettes.

Elias Saka has been making copies of the videocassettes since 1980, when he purchased master tapes of the Beatles concerts from a now-defunct company in Yardley, Pa., according to documents filed in federal court.



Funny Money. Alan Saffron, chairman and CEO of KVC Home Video, left, presents a check for \$25,000 to Bob Zmuda, president of Comic Relief, an organization that raises money to help the homeless. KVC, which is releasing "Comic Relief III" on June 28 for a list price of \$39.95, vowed to donate a portion of the profits to the charity group.

Video Used As Vote Getter N.J. Candidate Mails Out Message

BY BRUCE HARING

NEW YORK A five-minute videocassette featuring the views of New Jersey gubernatorial candidate Cary Edwards has been mailed to more than 100,000 state Republicans.

The unorthodox move is designed to make more effective use of campaign direct-mail monies but has also been termed "ineffective" by a consultant who employed a similar strategy for Rep. Jack Kemp.

The cassette, "New Jersey Is At A Crossroads," presents Edwards' views on battling drugs, taming environmental problems, and reforming Motor Vehicle Services and high-priced car insurance. New Jersey Gov. Thomas Kean also delivers a testimonial for Edwards. The tape's packaging features newspaper headlines on drugs, insurance rates, and beach pollution, but does not indicate the video's political connection.

Mailing costs for the tape were estimated in six figures by Edwards' campaign manager, who said production costs were less than \$3 per tape. The tape appears targeted to affluent homes with more than one registered Republican. Recipients were

screened to make certain they own a VCR.

Under New Jersey election laws, none of the gubernatorial candidates can spend more than \$2.25 million in the primary. Edwards' campaign manager indicated that the funds used on the mailing were intended to supplement television time that will be used at the end of the campaign.

State political analysts estimate that major candidates will spend \$800,000-\$1.2 million on television advertising at the end of the campaign.

A similar video mailing was used
(Continued on next page)

Vids Get Wright In Hot Water

NEW YORK Speaker Jim Wright, D-Texas, already under fire for alleged ethics violations, used his position to promote a videocassette released by his wife's employer, Pacific Institute.

During remarks before the House of Representatives, Wright called Pacific's 21-cassette series on personal and family development "a marvelously useful home video tool." Wright's 350-word statement praising the video collection was printed in the Congressional Record in December 1985.

Pacific Institute later used Wright's comments in its promotional material. Jack Fitterer, Pacific's chief operating officer, told the Wall Street Journal that the endorsement "was not asked for, but was a pleasant surprise."

Critics have charged that Wright would not have made such a glowing endorsement of the videos had it not been for the role held by his wife, Betty, as a consultant for Pacific.

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Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	15	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	2	13	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
3	4	71	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	3	9	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
5	7	5	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
6	5	41	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
7	6	35	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
8	9	3	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
9	10	5	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
10	8	29	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
11	11	9	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98
12	16	69	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
13	14	99	MOTLEY CRUE UNCENSORED ▲²	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
14	15	47	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
15	12	33	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
16	13	7	TO RUSSIA WITH LOVE	PolyGram Music Video 041771-3	Scorpions	1988	C	19.95
17	17	29	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
18	NEW ▶		NEIL DIAMOND'S GREATEST HITS-LIVE	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
19	18	31	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
20	20	3	BANANARAMA: THE GREATEST HITS COLLECTION	PolyGram Music Video 041 733-3	Bananarama	1988	LF	19.95

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"A Tribute To Roy Orbison," Simitar Entertainment, 40 minutes, \$9.95.

With his soulful lyrics, wailing voice, and driving guitar accompaniment, Roy Orbison created a unique sound that spanned three decades. His untimely passing earlier this year deprived the music world of a true talent.

Fortunately, the genius of Orbison has been preserved in this tribute tape. Filmed in 1986, this program features Orbison in concert performing all of his hits, including "Oh Pretty Woman," "Only The Lonely," "Dream Baby," and "Crying." Unfortunately, the concert took place after Orbison had lost much of his vocal power, and one could only wish that footage featuring Orbison in his prime had been included.

Still, despite the tape's hastily conceived appearance, fans and admirers of Orbison should relish this opportunity to listen to and watch The Big O perform all of the numbers that made him famous and which have since become standards. Also, the exceptionally low price point makes this program a real buy. **RICHARD T. RYAN**

"Ultimate Revenge 2," Combat, 95 minutes, \$19.98.

Combat Records' original "Ultimate Revenge" was notable for early footage of the brilliant, notorious thrash band Slayer. None of the bands featured in this no-frills concert video has that group's charisma—but that's not to say they're not good. Faith Or Fear is the most adventurous and interesting in its songwriting, particularly on "Punishment Area" and "Time Bomb," while "power metal" vet Raven proves it still has the requisite energy and chops (although John Gallagher's vocals tend to be shrill), especially on the infectious, old-fashioned rave-up "Gimme A Break." Also featured are Death, Forbidden, and Dark Angel (which recently charted with its "Leave Scars" album). **LEE BLACK**

POLITICAL VIDEO

(Continued from preceding page)

last year by Republican presidential candidate Jack Kemp in the New Hampshire primary. Kemp's campaign sent 35,000 videocassettes to wealthy areas in that state.

Roger Stone, a Washington, D.C.-based political consultant who was senior consultant to Kemp's campaign, said that the New Hampshire mailing was ineffective. Stone told the Courier-News, a New Jersey daily, that the problem was getting people to watch the videocassette.

"The average voter is not as keenly interested in politics as are reporters and political consultants," says Stone.

STEVE MARTIN MICHAEL CAINE

DIRTY ROTTEN SCOUNDRELS

"...They're mean, they're nasty, they're no good, and they're awfully funny... Those Dirty Rotten Scoundrels conned me. I loved every minute of it."

—Joel Siegel, ABC-TV



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A FRANK OZ FILM STEVE MARTIN MICHAEL CAINE
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Edited By **STEPHEN A. ROTTER** and **WILLIAM SCHARF** Production Designed By **ROY WALKER** Director of Photography **MICHAEL BALLHAUS, A.S.C.**
Executive Producers **DALE LAUNER** and **CHARLES HIRSCHHORN** Written By **DALE LAUNER** and **STANLEY SHAPIRO & PAUL HENNING**
Produced By **BERNARD WILLIAMS** Directed By **FRANK OZ** An **ORION PICTURES** Release

PG PARENTAL GUIDANCE SUGGESTED (Some Material May Not Be Suitable for Children)

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☐ Closed Captioned. In VHS and Beta. Hi-Fi-Stereo.

ORION
HOME VIDEO

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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	1	16	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	2	10	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
3	3	15	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	6	121	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	27	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
6	9	68	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
7	8	11	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
8	7	13	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
9	4	30	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
10	11	5	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
11	16	134	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
12	12	11	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
13	15	25	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
14	10	8	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
15	13	27	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
16	26	22	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
17	17	28	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
18	14	41	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
19	23	7	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
20	20	110	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	22	82	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
22	25	73	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
23	19	6	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
24	18	4	DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
25	21	25	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
26	27	45	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
27	NEW ▶		DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
28	37	29	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
29	39	15	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
30	24	3	ANTHRAX: OI DIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
31	32	112	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
32	NEW ▶		STAND-UP REAGAN	J2 Communications J2-0043	Ronald Reagan	1989	NR	19.95
33	28	2	THE MAKING OF A LEGEND: GONE WITH THE WIND	MGM/UA Home Video M301527	Various Artists	1988	NR	29.95
34	35	34	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
35	33	197	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
36	36	19	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
37	30	31	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
38	34	119	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
39	38	39	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
40	31	130	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95

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HOME VIDEO

Spring Brings Bonanza Of Hot New Products

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

THE NEVER-ENDING quest to improve VCRs, camcorders, and TVs



has produced a bumper crop of hot new products whose features—and price tags—are bound to turn heads at retail.

During a recent sales meeting, Panasonic pulled the wraps off a camcorder that can record two separate scenes at once, a VCR that chats with you on the phone, and a 51-inch improved-definition television designed to render a crystal-clear picture.

The dual-image camcorder, a full-sized VHS unit, features a tiny, adjustable second camera built atop the main lens. The system enables users to take a picture in another part of a scene. The second signal can then be inset or superimposed on the primary recording. The company says the system would, for example, allow recording of a main event on the primary camera while the secondary camera can record audience reaction. Model PV-535 also allows the user to review the secondary picture in the viewfinder.

Other features include digital special effects (freeze frame, split screen, wipe and overlap), one-lux light sensitivity, power macro zoom lens, flying erase head and shutter speed up to 1/1000 of a second.

The \$1,700 camcorder even features a built-in speaker for review of a recording's audio portion. A speaker is also included on two other new Panasonic camcorders, models PV-530 (\$1,650) and PV-520 (\$1,350).

Also introduced is the model PV-510, a lightweight camcorder that records with full-size VHS tape but, at just 4.2 pounds, the unit is almost as small as a compact-VHS (or VHS-C) unit. Panasonic calls the PV-510 the Switchhitter because it also allows right-handed or left-handed operation. No price has yet been set.

In addition, they also pulled the wraps off of two VCRs that can be programmed through use of a push-button telephone, as well as with the bar-code programming option Panasonic introduced more than a year ago. Unlike previous phone-programmable units, Panasonic's confirms commands through use of a synthesized voice built into the decks.

To remotely program models PV-4926 and PV-S4986, users dial their home phone, punch a two-digit access code, then are guided through a set of vocal commands from the VCR. When the programming is finished, the units vocally confirm program-

ming choices. The bar-code scanner, meanwhile, simplifies home programming by allowing users to make timed recording choices by running the scanner across a bar-code menu. Information is then sent via infrared signal to the deck. Both decks also feature on-screen display programming, syncro-editing, and four-head record/play configurations. The PV-1926, a standard VHS unit, lists for \$529. The PV-S4986, a Super-VHS deck, adds VHS hi-fi stereo, a learning remote control, and flying erase head. It lists for \$1,149.

Top-end model PV-S4990, also an S-VHS home deck, incorporates features that Panasonic says make it one of the more advanced consumer VCRs on the market. It features VHS hi-fi stereo, bar-code programming, and programmable remote control, but adds digital special effects, an editing system with jog/shuttle



Dubbed the Switchhitter, Panasonic's new PV-510 camcorder enables both left-handed and right-handed operation. At 4.2 pounds, the feature-laden unit, which will be available in September, is also among the smallest full-size VHS camcorders ever introduced. The company has yet to announce a price.

dial, and digital noise reduction, which corrects the effects of video static. The bar-code wand also allows users to insert titles on a video. Digital special effects include picture-in-picture, strobe, TV memory, and channel search. The deck will be available in the fall for \$1,599.

In the TV sector, Panasonic introduced its first improved-definition, or IDTV, set. The 51-inch projection set, Prism model PTL-5199S, uses extended digital signal processing, line-locking three-dimensional filter, and a motion detector circuit to produce up to 450 lines of vertical resolution. The set is said to maximize the increased resolution of S-VHS VCRs. It will be out in September at a price to be announced.

HARDWARE BRIEFS

Aiwa America, once a primary 8mm supporter, plans to enter the VHS arena this summer with the introduction of two VHS decks. The move follows by a year the introduction of home VHS equipment from 8mm kingpin Sony Corp. which owns 51% of Aiwa... North American Philips is officially discontinuing use of the age-old Philco brand, primarily because of a shortage of picture tubes, the company said.

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

SUMMER CES '89 Jun 10 • Countdown '89
• Hardware/Software
• New Products
• Mass Merchandisers
• Blank Tape May 16

THE WORLD OF BLACK MUSIC Jun 17 • Overview '89
• Labels
• Radio
• New Artists
• Creative Trends May 23

WEST GERMANY Jun 24 • The Media Boom
• Talent
• Touring
• Retailing
• Publishing May 30

THE WORLD OF JAZZ Jul 1 • Overview '89
• Labels
• Venues
• Reissues
• Talent Jun 6

WHY THEY ARE SPECIAL:

• **SUMMER CES** lights up Chicago with the sights and sounds of tomorrow's—soon to be today's—consumer electronics wizardry. Billboard's CES section not only previews all the trends on display, but it also gauges the impact of those trends on music and video software. Also in this issue: A MASS MERCHANTISER'S GUIDE TO SELL-THROUGH VIDEO, BLANK TAPE & ACCESSORIES.

• **THE WORLD OF BLACK MUSIC** analyzes the continuing boom that has elevated a new variety of artists and styles to new heights. There's no lack of contenders and pretenders in the spreading kingdom of black music, as labels churn out new artists at a greater clip. Radio is afire with controversies, while videos add their own element of excitement and promise of overnight exposure to the volatile mix sparking wider growth.

• **WEST GERMANY** is bursting with rock, pop and metal acts set for global acceptance and ready to join the international talent mainstream. Plus, industry reports from neighboring Austria and Switzerland round out this annual look at the GAS territories.

• **JAZZ MUSIC '89** tracks the continuing evolution of contemporary and traditional stylings and their surprising mainstream muscle. As the CD has breathed new life into "old" jazz, so has a new traditionalism risen to join with the ongoing fusion vanguard to produce sounds that bring jazz thoroughly up-to-date on a variety of formats.

• **COMING ATTRACTIONS:** CHILDREN'S ENTERTAINMENT, SOUNDTRACKS, FRANCE 200, NEW MUSIC/NEW TALENT, IMPORTANT RECORD DISTRIBUTORS 10TH ANNIVERSARY.

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FOR WEEK ENDING MAY 13, 1989

Billboard®

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	11	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
2	3	23	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	2	123	AUTOMATIC GOLF ▲ ◇	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	4	95	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
5	11	9	FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
6	5	31	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
7	8	7	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Video combines biography info with career highlights of this NBA great.	19.98
8	7	49	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
9	6	67	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	15	95	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
11	12	25	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
12	16	65	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
13	9	123	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
14	10	101	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
15	NEW▶		DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Features NBA stars in their most glorious and amusing moments.	14.98
16	18	7	TENNIS OUR WAY	Worldvision Home Video	Arthur Ashe, Stan Smith, and Vic Braden reveal their winning techniques.	39.95
17	13	65	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
18	20	69	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
19	17	29	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
20	14	19	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	10	27	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
2	4	27	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
3	1	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
4	3	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON, D.C.	Best Film & Video Corp.	Willard Scott hosts this video tour of our historical monuments.	19.95
5	5	45	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
6	NEW▶		COLOR ME BEAUTIFUL MAKE-UP VIDEO	Random House Home Video	Carole Jackson teaches techniques for fun as well as profit.	19.95
7	7	109	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
8	8	67	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
9	6	123	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
10	11	73	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
11	14	9	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Leif Erickson guides you through this comprehensive look at photography.	14.95
12	2	65	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
13	9	123	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
14	12	3	HAIRCUTTING AT HOME	Increase Video	Simple visual guide to cutting hair and how easy it is to do it.	29.95
15	15	7	RAND MCNALLY VIDEOTRIPS: A GUIDE TO COLORADO SKI RESORTS	Best Film & Video Corp.	Bob Beattie hosts this detailed look at Colorado's ski resorts.	19.95

◆ 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. Next week: Health And Fitness; Business And Education.

'Bambi' To Join 'Roger Rabbit' For Christmas?

JUST ABOUT EVERYONE expects Walt Disney's fourth-quarter sell-through program to center on "Who Framed Roger Rabbit?," but did you know that "Bambi" will make its video debut in September and that "Robin Hood," "Bedknobs & Broomsticks," and "Dumbo" will be joining the party as well? While Disney isn't ready to pull the wraps off of its fourth-quarter promo plans, you can expect its video division, Buena Vista Home Video, to use these popular titles to mount a massive sell-through push aimed at eclipsing last year's "Cinderella" bonanza.

Look for "Roger Rabbit" to bunny-hop his way into stores Oct. 12 for a list price of \$22.95. Also, you can look forward to seeing the long-awaited "Bambi" in stores Sept. 21 for \$26.95 with a \$3 consumer rebate offer from Procter & Gamble. (I am also told there will be a major consumer tie-in with Polaroid.) Also, the word is that "Robin Hood," "Bambi," and "Bedknobs & Broomsticks" will be reintroduced at the reduced price of \$26.95 each. Naturally there will be the requisite multimillion-dollar promotional campaign and maybe even a premium incentive offer,

but there will be no commercials placed on any of the tapes.

Disney is also taking pains to see that this time the big chains don't break from the starting blocks before the specialty stores have a chance to lace up their sell-through sneakers. The company says a new policy aimed at avoiding the street-date violations that accompanied the release of "Cinderella" will soon be announced.

One highly placed source says Disney's top brass anticipates "Bambi" will sell a whopping 12 million copies while "Roger Rabbit" will sell another 8 million. Indeed, Disney's fourth-quarter push is shaping up as the biggest multititle sell-through effort ever seen—and it hasn't even been formally announced yet.

ONE OF THE most important announcements of late was also among the quietest: MCA Home Video will ship "The Last Temptation Of Christ" June 29 for \$89.95 (Billboard, May 13). Chances are the video release will rekindle the heated debate over the film's content. No doubt the self-appointed arbiters of morality will summon all their rhetorical fervor to once again denounce this film.

The announcement proves that

MCA is not about to be intimidated into keeping the film out of video stores. We live in an age where a few strongly worded letters from one irate housewife can prompt advertisers to pull ads from "Married ... With Chil-



dren." It would have been easy for MCA executives to sell "Last Temptation" to another supplier and let someone else navigate his way through picket lines. But they didn't.

Still, the company did not exactly stand on the highest mountain and trumpet the news. The info was tucked into a press kit with a series of lesser-known films, and there are no plans for MCA to advertise the tape. (I guess we can also rule out in-store appearances by director Martin Scorsese.)

Of course retailers are likely to face the brunt of any protests, so they have to decide if carrying the title is worth the hassle. But re-

member, it cuts both ways. A store that refuses to stock "Last Temptation" may be viewed as a store that caved in to pressure. It's a tough call.

CONSUMER Electronics Show organizers are still trying to woo prerecorded video suppliers. This time they offered them private suites adjacent to the show floor with security guards to keep the tire-kickers at bay, but no dice. Most of the majors will rent hotel suites to meet invited guests but they will not formally participate in the show.

Why? The show has a history of treating video suppliers like stepchildren. A few years ago when the major suppliers did show up in full force, their booths were situated far from the show's hub. In another year, they put *all* the video software suppliers together in a hastily erected tent. The result: kid vid in one booth, adult video in the next.

So while there will be a smattering of video suppliers at this year's CES, they will once again be far outnumbered by the suppliers who stay home. (It may interest you to know that the stay-at-homes this year will include the adult video suppliers. I guess they

got tired of being little more than a sideshow. They'll be on hand for the winter show in Las Vegas, though.)

AS WE PREVIOUSLY reported, a recent A.C. Nielsen survey reveals that most people will watch a commercial preceding a movie on videocassette. What we didn't know at the time was the name of the best-testing film and the nature of its commercial.

Nielsen says 95% of the households that rented the CBS/Fox Home Video release "A Fish Called Wanda" watched the Schweppes commercial that precedes the film. No wonder. It's a well-made spot that actually pokes fun at commercials in general. It's also good news for CBS/Fox. Company brass had mulled placing an ad on a major title for some time, but they wanted it to be the right commercial, one consistent with the film.

Though it is widely assumed that viewers fast-forward through ads, the "Wanda" results indicate that people *will* watch an innovative and entertaining spot. It also means we're likely to see a lot more commercials on product priced for the rental market. But whether they will be on par with the "Wanda" spot is another matter.

JOSE
LUIS
Rodriguez

Tengo Derecho A Ser Feliz

El Puma makes you dance with:

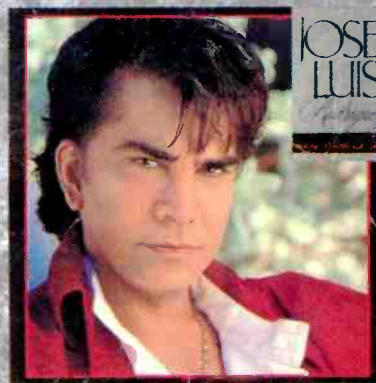
"Baila mi Rumba"

Makes you cry with:

"Madre"

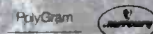
Makes you proud with:

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1989 POLYGRAM RECORDS INC.

Latin Notas



by Carlos Agudelo

MANY OQUENDO'S LIBRE, formerly known as **Conjunto Libre**, gave an excellent demonstration of why it is considered today's best practitioner of *conjunto*, Afro-Cuban music, at an American Museum of Natural History concert in New York, the fourth and last in the series Salsa: Latin American Music In The United States. Besides illustrating the points made during the three previous weekly events about the rich diversity of the music most of the world knows by the commercial name of salsa, Libre once again displayed the particular conjunto sound and configuration, unique to New York, that the band is committed to keeping.

"They are probably more keepers of the tradition than anybody else," says **René López**, record producer and musicologist, who introduced the group to the audience. Tradition notwithstanding, Libre's bold instrumentation and rich sound and drive put it ahead of the pack; the group has been at the vanguard of *conjunto* since it formed in the '70s.

The leader of the group, **Many Oquendo**, is one of today's most seasoned and serious Afro-Cuban musicians. "You can name almost every successful group in the history of the music and Many Oquendo has been there," says López. **Jose Curbelo**, **Tito Puente**, **Tito Rodríguez**, **Vicentico Valdéz**, **Johnny Pacheco**, **Charlie and Eddie Palmieri**, **Larry Harlow**, and **Grupo Folklórico Experimental** are some of the artists that have had the good fortune of working with Oquendo.

Then there is **Andy González**, co-leader and virtuoso bass player. Although he is relatively young (in his mid-30s), his experience and influence on his fellow musicians span two decades of work at the front line of Afro-Caribbean music, including Latin jazz. Currently Andy and his brother **Jerry**, who is also Libre's conga player, lead the **Fort Apache Band**, an avant-garde Latin jazz group that has two albums coming out soon: "Rumba For Monk," a tribute to **Thelonious** (Sunnyside), and "Live In Concert

In Switzerland" (Anga). Other musicians in Libre include pianist **Willie Rodríguez**; trombone players **Jimmy Bosch**, **Steve Turre**, **Norman Hogue**, and **Lenny Pollara**; and singer **Herman Olivera**, with assistance from **Tito Mancha**.

Many Oquendo's Libre is about to start producing its new album with money it has raised independently. The fact that Libre has been without a recording contract for several years calls attention to the intelligence and priorities of the Latin recording business in this country. But nobody is a prophet in his own land. One wonders if there is not a recording company somewhere in Europe, Japan, Africa, anywhere, willing to give these guys the respect and consideration they deserve.

KUBANEY PUBLISHING CORP. is on the move. The Miami-based company and its subsidiary, **Jara-**

Many Oquendo's Libre: Conjunto's best seeks label

mex Publishing Co., will be representing the Sociedad De Autores De Mexico (SACM) catalog in the U.S. Kubaney has been empowered to collect phonomechanic as well as license royalties in the U.S.

Injunctions filed by Kubaney against **Taurus Sound Corp.** for infringement of copyright law have been ratified by federal courts in New York and New Jersey. According to **Mateo San Martin**, Kubaney's owner, Taurus has refused to sign and pay for the licenses under the company's control.

The company has also notified **PolyGram** about its infringement of the copyright law in the case of the tune "Baila Mi Rumba," performed by **José Luis Rodríguez** and currently charted on the Hot Latin Tracks chart. The tune was composed by I. York, better known as **Mighty Dow**, and its original name is "St. Marteen Rumba." According to San Martin, a first-use license has not been secured by PolyGram, nor have there been permits issued for other language versions, not to mention the unauthorized change of the tune's name.

By the way, **Tony San Martin**, Mateo's son, has become president of Kubaney. His father will concentrate on the company's publishing activities and independent productions.

Tejano Conjunto Fest Adds Cajun Spice

BY RAMIRO BURR

SAN ANTONIO, Texas In an odd combination of musical styles, officials of the Tejano Conjunto Festival, to be held here May 11-14, have scheduled zydeco and Cajun artists alongside conjunto musicians.

Queen **Ida**, perhaps the best-known zydeco artist in the U.S. next to the late **Clifton Chenier**, is one of the festival headliners. She will perform alongside South Texas accordionist and Grammy Award-winner **Flaco Jimenez**.

The huge outdoor festival features more than two dozen conjunto groups from across the Southwest and Northern Mexico performing outdoors in this city's parks.

Sponsored annually by the **Guadalupe Cultural Arts Center**, the festival is the largest of its kind in the country and pays tribute to the pioneers and the practitioners of this unique musical genre. Officials estimate attendance during the four-day fest will reach 38,000.

Additional major sponsors include the **City of San Antonio**, the **National Endowment for the Arts**, **Hohner**, the **Pepsi-Cola Bottling Group**, and **Budweiser**.

Festival officials say zydeco groups have been scheduled one night of the festival alongside conjunto groups because of the similar-

ities in the musical styles. Both genres have folk roots and use the accordion as the primary instrument.

Tejano conjunto music is a lively, danceable form of music heavy on the German polka-derived (oompah, oompah) syncopation and marked by the characteristic, high-pitched, reedy sound of the button accordion and the typical shouts of "aaahooooah!" that accompany the music.

Zydeco is the dance music of the French-speaking Creoles of southwestern Louisiana. The accordion-fueled Cajun music is often raucous and sometimes incorporates other contemporary forms of R&B and swamp blues.

Other conjunto luminaries on the bill include **Roberto Pulido y Los Clasicos**, **Tony De La Rosa**, and **Narciso Martinez**, acknowledged as "the father of conjunto music."

Also scheduled to perform are **Michael Doucet & Beausoleil**, **Marc & Annie Savoy**, **Santiago Jimenez Jr.**, **Valerio Longoria Sr.**, **Ruben Naranjo y Los Gamblers**, **Bernardo y Sus Compadres**, and the speed accordionist **Esteban Jordan**, known as the "Jimi Hendrix of the accordion."

"With its folk roots, conjunto is a relatively new and distinctive form of music with its own history," says festival founder/director **Juan Tejeda**. "This festival is a way of recognizing the pioneers of the music and show-

casing the many forms of conjunto today."

Officials will also induct three musicians into the Tejano Conjunto Hall of Fame during ceremonies on the opening day of the festival.

Although the roots of modern Tejano conjunto are not exactly known, industry officials and historians generally acknowledge that the music originated in the South Texas/Northern Mexico area around the '30s and is essentially a blend of Mexican ranchera music and the accordion-based polka music of European immigrants who settled in Texas during the turn of the century.

Its influence, however, has spread across the Americas and overseas into Europe, thanks in part to tours by artists like accordionist **Flaco Jimenez** and the East Los Angeles-based **Los Lobos**.

The accordion's visibility as a versatile musical instrument has also been increased by various mainstream artists who have used it in their recordings, including **John Cougar Mellencamp**, the **Hooters**, **Bruce Hornsby**, and **Elvis Costello**.

Conjunto has several elements that characterize other popular folk music forms: folk roots, tradition, culture, and uniqueness. It is a genre tagged as the popular music of the Texas-Mexican working class.

FOR WEEK ENDING MAY 13, 1989

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	14	JOSE JOSE ARIOLA	COMO TU 9 weeks at No. One
2	4	11	5	LUIS MIGUEL WEA LATINA	LA INCONDICIONAL
3	3	4	17	VIKKI CARR CBS	◆ MALA SUERTE
4	6	12	4	BRAULIO CBS	AMANDOTE Y SONANDOTE
5	5	6	8	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
6	2	2	25	ISABEL PANTOJA RCA	◆ ASI FUE
7	7	3	19	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
8	10	5	19	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
9	8	9	14	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
10	11	10	15	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
11	23	33	3	JOSE LUIS RODRIGUEZ MERCURY	BAILA MI RUMBA
12	16	32	5	EL GRAN COMBO COMBO	AMAME
13	9	7	9	LUCERITO MELODY	VETE CON ELLA
14	17	24	24	CHAYANNE CBS	◆ TU PIRATA SOY YO
15	28	22	6	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
16	26	23	8	TONY VEGA RMM	◆ YO ME QUEDO
17	15	13	10	TOMMY OLIVENCIA TH-RODVEN	DOCE ROSAS
18	14	17	34	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
19	20	31	6	YOLANDA DEL RIO LASER	VALGAME DIOS
20	13	30	10	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
21	RE-ENTRY		9	ROBERTO CARLOS CBS	MIS AMORES
22	25	20	13	LAURA FLORES EMI	PARA VIVIR FELIZ
23	27	26	21	MIJARES EMI	◆ UNO ENTRE MIL
24	21	14	21	GIPSY KINGS ELEKTRA	◆ BAMBOLEO
25	30	16	25	LOS YONICS LASER	TU PRESA FACIL
26	12	8	21	EDNITA NASARIO MELODY	APRENDERE
27	31	29	11	HANSEL Y RAUL CBS	ELLA
★ ★ ★ POWER PICK ★ ★ ★					
28	36	34	4	WILLIE GONZALEZ SONOTONE	NO PODRAS ESCAPAR DE MI
29	24	21	8	EDDIE SANTIAGO TH-RODVEN	ANTIDOTO Y VENENO
30	NEW ▶		1	BOBBY VALENTIN BRONCO	COMO LO HAGO YO
31	33	35	8	LUNNA CBS	SOLEDAD
32	38	28	11	VICENTE FERNANDEZ CBS	MUJERES DIVINAS
33	NEW ▶		1	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
34	29	19	31	ROCIO DURCAL ARIOLA	◆ COMO TU MUJER
35	19	18	23	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
36	22	15	17	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
37	18	25	13	ROBERTO CARLOS CBS	◆ TRISTES MOMENTOS
38	35	37	4	LOS CAMINANTES LUNA	AMOR QUE NACE
39	32	—	2	LOS YONICS FONOVISIA	PERDON POR TUS LAGRIMAS
40	NEW ▶		1	JOSE JOSE RCA	PIEL DE AZUCAR

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TOP CLASSICAL ALBUMS™

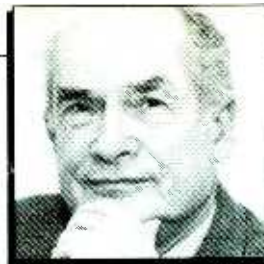
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	55	★★ NO. 1 ★★ VERDI & PUCCINI: ARIAS CBS MK-37298	7 weeks at No. One KIRI TE KANAWA
2	2	47	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	5	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	4	27	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
5	5	9	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
6	8	5	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	6	49	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
8	7	45	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
9	9	15	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
10	11	5	REICH: DIFFERENT TRAINS NONESUCH 79176	THE KRONOS QUARTET
11	10	23	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
12	13	7	SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
13	17	3	MUSIC OF SAMUEL BARBER ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
14	NEW ▶		MAHLER: SYMPHONY NO. 1 DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
15	15	23	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
16	14	75	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
17	12	27	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
18	18	7	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS
19	21	17	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
20	25	3	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
21	16	31	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 LONDON CLASSICAL PLAYERS (NORRINGTON)	
22	19	15	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
23	22	131	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
24	23	27	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
25	NEW ▶		MUSIC OF GABRIELI TELARC CD-80204	THE EMPIRE BRASS

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	11	UTE LEMPER SINGS KURT WEILL LONDON 425-204	7 weeks at No. One UTE LEMPER
2	4	5	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
3	2	31	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
4	3	23	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
5	5	9	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
6	8	3	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
7	6	41	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
8	7	31	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
9	10	15	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
10	11	13	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
11	9	35	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	
12	13	25	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
13	14	29	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
14	12	59	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
15	15	13	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS

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Classical
KEEPING
SCORE



by Is Horowitz

NEW CHAPTER FOR DELOS: A&M extends its push into classics and Delos returns to activity as a productive label under a distribution deal just entered into by the two parties (see story, page 4).

One of the earliest results of the arrangement will find some shelved Delos titles back on the market, including a Hanson package (Symphonies Nos. 1 & 2) with Gerard Schwarz conducting the Seattle Symphony, and a Tchaikovsky set (including the "1812 Overture") performed by the Oregon Symphony under James De-Priest. The label's Beethoven Quartet series by the Orford String Quartet will be bolstered with another two CDs in that first release under A&M auspices, due in stores July 3, as well as a midprice demonstration disk, "Symphonic Sound Stage, Vol. 2."

Later releases include some Haydn CDs, recorded by the Scottish Chamber Orchestra under Schwarz, with pianist Carol Rosenberger and cellist Janos Starker, respectively, as soloists, and a Schumann program (including the Symphony No. 1), also with Schwarz and the Seattle Symphony.

New Delos recording projects include a series by pianist Horacio Gutierrez, says label chief Amelia Haygood. She also points to future sessions with soprano Arleen Auger, clarinetist David Shifrin, and the continuation of an American composer orchestral series, with financial assistance from the National Endowment for the Arts. The orchestra in the latter series will be the Seattle, and Schwarz the conductor. Among the composers to be represented are David Diamond and Walter Piston.

ON STAGE WITH DG: The first sessions in a new re-

recording of Donizetti's "L'elizir d'amore" by Deutsche Grammophon were held in New York's Manhattan Center May 1. Kathleen Battle and Luciano Pavarotti star and James Levine conducts. Scheduling problems may delay future sessions until the fall. On Monday (8), the DG recording crew were to return to the same venue for the final stretch of their Wagner "Ring" recording marathon with Levine and the Metopera forces: "Götterdämmerung."

Opera continues on the DG front burner into the fall with the release of a rare Schubert stage work, "Fierrabras," conducted by Claudio Abbado, and a recording of Rossini's "Italiana in Algeri" starring Agnes Baltsa. September, in effect, will be a vocal month at the label, with a batch of vocal CDs due in addition to the above operas. Anne Sofie von Otter will be heard in a Mahler/Wolf lieder recital, Hans Peter Blochwitz in Schubert's "Die schöne Müllerin," and he will join von Otter, Barbara Bonney, and Andrea Schmidt in a com-

Delos label is reactivated with help from A&M pact

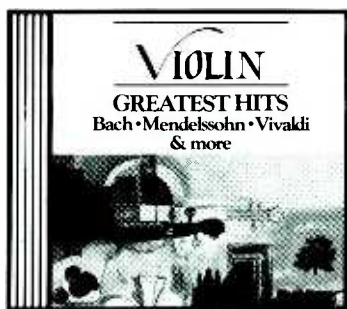
plete set of the songs of Zemlinsky.

Late summer will see another facet of the opera push with the launch of the label's Walkman Opera Series, a midprice cassette line that will couple highlights from two catalog operas on each tape. There will be 10 cassettes in the initial August release, pairing such works as "The Magic Flute" and "Cosi fan tutte," and "Fidelio" and "The Magic Flute," respectively, both in productions conducted by Karl Böhm.

On the instrumental side, DG expects to benefit from a bonanza of unexpected publicity the last week in April, when young violinist Gil Shahan was called on short notice to substitute for Itzhak Perlman in a London concert. It turns out that DG had already signed Shahan and, in fact, had recorded him in that perennial debut showcase, the Mendelssohn Concerto, with Giuseppe Sinopoli and the Philharmonia Orchestra. A release date has not been set but will now be expedited.

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CBS MASTERWORKS TOP 10



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CBS Masterworks' "Greatest Hits" collection couldn't be more aptly named. Not only is it the premiere collection of the most famous and popular classical compositions, it is, as Masterworks' professor and impresario of Greatest Hits Peter Munves puts it: "still hitting the sales bull's-eye twenty years after its sensational debut." And now, just as total sales of the collection are nearing the million unit mark, Masterworks is releasing

"Greatest Hits" Goes Platinum With Five New Releases

five new albums, all on CD and cassette, bringing the line to 30 titles in all.

Unlike the other 25 "Greatest Hits," the new releases focus not on a particular composer but on instruments, featuring the best-loved pieces composed for violin, guitar, flute, trumpet and harpsichord. And this fall will see the release of not one but three albums devoted to the piano.

Which of the "Greatest Hits" has sold the most to date? Mozart, of course. But you knew that.

THIS WEEK	TITLE	ARTIST
NEW ▶ 1	Greatest Hits Of The Violin MLK 45521	Isaac Stern, Pinchas Zukerman, Cho-Liang Lin
NEW ▶ 2	Greatest Hits Of The Guitar MLK 45522	John Williams
NEW ▶ 3	Greatest Hits Of The Flute MLK 45523	Jean-Pierre Rampal, Paula Robison, William Bennett
NEW ▶ 4	Greatest Hits Of The Harpsichord MLK 45524	Igor Kipnis
NEW ▶ 5	Greatest Hits Of The Trumpet MLK 45525	Andre Bernard, Gerard Schwarz
6	Mozart's Greatest Hits MLK 39436	Glenn Gould, Eugene Ormandy, George Szell
7	Beethoven's Greatest Hits MLK 39434	Philippe Entremont, Leonard Bernstein, George Szell
8	Bach's Greatest Hits MLK 39431	E. Power Biggs, Wendy Carlos, Pablo Casals, Eugene Ormandy
9	Tchaikovsky's Greatest Hits MLK 39433	Leonard Bernstein, Eugene Ormandy
10	Gershwin's Greatest Hits MLK 39454	Oscar Levant, Andre Previn, Leonard Bernstein

On CBS Masterworks Compact Discs and Cassettes.



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Pinnock-le. Harpsichordist and conductor Trevor Pinnock signs an exclusive contract with Deutsche Grammophon Gesellschaft. Pinnock's ensembles the English Concert and the Classical Band are also signed to the label. Pictured, from left, are Chris Schmökkel, VP, business & legal affairs, Deutsche Grammophon; Pinnock; and Dr. Andreas Holschneider, president, Deutsche Grammophon.



Goodrum's Chums. Songwriter Randy Goodrum signs a long-term administration deal for North America with MCA Music Publishing. Pictured, from left, are Leeds Levy, president, MCA Music Publishing; Goodrum; and Kerry O'Neil, business manager.



Phillips-Oland Re-Signs. Pamela Phillips-Oland extends her songwriting agreement with Almo-Irving Publishing. Shown seated are Phillips-Oland and Lance Freed, president. Shown, standing from left, are Allan Rider, general professional manager; Derek Alpert, director, film and television music; Lenny Sims, professional manager; Molly Anne Kay, professional manager; and Penny Ringwood, professional manager.

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CLOCKWISE FROM LOWER LEFT: WASHINGTON SQUARES (by Michael Hollibaugh), KOKO TAYLOR (by James Frohen), MARIA MULDAUR, TOM RUSH, PAULA LOCKHEART, TAJ MAHAL, ALISTAIR ANDEKSON, CLIFF EBERHARDT, TOM PAXTON, CLARENCE CATEMOUTH BULLWIN (by Jeff Nisbet of Philadelphia Folk Festival)



Spotlight

The Time Is Right Again for the Music of Swiftly Changing Times, Aching Personal Concerns, and Urgent Global Challenges

By CHRIS MCGOWAN



People are looking for their roots," says Arhoolie Records president Chris Strachwitz about the current resurgence of interest in blues and the many varieties of folk music.

The signs are everywhere: Bob Dylan, Bruce Springsteen, U2 and others interpret Leadbelly and Woody Guthrie for "Folkways: A Vision Shared," which helps the Smithsonian buy that historic label; other pop stars pare down to acoustic guitars for story songs or roots music; events such as the Chicago Blues Festival and the New Orleans Jazz & Heritage Festival expand, multiply and attract corporate sponsorship; blues music is heard on commercials for jeans, beer and soft drinks; hitherto unknown cajun and zydeco artists such as Michael Doucet and Queen Ida attract ever-bigger audiences; and hit albums by folk singer Tracy Chapman, polished bluesman Robert Cray and New Orleans' own Neville Brothers invigorate the pop charts.

The current roots boom is based on a foundation built by independent labels, for it is they who carry the lion's share of blues, folk (of all types), cajun and zydeco titles in their catalogs, and who break the vast majority of important new artists in those areas (the 1988 Handy Awards, for example, were largely dominated by acts on indie labels).

Besides blues/folk/ethnic music giants such as Rounder, Fantasy, Flying Fish, Shanachie, Arhoolie, Black Top, Malaco, Folkways (distributed by Rounder), Vanguard (owned by the Welk Music Group) and Alligator, there are a host of thriving smaller indies who carry blues and American and international folk, as well as newly formed labels such as Gold Castle Records (folk and folk-pop) and Ichiban Records (blues) that are playing important roles in recording such music and bringing it to a larger public.

Industry experts agree that blues music—which has had many ups and down in popularity since the days of Bessie Smith, Charley Patton and Robert Johnson—is on an upswing right now. "In terms of blues records, it's a bigger market now than it's ever been for us," says Bruce Iglauer, president of Alligator Records. Adds Ed Chmielewski, promotion director of Bayside Record Distributing Co. and president of Blind Pig Records, "We've seen a real upsurge in blues and cajun/zydeco sales in the past year or so." Says Howard Krumholtz, product manager for the Tower Records outlet on Sunset Blvd. in Hollywood, about the blues: "the stuff flies."

"Blues is becoming a major popular music as opposed to a folk music," says Bill Ferris, the director of the Center for the Study of Southern Culture at the Univ. of Mississippi and the producer of "Highway 61," a two-hour syndicated blues program for public radio. "We are seeing far more interest in it now. We get more letters and a response from a wide range of people, old and young, white and black, prisoners to doctors and lawyers."

Blues festivals are increasingly sponsored by major corporations: Old Style, Pizza Hut, United Airlines, AT&T, Miller, Seagrams and Benson & Hedges, among others. The latter firm last year sponsored several large-scale, five-day blues festivals in cities such as St. Louis, Atlanta and New York.

Celtic and Latin folk are generally seen to be expanding their markets, but opinions on American (vocal) folk's commercial health are mixed. However, many feel that the latter's popularity may soon boom. "We're beginning to see an upsurge in folk sales, stemming probably from the success of people like Tracy Chapman and Michelle Shocked," adds Bayside's Chmielewski.

"Folk is fair in sales, not as strong as blues. Rounder, Flying Fish and Vanguard are doing well for us," says

George Hocutt, president of California Record Distributors. Adds Mike Morgan, director of sales for the Record Bar chain, "There's been a lot of interest in contemporary artists exploiting folk roots, but beyond that I'm not seeing any big new [traditional American folk] artists that I can put my finger on. We're seeing more of a resurgence in international folk."

But John Chelew, concert production coordinator for the 150-seat McCabe's nightclub in Santa Monica, Calif., says that folk music is "going like gangbusters for us. We've never seen interest like this before. The regular old-fashioned thing is going crazy. We're seeing little punk girls with multicolored hair buying tickets for folk artists. Acoustic music is really coming into its own and becoming a major force again; culturally there has been a mood shift. It seems like it started about last fall. The scene is fresh again, vital, up to date."

Celtic folk audiences are also growing, adds Chelew. "It was on the wane, but now we're seeing lots of new people in the audience." McCabe's also sells musical instruments and Chelew notes that "we're seeing 16 and 17-year-olds wanting to buy button accordions after seeing Celtic shows."

The folk music festival scene has also been doing well and has garnered strong support from sponsors such as Ben & Jerry's, a Waterbury, Vt.-based ice cream company that has given their name and financial support to the Newport Folk Festival and the Greenwich Village Folk Festival. National public radio, American public radio, syndicated programs and college stations all give vital airplay to folk and blues. "When NPR does a profile on a musician, we see a lot of new customers come in," says Record Bar's Morgan. NAC stations are giving airplay to many folk and folk-based artists.

Both folk and blues received a big boost recently when the above-mentioned artists such as Bob Dylan recorded Columbia's "Folkways: A Vision Shared" album, to help the Smithsonian Institute purchase Folkways Records and its 2,165-title catalog. Another import revitalization (also noted above) occurred when the Welk Group purchased Vanguard Records two years ago and began converting much of its classic folk and blues catalog to the CD configuration.

CDs have in fact played an important role in the current scene. (Continued on page F-7)

Independent Spirit Sparks the New New York Folk Scene

By JACKSON BRAIDER



In the same week as the Grammys, two sellout crowds gathered at the Bottom Line in New York to celebrate the seventh anniversary of Fast Folk Musical Magazine. Though it has received a lot of press in a recent publicity drive, the not-for-profit organization remains largely misunderstood. Bryant Gumbel on "Today" spoke of Fast Folk as an example of the "American entrepreneurial spirit"; the New York Times described it as "a record and newsletter." While these interpretations are right to some degree, observers of the scene feel that they are still far off the mark.

The truth, they say, is that Fast Folk is the heart of the new New York folk scene. For many songwriters here, it represents the only outlet for their work. A magazine comprised of both recorded and printed material, Fast Folk provides a venue for the kind of song that, as founding editor Jack Hardy puts it, "the music industry wasn't even dreaming of in its sleep—you know, songs like 'Luka.' Not because it was a hit, but because it was a good song that didn't fit into their rigid system."

Started by musicians, Fast Folk was, in fact, only another step in the long struggle to re-establish folk music in the city. As Hardy recalls, folk music had fallen off the map. "One of the myths about New York is that there was some kind of continuity between the glory days of Dylan and now. But the fact of the matter is that by the mid-'70s [when Hardy first arrived], the only

(Continued on page F-4)



By CHRIS MCGOWAN

Deep catalogs, imaginative marketing, diversified distribution, and a long-term commitment to their artists all help independent labels live long and prosper in the venerable areas of folk, blues and roots music.

Rounder Records has more than 700 titles in its catalog, with many of these falling into the areas of folk, blues or other roots music. Albums include new and/or old works by artists such as John McCutcheon, Christine Lavin, Roy Book Binder, Dave Van Ronk, Fairport Convention, Cathy Fink, Maura O'Connell, Johnny Adams, Michael Doucet, Beausoleil, Zachary Richard, Buckwheat Zydeco, Monk Boudreaux and the Golden Eagles, Irma Thomas, Clarence "Gatemouth" Brown, Rockin' Dopsie, Walter "Wolfman" Washington and Professor Longhair.

In addition, sister company **Rounder Distribution** is distributing the 2,165 **Folkways Records** titles that now belong to the **Smithsonian Institution**. "We are going to make consistently and regularly available about 10% of the Folkways catalog for the retail market," says Rounder GM Duncan Browne. "The other 90% will be available on demand, through mail order. We will also be putting out new configurations and may do some re-compilations as well." Most of the Folkways titles are folk (in a broad sense) and blues works, including albums by legends such as Huddie (Leadbelly) Ledbetter and Woody Guthrie.

Rykodisc has compilation CDs with material from Rounder ("Rounder Folk," "Louisiana Scrapbook" and "Out Of The Blue") and Green Linnet ("Flight Of The Green Linnet"). Those four are steady sellers, according to John Hammond, Rykodisc director of marketing. The label recently began using a direct mail campaign with a mailing list of some 30,000 people. "Our bread and butter is through the independent distribution system, but we're working on getting more into direct mail, catalogs, alternative markets."

Green Linnet has a large number of Celtic music (traditional and contemporary) acts, including titles by Relativity, Altan, Robbie O'Connell, Seamus Connolly, Silly Wizard, Tannahill Weavers, Rare Air, Patrick Street, Phil Cunningham, De Dannan, Matt Molloy, and Christy Moore.

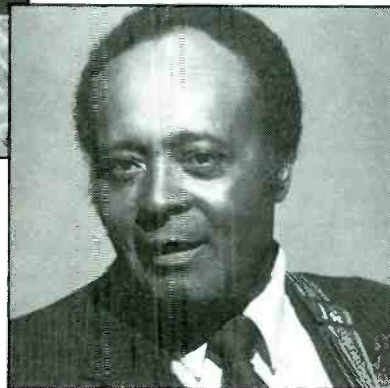
The **Welk Group** purchased **Vanguard Records** two years ago and is selectively reissuing folk and blues titles; all reissues are available in CD form, generally either as "twofers" or midlines. Artists include John Hammond, the Weavers, Joan Baez, Mimi Farina, Pete Seeger, Skip James, Junior Wells, Buddy Guy, Mississippi John Hurt, James Cotton, Cisco Houston, Liam Clancy, and John Herald. Compilations include a number of "best of" titles. "One of the things we have is the rights to all the Newport blues and folk festivals between 1959 and '65," says Kent Crawford, Welk Group director of sales & marketing. "Only a few albums have been issued from that and none are in print now, except for 'Great Bluesmen/Newport,' which we just put out." Welk will continue to release material from those historic concerts and from other catalog titles. "By mid-'90 we will have pretty much exhausted the titles that can be reissued in original form," adds Crawford, but more compilations will follow. Coming next January: a three-CD Joan Baez box set.

Two other independent labels with deep catalogs are Fantasy and Shanachie. **Fantasy** has vintage titles by Sonny Terry & Brownie McGhee, David Bromberg, Etta James, Jimmy Witherspoon, Lightnin' Hopkins, Memphis Slim, John Lee Hooker, Dave Van Ronk, Tom Rush, Ramblin' Jack Elliot, Big Joe Williams on Fantasy; Ma Rainey, Blind Lemon Jefferson, Big Bill Broonzy and others on **Milestone**; Albert King, Little Milton and Little Sonny on **Stax**; and extensive rereleases in the "Original Blues Classics" series (including some of the above and Blind Willie McTell, Lonnie Johnson, King Curtis, Little Brother Montgomery and others). This month, Fantasy is bowing five "twofer" CDs featuring double blues albums from the '70s (\$14.98 retail price for each twofer).

Shanachie has a wide variety of '70s and '80s Celtic folk titles (Boys of the Lough, the Chieftains, De Danann, Clannad, Maddy Prior & June Tabor, Silly Wizard, Planxty, John



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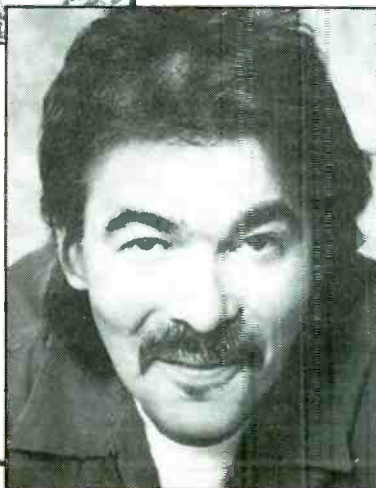
Independent Labels: Returning to the Roots With a Dynamic Diversity of Folk and Blues



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Renbourn) and Stefan Grossman, and distributes the **Herwin** label (many historical blues titles, including works by Charley Patton and Bukka White) and the **Yazoo** label (an even wider selection of old country blues, including many recordings from the '20s and '30s by Tampa Red, Blind Willie McTell, Big Bill Broonzy and others).

"Our strength is our catalog," says Bruce Iglauer of **Alligator Records**, which has albums like "Showdown" (Robert Cray, Albert Collins and Johnny Copeland) and titles by Lonnie Brooks, the Kinsey Report, Koko Taylor, Kenny Neal, Maurice John Vaughn, Katie Webster, Lazy Lester, Lil' Ed and the Blues Imperials, the Paladins, Tinsley Ellis, Roy Buchanan, Rufus Thomas and others. "A good blues record is always a good blues record," adds Iglauer. "I've sold about 140,000 copies of 'Showdown,' which came out in '85, and it's still selling 20,000 a year with no ads or promotion. Our business is based on steady sales, year after year." Annual overseas sales of Alligator product roughly equal U.S. sales; Sonet distributes the label in Europe.

Arhoolie Records has more than 400 titles in its catalog, with most albums falling into the folk/blues/roots areas. Top-sellers are Michael Doucet and Beausoleil, Clifton Chenier and Flaco Himenez. Other artists with old or new works on Arhoolie: Mance Libscomb, Lightning Hopkins, Sonny Boy Williamson, Charlie Musselwhite, Fred McDowell, John Jackson, Big Joe Williams, many others. Arhoolie's **Folklyric** label has Latin folk such as "Your Struggle Is Your Glory," Andean protest music from Peru. "In the near future, I'm planning only to put out CDs and cassettes," says Arhoolie president Chris Strachwitz. "I hate

to see the demise of the LP, but I see it coming."

Flying Fish Records has some 500 albums, 90% of which fall into the folk genre in its broadest sense. Titles include works by Tom Paxton, John Hartford, Pete Seeger, Moses Ras-

coe, Larry Long, John Renbourn, John Hammond, Sweet Honey In The Rock, Sukay, Sabia, and David Mallett. "Latin-American folk, new-age folk, roots-oriented music and Celtic folk are all doing really well for us," says Bruce Kaplan, president of Flying Fish. "But the solo singer-songwriter is probably the weakest area of the folk field for us. Once in a while a new artist there will catch on, but it's slow." He notes that the label is currently concentrating its efforts on converting catalog to CD, but will also have 20-25 new releases in '89. Flying Fish also distributes **Blind Pig Records**, which has titles by Otis Rush, Pinetop Perkins, Roy Rogers, James Cotton, Mitch Woods, Henry Gray, Mr. B & J.C. Heard, Roosevelt Sykes and Buddy Guy & Junior Wells.

Malaco has a wide variety of blues and R&B titles, including works by Bobby Blue Bland, Johnnie Taylor, Latimore, Denise LaSalle and Little Milton. "Our audience is mainly black, age 25 on up, working people, and a few more women than men," says Tommy Couch, president of Malaco. "Black radio is the main way we have to get to our buyer." Malaco also has significant ("but not huge") sales in Europe and is distributed by Victor in Japan. As for CDs, Couch adds, "We're just starting now to put everything into that format. Our buyers are just getting into CD hardware."

Black Top Records had great success with its "Black Top Blues CD Single," which bowed last year and featured Anson Funderburgh & the Rockets, Nappy Brown, Ron Levy's Wild Kingdom II, Snooks Eaglin, Earl King & Roomful of Blues and Hubert Sumlin's Blues Party. Also on the label: Ronny Earl, Sam Myers and Grady Gaines. "All of our music has the traditional element of blues running through it," says Hammond Scott, VP of Black Top. "And what makes the blues appealing is its directness and immediacy."

Ichiban Records was founded four years ago by Nina Easton, who is from Finland, and John Abbey, who is English. "It's funny, our company has a Japanese name, is run by Europeans and only deals with American black music," says Easton, executive VP of Ichiban. The label already has some 70 titles, including blues and/or R&B by Gary B.B. Coleman, the Legendary Blues Band, Little Johnny Taylor, Artie White, Blues Boy Willie, Clarence Carter and Travis "Moonchild"

(Continued on page F-5)

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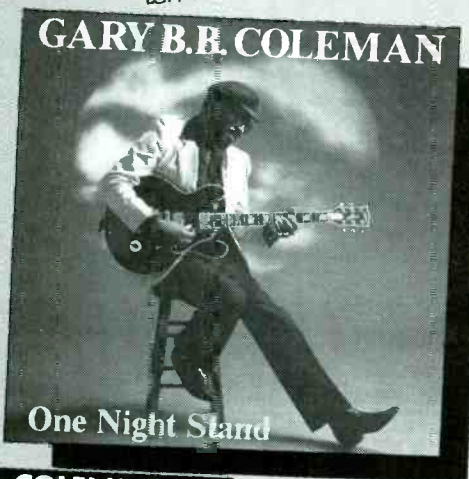
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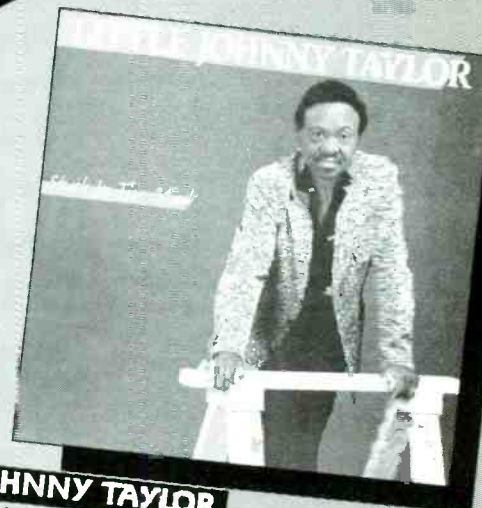
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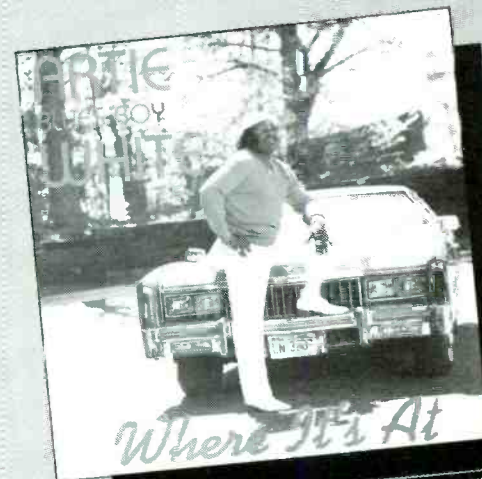
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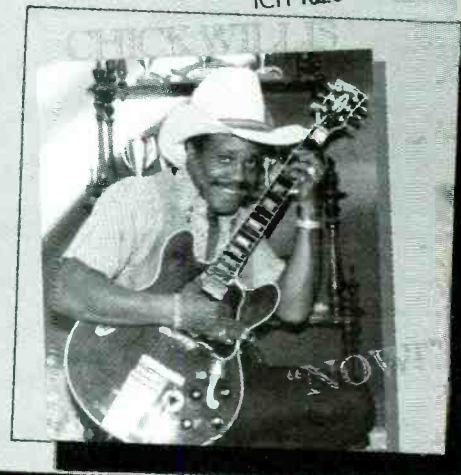
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NEW YORK

(Continued from page F-1)

thing 'folk' about Folk City was the name. Only when we convinced Pat Kenny [owner of Kenny's Castaways] to devote his club to folk music did any of us have a place to call home."

Christine Lavin represents another take on getting things done for oneself. Now the biggest-selling artist on Philo/Rounder Records, she came down to the city at the end of the lull between folk revivals

in 1976. Working as a waitress at the celebrated Cafe Lena in Saratoga, N.Y., Lavin had been invited down to the city by Dave Van Ronk. "He gave me guitar lessons for two years in exchange for which I worked as his transcriptionist. During the week, I worked as a temp, then during the weekends, I played as a wandering minstrel at an outdoor restaurant on Columbus Ave."

But for all of their stylistic differences, both Lavin and Hardy followed the same course in getting their music out by self-producing their records. "After the Roches got the nod, everybody was sitting around waiting to be discovered," says Hardy. "That just didn't make sense to me. We weren't getting any press, even though we had been gradually building our own following. Only WBAI was putting folk music on the air, and that was every once in a while. So I decided to start Great Divide Records [now distributed by Rounder] and do 'The Mirror Of My Madness' on my own in 1977," he says, laughing. For her part, Lavin produced all her own material up to and including "Future Fossils" on her Palindrome label before she was finally signed up by Philo Records.

Occasionally, an article would appear about the new revival, announcing that it was about to break. Steve Forbert was signed up by a major label, then the Roches signed on with Warner Bros., but somehow, the scene as a whole simply didn't gel. Hardy believes that club owners, caught up in the rush for the immediate payoff, abandoned folk too quickly.

In response, a group of songwriters who had been meeting every week at the Cornelia St. Cafe formed the New York Musicians

Cooperative and took over the booking at a former belly-dancing joint called the Speakeasy. Hardy's lessons of self-production made the cooperative's first order of business the magazine that would ultimately become Fast Folk. The first issue of The Coop was released in February 1982.

The musicians in the cooperative were not the only ones fighting the commercial tide. While all this was going on, DJ Pete Fornatale of WNEW-FM was fighting against a shortened playlist. "AOR was becoming narrowly focused in its programming. There wasn't any room any more for the acoustic artists—the folk acts and the folk-rock artists. Before, Judy Collins and Led Zeppelin coexisted, then it was yes to Zeppelin and no to Collins."

Fornatale's response was "Mixed Bag," a three-hour Sunday morning show which first aired in the summer of 1982. "When the show first went on, I was trying to show that artists like Roger McGuinn, even if he didn't have a big record deal, were every bit as interesting now as they were in the '60s. I was also trying to keep the audience aware of what had made our music the way it is."

But Fornatale felt something was missing. "On the morning after the debut program, I got a package of some albums and a three-page, single-spaced typewritten letter from a young woman critiquing the show very positively. She told me that she herself was a singer/songwriter on the New York scene in the Village. She said that she appeared on the albums she was including with her note, along with a number of other performers. Would I give them a listen. It was signed, 'Sincerely, Suzanne Vega.'" Vega had sent Fornatale copies of The Coop, renamed Fast Folk in 1983, and so introduced him to the new New York scene. That provided the missing element Fornatale realized he needed on his program—the new performers.

Observers of the scene agree that one of the strengths of "Mixed Bag" is the broad range of the program's coverage, this mixture of the old and the new. One measure of its influence is not just its steadily growing audience, but the fact that several stations—not just rock but classical and NPR as well—now carry some folk programming.

One of the ironies about the new New York folk scene has been that while many performers still self-produce, no small New York-based indies have taken advantage of the scene—even after the success of Vega, Chapman, and Shocked (both Chapman and Shocked appeared on Fast Folk before their major release). Boston-based Philo/Rounder, apart from Christine Lavin, has yet to sign another New York player, and of the other indies, only Redhouse Records of Minneapolis has signed a New York writer, John Gorka. Gold Castle has concentrated on the nostalgic end of the revival, dealing with either the previous generation of folk performers—Tom Paxton, Judy Collins, and the like—or performers who evoke the old style, like the Washington Squares.

The word on the scene, as far as the majors go, seems more promising these days, though one has to wonder what scouts are being paid for. Shawn Colvin was signed last year by Columbia. The main action seems to be coming from out-of-towners—A&M's new Americana label and Windham Hill being the

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two most talked-about on the scene.

The problem may be three-fold: The rigidity of major label marketing, the lack on New York agents attuned to the scene, and, apart from Lydia De Freto's East Coast Rocker, the nagging absence of any real press coverage of the New York scene. But as the success of Fornatale's "Mixed Bag" shows, there are musicians and a large number of people who want to hear them. What's still missing is the imaginative middlemen.

Still, the folk scene continues to evolve. Lillie Palmer is one of the most imaginative of the next generation of songwriters in the city. She feels that she could only have reached this point in her work because the scene has inspired her, supported her, and challenged her artistically. "New York's not Utopia, but here you learn to work and to recognize songwriting as work. The competitive edge on the scene is to make your mark in every one of your songs."

INDIES

(Continued from page F-2)

Haddix. Ichiban currently has a London office and European sales roughly equal U.S. business, notes Easton. Commenting about the advantages of being a small independent, she adds, "We may not have the name or dollars of a CBS, but we can be more flexible, creative and aggressive. We care about the music and genuinely know about it. We have a lower overhead and lower break-even point than a major and can take bigger risks on the marketing side."

"We currently have distribution in about four or five countries in Europe and we're very happy with the purchases now taking place," says Les Kippel, president of **Relix Records**. Relix has blues-oriented titles by Hot Tuna, Jorma Kaukonen and Savoy Brown, as well as Johnny Winter's "Bird Can't Row Boats."

Three-years-old **Gold Castle Records** has new and recent folk or folk-based titles from Peter, Paul & Mary, Judy Collins, Joan Baez, the Washington Squares, Bruce Cockburn, Bob Neuwirth and Eliza Gilkyson. "We don't expect to have hits based on top-40 airplay," says Gold Castle executive VP & GM Paula Jeffries. "We have an alternative work agenda. NPR and college radio play us a lot, as does what is now being called NAC. And I sell our product to PBS stations when one of our artists has a TV special; usually only classical departments of record companies know about doing that. Plus all of our artists tour a great deal and we support the tours."

Chameleon Music Group represents several small labels, including **Mountain Railroad** (albums by Tom Paxton, Steve Goodman and Rod MacDonald) and **Vee-Jay Records** (titles by John Lee Hooker, Jimmy Reed, Memphis Slim and Sonny Terry & Brownie McGhee). "Festivals have always been the mainstay of developing and establishing folk and blues artists. They

(Continued on page F-6)

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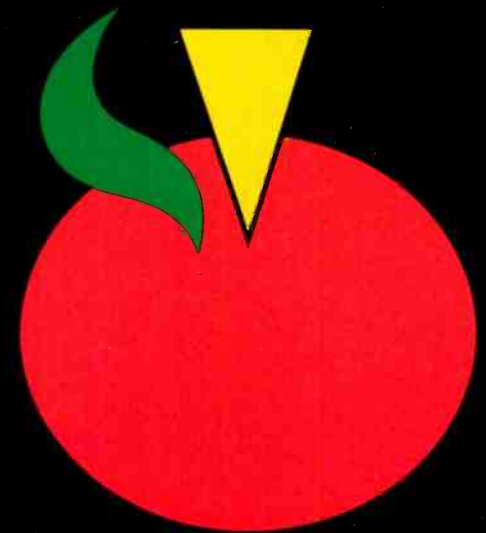
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INDIES

(Continued from page F-5)

play to thousands at festivals and really expand their audiences," says Chameleon head Steven Powers. The label buys ads in regional entertainment newspapers and festival concert programs to support touring acts, he notes.

Olivia Records has folk and/or blues artists such as Cris Williamson, Lucie Blue Tremblay, Dianne Davidson and Nancy Vogl. Olivia's audience is about 75% female, 25% male, usually 25-45, according to Judy Dlugacz, president of the label. **Redwood Records**, which like Olivia is no longer only a "women's music" label, has titles by Holly Near, Faith Nolan, Hunter Davis, Judy Small, Nancy Vogl, Guardabarranco, Ferron and Ronnie Gilbert.

Hightone Records, which launched Robert Cray's career, has albums by Phillip Walker, Jimmie Dale Gilmore and Joe Louis Walker. Hightone's current Cray releases are distributed by Mercury. **Dunhill Compact Classics** has CDs such as "John Lee Hooker's 40th Anniversary Album," Harry Chapin's "The Last Protest Singer" and the compilation "The Real Blues Brothers."

Rhino Records has "The New Orleans Jazz & Heritage Festival 1976," a "New Orleans Rhythm & Blues" series, and disks by John Lee Hooker, the Neville Brothers, and the James Harman Band.

Also: **Powerhouse Records** has albums by Mark Wenner, Bob Margolin, Big Joe Maher and the Tom Principato Band. **Modern Blues Recordings** has "Freddie King Sings" and "Freddie King: Just Pickin'." **Red Beans Records** has Mama Yancey, Sunnyland Slim, Erwin Helfer, Jimmy Walker, Blind John Davis, and many others. **Red House Records** has Greg Brown, John Gorka, Peter Ostroushko, Spider John Koerner, Claudia Schmidt, Ann Reed, the Chenille Sisters, Pat Donohue, Dave Moore, Bill Staines, plus the fall '89 release "Legends Of American Folk Music"; **Carthage/Hannibal** has Kate & Anne McGarrigle, Geoff & Maria Muldaur, Kevin Brown, Nick Drake, Fairport Convention, Richard Thompson, Sandy Denny and Phil Ochs reissues.

Also essential in the realm of folk and blues: **Antone's Records** (tied to the famed Austin club of the same name), **Night Light Records** (Tom Rush), **Oh Boy Records** (John Prine), **Cypress Records** (several well-known, folk-influenced pop artists), **Earwig Records** (Big Jack Johnson), **Kicking Mule Records**, **Delmark Records** (albums by Magic Sam, Yank Rachell, Roosevelt Sykes, Big Joe Williams), **Rivera Records** (James Harman), **Iceberg Records** (Casselberry-Dupree), **Rosetta Records** ("Jailhouse Blues" anthology), **Folk Era Records**, **Kaleidoscope Records** (Kate Wolf catalog), **Muse Records**, **Nighthawk Records**, **Round River Records**, **Pulsar Records** (Luther Johnson, Larry Davis), **Van Buren Records** and **Sugar Hill Records** (Townes Van Zandt and many artists in folk-bluegrass).

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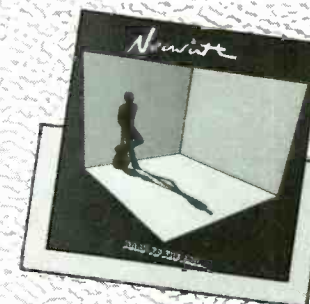
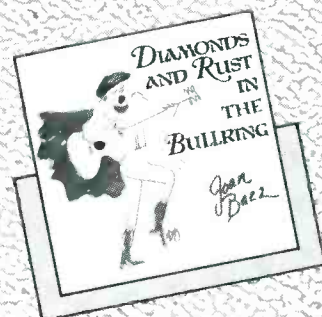
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Folk & Blues

RIGHT TIME

(Continued from page F-1)

rent roots boom, according to many sources. "The proliferation of CDs has raised the demographics of music buyers," says Kent Crawford, director of sales & marketing for the Welk Group. "And these varieties of music are appealing to the upper demographic, which we couldn't reach before. One hand has washed the other." Adds Les Kippel, president of Relix Records, "I think CDs are bringing a resurgence in blues sales because of the increased clarity. A lot of blues is acoustic work, and on vinyl you can't hear a lot of the tenderness and accent that musicians use in the blues." Comments Record Bar's Morgan, "A lot of stuff has been released for the first time on CD. There are a lot of collectors out there."

Most experts agree that the demographics for folk, blues and roots music are roughly 25-45, but with a growing number of younger buyers. "A lot of it is the same demographic who made new-age music such a groovy thing a few years ago," observes Duncan Browne, Rounder GM. "They are lapsed record buyers who have been drawn back into stores for a variety of reasons. A lot of music that they're interested in is available again. Chain accounts are realizing that they can get a certain demographic group

back in the store if they have this kind of product.

"I think retail has recognized a broader spectrum of music than it was willing to recognize or accept a few years ago. People are looking for products to sell that not every record store has."

Underlying the roots boom is the simple fact that genres such as blues, American folk, cajun, zydeco, and Celtic music are enduring forms that both provide much of the musical basis for mainstream American pop and will also outlive passing pop trends. "People care about folk music. Whether it's given to them by a huge [record company] machine or not, there's a love for it. These songs are carrying the message of our times," says Paula Jeffries, executive VP & GM of Gold Castle Records. "Modern folk music is there reflecting what people are going through," seconds Tom Goodkind of Gold Castle's the Washington Squares.

Talking about the blues, Alligator's Iglauer states, "First of all, it makes you feel so damn good. It's unpretentious, you can dance to it, and the words speak about universal experiences. It concerns the reality of the emotions; it's not pre-packaged."

Concludes Bruce Kaplan, president of Flying Fish Records, speaking of folk in its broadest sense, "It's been said that if there was no media, the music that would survive would be folk music."



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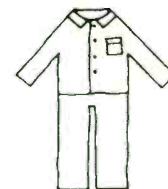
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BPI Sets Pace For Brits To Embrace Tape Singles

BY NIGEL HUNTER

LONDON The so-called "cassingle" is poised to become a potent element in the music mix in the U.K. following a British Phonographic Industry council meeting April 26.

This meeting has paved the way for the cassette single to occupy a new category for chart qualification, allowing for the inclusion of sales of cassette singles using the 7-inch vinyl version.

The stipulations for this development are that the list price for the cassette singles be no lower than 1.20 pounds (\$2) and the A- and B-side songs are on both sides.

Further discussions are now being held among the BPI's smaller member companies before these conditions are put forward for final ratification at another BPI council meeting set for May 28.

With the proposed list price at \$2, a customer cost of 1.99 pounds

(\$3.36) is envisaged and confidently expected to be attractive to the public. Opinions gleaned from such major retail chains as Woolworth support this notion.

PolyGram has been a pace-setter with the cassette single, announcing earlier in April that it was putting its weight behind the format and proving the point by making all its top 40 singles available in the format starting May 1.

PolyGram chairman Maurice Oberstein has been an enthusiast for the cassette single for more than two years, citing the beneficial effects it has achieved in the U.S. market, but until now he has been some-

thing of a lone voice in its favor.

Other BPI major members are now declaring their belief. EMI Records (U.K.) is planning its first batch of cassette single releases, similarly encouraged by the success of the format in the U.S.

Managing director Rupert Perry says: "EMI is a prime mover in this. The cassette single is going to be a success here as it has been in the U.S., and it is the best opportunity we have to save the singles market."

"For EMI, this is a decisive, pre-planned move. The company will release all top 40 titles additionally on cassette single, and when—even before—the market takes off, we will

show the strength of our support for the configuration in our marketing, including in-store display support. We have talked to key retailers and we know that they agree with us."

EMI will naturally conform to the BPI formula for cassette single releases, offering programs identical to the 7-inch vinyl releases of the same titles.

The list price will be \$2, taking into account retail trade opinion opposing any idea of pricing cassette singles in line with 12-inch vinyl singles. Packaging will be a cardboard slip case and shrinkwrapping.

It perceives the "highly mobile

youth market" as a prime target area for cassette singles in terms of in-car cassette players and portable stereos.

Keith Staton, EMI Records (U.K.) single sales manager, comments: "The success of this move, to which EMI is fully committed, will depend on the cooperation of the retail trade in terms of racking and display space. I hope the BPI will consider an industry campaign to back the new format."

More support for the cassette single has been expressed by other leading executives.

Steve Mason, chairman of the BPI's retail liaison committee and chairman of Pinnacle Records, believes the format will register well with consumers. Island Records managing director Clive Banks states his company has been releasing cassette singles for some time and anticipates all its top 40 material being available in the format.

Chain Opens New Unit, Expands Piccadilly Circus Flagship Tower Records Builds Strength In London

BY PIPPA COLLINS

LONDON Tower Records has embarked upon a rapid expansion program in the U.K. with the opening of its newest London outlet Wednesday (10), to be followed in October by its first U.K. store outside London in Glasgow, Scotland.

Tower is also expanding its flagship store at Piccadilly Circus by 10,000 square feet to a total of 40,000 square feet, with work due to be completed by July.

Tower claims this expansion will make the store the biggest record outlet in London. Additional new sites in the U.K. and mainland Europe are expected to be announced by midsummer.

Tower's new store in west London will be based in the Whiteleys Shopping Complex, Bayswater. The shopping center will include many familiar U.K. high-street trading

names, but Tower will be the only record outlet in the development. It will cover 7,500 square feet.

The reorganization of Tower Records' U.K. management in January this year has been designed to facilitate the rapid opening of new

stores. Ken Sockolov was named as the new managing director responsible for the day-to-day running of business, while Steve Smith, as director of business development, has direct responsibility for finding sites and opening stores.

BMG Nabs Pacific Music Malaysia, Singapore See Pluses

BY Y.S. MING

SINGAPORE The Bertelsmann Music Group recently finalized its protracted takeover of the regionally based Pacific Music offices with virtually no major changes in either management or existing marketing policies.

The takeover, which became effective April 4, is seen by former

Pacific management as a positive step in consolidating international music market share in what is becoming a highly competitive field in this region.

Unlike Singapore, where the company will henceforth be known as BMG Singapore, the office in Malaysia will be known as BMG-Pacific. It is understood that the company is owned 100% in Singapore by BMG International.

"The operations will remain unchanged," says Steven Tan, managing director of BMG Singapore. "We've had a successful formula for over three years, during which time we've made our mark in the local market."

The entire former Pacific management will be retained to run the new company. Tan, a former PolyGram sales manager, will continue to helm the office in Singapore while Frankie Cheah, who resigned from WEA in 1983, will continue as managing director in Malaysia. Both will report to BMG senior VP Peter Jamieson in Hong Kong, where the regional office is located.

Apart from the Far East, Jamieson will also oversee operations along the Pacific Rim, including Japan, Australia, Taiwan, South Korea, Indonesia, and New Zealand.

According to Cheah, the Malaysian operation did "extremely well" this year with the first-quarter sales indicating a sizable increase over the same period in 1988. Although he declined to comment on Pacific's revenues for last year, Cheah did say "the profits were a few hundred percent better than the 1987 figures."

Despite a strong local presence in BMG's operations in Malaysia, international acts, including Kylie (Continued on page 72)

Singapore IFPI Offers Cash For Fingering Music Pirates

BY CHRISTIE LEO

SINGAPORE The Singapore IFPI operation says that constant checks on the local music market and a close surveillance on the activities of illegal operators has kept the republic "virtually free of music piracy."

According to Giouw Jin Chian, IFPI's deputy regional director in Southeast Asia, the incidence of piracy in Singapore is "minimal."

In recent months, however, the extent of piracy has risen to 6% from less than 3% after the Copyright Act was passed in April 1987, due to a "recession" in the retail trade.

Pirated tapes by top-selling artists, some with the original international labels intact, have been unearthed in citywide retail outlets. Pirate cassettes are now sold under the counter.

Says Giouw: "Our efforts to keep Singapore free from piracy have been largely successful. But old habits die hard and the pirates will resurface, as they have recently,

when they assume we're taking a back seat in our operations."

The new range of pirated cassettes on sale in stores here costs as much as \$4.50, comparable to prices charged for legitimate tapes. The pirate tapes are costing more as the operators use superior recording equipment and better-quality blank tape. Each tape contains up to 20 current top 40 hit songs.

As part of its effort to counter this new-wave illegal operation, IFPI is offering cash rewards of \$25 to any person who brings in a copy of a pirate tape with information such as the address and identity of the seller. And a successful raid on the shop selling illegal tapes will net the informant an additional \$125.

Says Giouw: "The pirates are so good at reproducing original cover design that it would take someone with an exceptional eye for detail and a keen sense of music to pick out the illegal from the legal."

"Our cash awards for an incentive for customers, especially teenagers, to be more alert when they (Continued on page 72)

W. German IFPI Upset Over CD Rentals

BY WOLFGANG SPAHR

COLOGNE, West Germany Performing artists and record companies are suffering from copyright abuse in the compact disk rental sector, according to Friedrich E. Wottawa, president of the West German national branch of the IFPI and managing director of EMI Electrola.

"At present, rental stores for CDs are springing up like mushrooms," says Wottawa, "but artists and record companies are not deriving their fair share of the proceeds. The CDs are returned at the end of their rental period by customers, but the music remains in their homes because they have copied it."

He advocates the introduction of a rental right based on foreign examples to afford some protection and compensation for copyright owners.

Wottawa is also dissatisfied with the present level of West German levies on blank tape and recorders. He believes that doubling them would be reasonable in giving people the right to home tape.

He also draws attention to the protection period of copyright and the European Economic Community Commission's attitude toward this matter. The period for sound carriers at present in West Germany is 25 years from the date of release.

"At the end of this short period of protection, any wheeler-dealer can exploit the rights of performing artists and record companies without sharing the financial proceeds," says Wottawa. "Extension of the protection period to 50 years as in other countries is urgent (Continued on page 72)

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Designed To Protect British Interests In European Market U.K. Group Proposes Copyright Reforms

LONDON The Music Copyright Reform Group has drawn up plans to ensure that the copyright interests of its members are as well-protected in the U.K. as they are elsewhere in Europe in the run-up to the single European market in 1992.

In a response to the European Economic Commission's Green Paper "Copyright And The Challenge Of Technology—Copyright Issues Requiring Immediate Action," the MCRG issued a manifesto booklet April 14 titled "Composers Fight For Harmony In Europe," which sets out detailed proposals to prevent British music creators from being at a disadvantage and having their competitive position weakened by market distortions.

The MCRG, formed in 1986, comprises the Assn. of Professional Composers; the British Academy of Songwriters, Composers and Authors; the Composers Guild of Great Britain; the Mechanical Copyright Protection Society; the Music Publishers Assn.; and the Performing Right Society.

The manifesto's prominent theme is the strong case for harmonizing up to the best standards of copyright protection enjoyed in such other countries as West Germany.

"The astonishing progress of communications and technology over the past 30 years makes it important that new legislation should be framed in sufficiently comprehensive terms so as to ensure not only that existing uses are adequately covered, but also that new means of exploitation yet to be developed or marketed are

brought within its scope, as and when they take place," says the manifesto.

It points out that the Green Paper's emphasis on the free movement of goods lawfully placed on the market according to the Treaty of Rome makes it easy to overlook the position of the author or composer of the original material included in a record. The

'There needs to be equal national treatment throughout the Community'

MCRG insists that there must be fair competition within the European Community between creators, free of the distortions that arise due to the copyright being initially conceived on a national and territorial basis.

"In order for there to be a free market for the exploitation of copyright works," continues the manifesto, "there needs to be equal national treatment throughout the Community and a degree of equality in the sources of remuneration for composers."

Areas of distortion cited are the terms of protection differing in member states; some but not all European Community members recognizing the serious effects of uncontrolled reprographic copying; and the need to introduce a rental right in all coun-

tries as well as a home-copying levy system.

On the home copying issue, the MCRG notes "a growing trend toward bilateralism, which poses a serious threat to orderly international agreement. For example, the recent proposals for the introduction of a levy in Australia make clear that foreign composers will not benefit unless their country also has a levy system under which the Australian composers have the right to benefit."

That kind of proposal will prejudice the economic interests of the European Community as a whole, and in particular composers who live in the U.K., which has no levy system.

Michael Freegard, chief executive of the PRS and speaking in behalf of the MCRG, says: "So far the European Community institutions have shown themselves to be very alive to the need to defend copyright, at a time of rapid technological change and expanding media. We have high hopes that their efforts to create harmony within Europe will be successful, and will put the U.K. government ministers on the spot to defend British interests."

New Australian Pickwick Powered By PolyGram Pact

LONDON Overseas expansion plans were highlighted at the annual general meeting of the Pickwick Group April 25 by chief executive Ivor Schlosberg.

Pickwick (Australia) Pty Ltd. has been formed as "a mirror image of our operation in the U.K.," Schlosberg said, and following the same formula for distributing a wide range of home entertainment products.

The Australian operation launches in July with an assortment of music cassettes, pop and classical compact disks, and children's books, cassettes, and videos.

A partnership agreement has been signed with PolyGram in Australia through which the latter company has a 49% stock holding in the Pickwick venture.

PolyGram will provide warehousing, distribution, and administration facilities and also give access to its catalog resources to Pickwick. The U.K. company will have its own offices in Australia with a sales and administration

staff of about 14 under a local chief executive.

"With this agreement we are able to minimize our start-up costs, with Pickwick's share of the working capital being limited to \$422,000," Schlosberg explained to the general meeting attendees. "It gives us the opportunity to distribute our own products as well as providing a selling and distribution operation for other major companies, particularly video companies, as we do in the U.K."

Another Pickwick innovation is the formation of a new division, Innovative Video Productions. As the leading U.K. video distributor with its own studio facilities, the company believes it should offer a video duplication service both in respect to its own products as well as to third-party clients.

Schlosberg reported arrangements with a number of manufacturers to help provide its clients with facilities for video duplicating at "extremely competitive prices."

Really Useful Buys 'Joseph' Copyright

BY PETER JONES

LONDON Andrew Lloyd Webber's Really Useful Group has bought, for \$1.7 million, the copyright to "Joseph And The Amazing Technicolor Dreamcoat," the composer's first box-office smash, from Filmtrax.

The show, first staged some 20 years ago, was the first collaboration between Lloyd Webber and lyricist Tim Rice. The copyright today earns

an estimated \$125,000 a year.

The deal means that there are now just three Lloyd Webber productions that are outside his control: "Evita," "Jesus Christ Superstar," both owned by the Robert Stigwood Organization, and "Jeeves," which turned out to be Lloyd Webber's one significant stage failure thus far.

Keith Turner, director of business and legal affairs for RUG, says the company sees "considerable scope"

for "Joseph" in the television and video media. But he feels the copyright has been "seriously underexploited" in recent years.

The "Joseph" copyright became available after its owner, Novello, was sold by Granada Group earlier this year.

Lloyd Webber's company now has a new managing director in John Whitney, former director general of the Independent Broadcasting Authority. The company is seeking offers in excess of \$8.5 million for the purchase of a free-hold property owned in the West End of London and bought for \$5.4 million last year. The plan to transfer the corporate base there has been called off.

Following the successful opening of Lloyd Webber's newest stage show, "Aspects Of Love," shares in RUG jumped 36 pence to 658 on the London stock market.

Soviet Requests For VCR Technology Denied Matsushita To Make Chinese VCRs

BY SHIG FUJITA

TOKYO Matsushita Electric Industrial here finalized a contract with the Beijing municipal government to produce VCRs in the Chinese capital.

On the same day, though, Matsushita announced that it had formally rejected the Soviet Union's request for transfer and exchange of VCR production technology, apparently because it feared violation of the rules of the Co-ordinating Committee for Export Controls (COCOM)—and wished to avoid upsetting its market partners in the U.S.

Matsushita is the second Japanese electronics manufacturer to sign a pact with China for VCR production after Hitachi, which recently received COCOM approval for the transfer of VCR technology to that country.

That deal went through smoothly because there has been a relaxation of COCOM regulations with regard to China. But Matsushita, which is already exporting finished VCRs to the Soviet Union, has now been negotiating unsuccessfully with Moscow authorities for the past three years over possible licensing of VCR technology.

Officials at Matsushita here say they don't want to "arouse displeasure from the U.S., our biggest market," by allowing the Soviet Union access to data on sophisticated metallurgical expertise and large-scale integrated circuits in VCRs.

W. GERMAN IFPI UPSET OVER CD RENTAL ABUSES

(Continued from page 70)

gently needed."

He applauds the EEC stance reflected in the commission's Green Paper on copyright that action is needed on piracy, home taping, and sound carrier rentals, although he doesn't believe the paper goes far enough in proposed measures. And it fails to address the harmonization of copyright protection at all.

"It is surprising that the commission did not mention this matter," says Wottawa. "It is an urgent necessity, especially in the field of sound carriers, because problems are already being caused by the varying terms of protection in EEC countries."

"In a country where a term of protection exists, a producer may defend his work against imports from terri-

tories where the protection period has expired. But 1992 will end controls at frontiers, and a 50-year period at least for all member countries is essential."

Wottawa also points out that of the 12 EEC member nations, five still do not permit artists and record companies performing and broadcasting rights for sound carriers. The countries in question are Belgium, the Netherlands, Greece, Luxembourg, and Portugal.

"The Green Paper makes no proposal on this situation either. Radio and especially satellite radio does not stop at national borders. A lack of harmonization creates distortion of competition to the disadvantage of rights owners," says Wottawa.

SINGAPORE IFPI: CASH FOR PIRATE INFO

(Continued from page 70A)

make their purchases."

Giouw says IFPI is currently compiling evidence and is set to take action against some of the illegal operators. The copyright law here stipulates that those found in possession of pirate cassettes with intent to sell will be fined \$5,000 for each infringing copy, up to a maximum of \$50,000, and/or a jail term of up to five years.

Says Giouw: "Singapore is still a healthy market considering that piracy was literally eradicated overnight when the copyright law was passed. But as with IFPI operations everywhere else, we can't afford to lie low and wait for the pirates to re-

start."

IFPI statistics show that the music industry here grossed \$22 million at wholesale price in 1988 as compared with \$10 million at retail level in 1985. The substantial gains, says Giouw, can be attributed to the efforts of the majors to increase market shares here—plus the close check kept by IFPI on the pirates in the region as a whole.

"We accelerated our investigations following early reports of increasing pirate activity here. We're controlling the situation. Civil action, claims, and injunctions against offenders will follow."

need a break will not be overlooked.

"We are in the process of meeting the needs of the various segments of cassette and compact disk buyers," he says. "That's why one of our preliminary aims is to emphasize a stronger classical division."

Tan says that the regional managing directors will be meeting with Jamieson in the near future to finalize the company's objectives and discuss new ideas to make BMG a market leader. BMG Malaysia recently scored a home run with local rock group Search, whose debut release sold in excess of 130,000 units.

BMG NABS PACIFIC MUSIC

(Continued from page 70A)

Minogue, Whitney Houston, Rick Astley, Kenny G, Boy Meets Girl, and Lionel Richie, have proven their staying power.

"Our management style suits BMG's directions well," says Tan. "With a stronger background and the backing of an international force, we can now pursue our goals to establish a better base for both local and foreign acts."

Although Tan cautions that the company will not be signing local acts for the sake of having local representation, he adds that those acts that deserve marketing support on an international level and those that

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 5/1/89

This Week	Last Week	SINGLES	
1	1	ETERNAL FLAME	BANGLES CBS
2	NEW	HAND ON YOUR HEART	KYLIE MINOGUE PWL
3	2	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED ELEKTRA
4	3	BABY I DON'T CARE	TRANSVISION VAMP MCA
5	11	REQUIEM	LONDON BOYS TELDEC/WEA
6	4	AMERICANOS	HOLLY JOHNSON MCA
7	24	MISS YOU LIKE CRAZY	NATALIE COLE EMI
8	8	WHO'S IN THE HOUSE	THE BEATMASTERS WITH MERLIN KING/MUTE
9	12	BEDS ARE BURNING	MIDNIGHT OIL SPRINT/CBS
10	7	GOOD THING	FINE YOUNG CANNIBALS LONDON
11	5	LULLABY	THE CURE FICTION/POLYDOR
12	9	INTERESTING DRUG	MORRISSEY HMV
13	10	AIN'T NOBODY BETTER	INNER CITY 10/VIRGIN
14	13	ONE METALLICA	VERTIGO/PHONOGRAM
15	6	I BEG YOUR PARDON	KON KAN ATLANTIC
16	26	YOUR MAMA DON'T DANCE	POISON CAPITOL
17	27	WHERE HAS ALL THE LOVE GONE	YAZZ BIG LIFE
18	30	I'LL BE THERE FOR YOU	BON JOVI VERTIGO/PHONOGRAM
19	17	GOT TO KEEP ON	COOKIE CREW FFRR/LONDON
20	16	STRAIGHT UP	PAULA ABDUL SIREN
21	33	ELECTRIC YOUTH	DEBBIE GIBSON ATLANTIC
22	23	ME MYSELF AND I	DE LA SOUL BIG LIFE/TOMMY
23	NEW	I'M EVERY WOMAN (REMIX)	CHAKA KHAN WARNER BROS.
24	20	TOO MANY BROKEN HEARTS	JASON DONOVAN PWL
25	18	LIKE A PRAYER	MADONNA SIRE
26	40	THE LOOK	ROXETTE EMI
27	14	WHEN LOVE COMES TO TOWN	U2 WITH B.B. KING ISLAND
28	NEW	BRING ME EDELWEISS	EDELWEISS WEA
29	19	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER WARNER BROS.
30	29	YOU ON MY MIND	SWING OUT SISTER FONTANA/PHONOGRAM
31	21	MISTIFY	INXS MERCURY
32	15	THIS IS YOUR LAND	SIMPLE MINDS VIRGIN
33	22	KEEP ON MOVIN'	SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN
34	35	REAL LOVE	JODY WATLEY MCA
35	31	DO YOU BELIEVE IN SHAME?	DURAN DURAN EMI
36	25	PEOPLE HOLD ON	COLDCUT FEATURING LISA STANSFIELD AHEAD OF OUR TIME
37	NEW	ROOMS ON FIRE	STEVIE NICKS EMI
38	28	I HAVEN'T STOPPED DANCING YET	PAT & MICK PWL
39	NEW	DON'T IT MAKE YOU FEEL GOOD	STEFAN DENNIS SUBLINE
40	32	PARADISE CITY	GUNS N' ROSES GEFLEN
1	NEW	ALBUMS	
2	1	HOLLY JOHNSON	BLAST MCA
3	2	SIMPLY RED	A NEW FLAME ELEKTRA
4	4	GLORIA ESTEFAN & MIAMI SOUND MACHINE	ANYTHING FOR YOU EPIC
5	7	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED LONDON
6	3	BANGLES	EVERYTHING CBS
7	5	DEACON BLUE	WHEN THE WORLD KNOWS YOUR NAME CBS
8	6	SOUL II SOUL	CLUB CLASSICS VOL. 1 10/VIRGIN
9	10	MADONNA	LIKE A PRAYER SIRE
10	9	INXS	KICK MERCURY/PHONOGRAM
11	12	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFLEN
12	13	BOBBY BROWN	DON'T BE CRUEL MCA
13	15	THE MONKEES	HEY HEY IT'S THE MONKEES—GREATEST HITS K-TEL
14	13	TRANSVISION VAMP	POP ART MCA
15	14	PAULA ABDUL	FOREVER YOUR GIRL SIREN/VIRGIN
16	NEW	CLANNAD	PASTPRESENT RCA
17	11	THE CULT	SONIC TEMPLE BEGGARS BANQUET
18	16	GIPSY KINGS	GIPSY KINGS TELSTAR
19	18	TEXAS	SOUTHSIDE MERCURY/PHONOGRAM
20	8	PIXIES	DOOLITTLE 4AD
21	21	MICHAEL JACKSON	BAD EPIC
22	17	STYLE COUNCIL	SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
23	25	ROY ORBISON	MYSTERY GIRL VIRGIN
24	NEW	KYLIE MINOGUE	KYLIE PWL
25	30	CDOKIE CREW	BORN THIS WAY LONDON
26	23	ERASURE	THE INNOCENTS MUTE
27	20	TANITA TIKARAM	ANCIENT HEART WEA
28	32	COLDCUT	WHAT'S THAT NOISE AHEAD OF OUR TIME
29	NEW	U2	RATTLE AND HUM ISLAND
30	26	YAZZ	WANTED BIG LIFE
31	39	ROACHFORD	ROACHFORD CBS
32	33	THE TRAVELING WILBURYS	THE TRAVELING WILBURYS VOL. 1 WILBURY/WARNER BROS.
33	NEW	DE LA SOUL	3 FEET HIGH AND RISING BIG LIFE
34	40	POISON	OPEN UP AND SAY... AH! CAPITOL
35	28	DIRE STRAITS	MONEY FOR NOTHING VERTIGO/PHONOGRAM
36	35	S'EXPRESS	ORIGINAL SOUNDTRACK RHYTHM KING/MUTE
37	38	BANANARAMA	THE GREATEST HITS COLLECTION LONDON
38	NEW	SAM BROWN	STOP! A&M
39	NEW	FLEETWOOD MAC	GREATEST HITS WARNER BROS.
40	29	MEN THEY COULDN'T HANG	SILVERTOWN SILVERTONE
40	29	BEE GEES	ONE WARNER BROS.

CANADA (Courtesy The Record) As of 5/8/89

SINGLES			
1	1	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS I.R.S./MCA
2	5	LIKE A PRAYER	MADONNA SIRE/WEA
3	3	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI ARISTA/BMG
4	4	THE LOOK	ROXETTE EMI/CAPITOL
5	2	STRAIGHT UP	PAULA ABDUL VIRGIN/A&M
6	7	YOU GOT IT	ROY ORBISON VIRGIN/A&M
7	6	THE LIVING YEARS	MIKE + THE MECHANICS ATLANTIC/WEA
8	9	WALK THE DINOSAUR	WAS (NOT WAS) FONTANA/POLYGRAM
9	8	WILD THING	TONE LOC ISLAND/MCA
10	13	LOVE MAKES NO PROMISES	CANDI I.R.S./MCA
11	12	ETERNAL FLAME	BANGLES COLUMBIA/CBS
12	11	ORINOCO FLOW	ENYA WEA/WEA
13	10	LOST IN YOUR EYES	DEBBIE GIBSON ATLANTIC/WEA
14	14	YOUR MAMA DON'T DANCE	POISON ENIGMA/CAPITOL
15	15	FUNKY COLD MEDINA	TONE LOC ISLAND/MCA
16	16	STAND	R.E.M. WARNER BROS./WEA
17	NEW	REAL LOVE	JODY WATLEY MCA/MCA
18	19	AFTER ALL	CHER/PETER CETERA GEFLEN/WEA
19	NEW	I ONLY WANT TO BE WITH YOU	SAMANTHA FOX JIVE/BMG
20	NEW	SUPERWOMAN	KARYN WHITE WARNER BROS./WEA
1	1	ALBUMS	
2	2	MADONNA	LIKE A PRAYER SIRE/WEA
3	4	THE RAW AND THE COOKED	FINE YOUNG CANNIBALS I.R.S./MCA
4	3	ROY ORBISON	MYSTERY GIRL VIRGIN/A&M
5	5	TRAVELING WILBURYS	TRAVELING WILBURYS VOL. 1 WILBURY/WEA
6	6	PAULA ABDUL	FOREVER YOUR GIRL VIRGIN/A&M
7	6	TONE LOC	LOC-ED AFTER DARK ISLAND/MCA
8	8	BLUE RODEO	DIAMOND MINE RISQUE DISQUES/WEA
9	7	THE CULT	SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
10	NEW	ENYA	WATERMARK WEA/WEA
11	9	MILLI VANILLI	MILLI VANILLI ARISTA/BMG
12	18	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFLEN/WEA
13	12	ROXETTE	ROXETTE EMI/CAPITOL
14	15	MIKE + THE MECHANICS	LIVING YEARS ATLANTIC/WEA
15	10	VARIOUS ARTISTS	BEACHES SOUNDTRACK ATLANTIC/WEA
16	16	DEBBIE GIBSON	ELECTRIC YOUTH ATLANTIC/WEA
17	11	DEF LEPPARD	HYSTERIA VERTIGO/POLYGRAM
18	14	BOBBY BROWN	DON'T BE CRUEL MCA/MCA
19	NEW	STEVE EARLE	COPPERHEAD ROAD UNI/MCA
20	17	EDIE BRICKELL & NEW BOHEMIANS	SHOOTING RUBBERBANDS AT THE STARS GEFLEN/WEA
20	17	POISON	OPEN UP AND SAY... AH! ENIGMA/CAPITOL
1	1	WEST GERMANY (Courtesy Der Musikmarkt) As of 5/2/89	
1	1	LOOKING FOR FREEDOM	DAVID HASSELHOF WHITE RECORDS
2	2	LIKE A PRAYER	MADONNA SIRE
3	6	THE LOOK	ROXETTE EMI
4	3	STRAIGHT UP	PAULA ABDUL VIRGIN
5	4	THE WAY TO YOUR HEART	SOULSISTER EMI
6	5	BALLAD OF THE STREETS (BELFAST CHILD)	SIMPLE MINDS VIRGIN
7	7	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS METRONOME
8	10	ORDINARY LIVES	BEE GEES WARNER BROS.
9	9	HELP	BANANARAMA/LANANEENEENOONOO LONDON/METRONOME
10	12	SAVE UP ALL YOUR TEARS	ROBIN BECK METRONOME
11	14	BRAND NEW TOY	JEREMY DAYS POLYDOR
12	11	SAMURAJ	NINO DE ANGELO WEA
13	NEW	FLIEGER	NINO DE ANGELO WEA
14	19	LOVE SUITE	BLUE SYSTEM HANSA
15	8	SOMETHING'S GOTTEN HOLD OF MY HEART	MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
16	NEW	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER WARNER BROS.
17	NEW	TOO MANY BROKEN HEARTS	JASON DONOVAN PWL
18	15	LOVE TRAIN	HOLLY JOHNSON MCA
19	13	THE LIVING YEARS	MIKE + THE MECHANICS WEA
20	16	YOU GOT IT	ROY ORBISON VIRGIN
1	1	ALBUMS	
2	2	MADONNA	LIKE A PRAYER SIRE
3	4	SOUNDTRACK	RIVALEN DER RENNBahn HANSA
4	3	SIMPLY RED	A NEW FLAME WEA
5	6	DIE FLIPPERS	LIEBE IST... DINO
6	9	RAINBIRDS	CALL ME EASY MERCURY/PHONOGRAM
7	5	MUNICH SYMPHONIC SOUND ORCHESTRA	POP GOES CLASSIC VOL. 2 POLYSTAR
8	8	TANITA TIKARAM	ANCIENT HEART WEA
9	7	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED LONDON
10	10	DEPECHE MODE	101—DAS LIVE ALBUM MUTE
11	11	ROY ORBISON	MYSTERY GIRL VIRGIN
12	12	SOUNDTRACK	RAINMAN CAPITOL
13	13	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA
14	15	DORO	FORCE MAJEURE VERTIGO/PHONOGRAM
15	NEW	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFLEN
16	NEW	ACCEPT	EAT THE HEAT RCA
17	NEW	BEE GEES	ONE WARNER BROS.
18	NEW	ORIGINAL NAABTAL DUO	PATRONA BAVARIAE ARIOLA
19	18	THE JEREMY DAYS	THE JEREMY DAYS POLYDOR
20	19	SOULSISTER	IT TAKES TWO EMI
20	19	MIKE + THE MECHANICS	THE LIVING YEARS WEA
1	2	FRANCE (Courtesy of Europe 1) As of 5/2/89	
1	2	MEGAMIX	BONEY M BMG
2	4	LIKE A PRAYER	MADONNA WEA
3	5	STOP!	SAM BROWN POLYGRAM
4	3	LA FETE AU VILLAGE	LES MUSCLES POL
5	1	POUR TOI ARMENIE	CHARLES AZNAVOUR TREMA
6	8	J'AUrais VOULU TE DIRE	CAROLINE LEGRAND POL
7	7	THE FIRST TIME	ROBIN BECK POLYGRAM
8	6	KOKOMO	BEACH BOYS WEA
9	NEW	ESPECIALLY FOR YOU	KYLIE MINOGUE & JASON DONOVAN PWL
10	14	TWIST IN MY SOBRIETY	TANITA TIKARAM WEA
11	10	ET JE DANSE	LOVA MOOR EMI
12	9	DU RHUM, DES FEMMES	SOLDAT LOUIS CBS
13	12	LE MAL DE TOI	FRANCOIS FELDMAN POLYGRAM
14	15	SANS LOGIQUE	MYLENE FARMER POLYGRAM
15	NEW	JOHNNY JOHNNY COME HOME	AVLANANCHE WEA
16	11	LA VIE LA NUIT	DEBUT DE SOIRÉE CBS
17	13	Y'A DES BONS	JEANNE MAS EMI
18	NEW	TAKE ME TO YOUR HEART	RICK ASTLEY RCA/BMG
19	NEW	C IN CHINA	CONFETTI USA
20	19	BABY DON'T FORGET MY NUMBER	MILLI VANILLI CAR
1	2	ITALY (Courtesy Musica & Dischi) As of 5/2/89	
1	1	LIKE A PRAYER	MADONNA SIRE
2	2	ESATTO	FRANCESCO SALVI FIVE
3	6	BELFAST CHILD	SIMPLE MINDS VIRGIN
4	3	IT'S ONLY LOVE	SIMPLY RED WEA
5	4	VASCO	JOVANOTTI IBIZA
6	8	ALMENO TU NELL'UNIVERSO	MIA MARTINI FONIT CETRA
7	5	TILASCERO	ANNE OXE & FAUSTO LEOLI CBS
8	9	051/22.25.25	FABIO CONCATO POLYGRAM
9	7	CANZONI MIETTE	FONIT CETRE
10	NEW	TILL THE NEXT... SOMEWHERE	DEE DEE BRIDGEWATER & RAY CHARLES GALA
11	10	COSA RESTERA DEGLI ANNI '80	RAF CGD
12	12	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS LONDON
13	17	A CHE SERVONO GLI DEL	ROSSANA CASALE PHILIPS
14	15	EMILIO	LATEDAZINE DE EMILIO CGD
15	11	LEAVE ME ALONE	MICHAEL JACKSON EPIC
16	NEW	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN ARISTA
17	13	A WORD IN SPANISH	ELTON JOHN POLYGRAM
18	19	BAMBINI	PAOLA TURCI IT
19	NEW	SOME PEOPLE	CLIFF RICHARD EMI
20	NEW	HELP	BANANARAMA/LANANEENEENOONOO LONDON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/6/89

HOT 100 SINGLES			
1	1	LIKE A PRAYER	MADONNA SIRE
2	3	ETERNAL FLAME	BANGLES CBS
3	2	STRAIGHT UP	PAULA ABDUL VIRGIN
4	14	THE LOOK	ROXETTE PARLOPHONE
5	4	LOOKING FOR FREEDOM	DAVID HASSELHOF WHITE RECORDS/BMG ARIOLA
6	7	MEGAMIX (EXTENDED VERSION)	BONEY M HANSA/BMG ARIOLA
7	6	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED WEA
8	8	BELFAST CHILD	SIMPLE MINDS VIRGIN
9	10	AMERICANOS	HOLLY JOHNSON MCA
10	NEW	STOP!	SAM BROWN A&M
11	9	BABY I DON'T CARE	TRANSVISION VAMP MCA
12	5	POUR TOI ARMENIE	CHARLES AZNAVOUR TREMA
13	12	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS LONDON
14	11	LA FETE AU VILLAGE	LES MUSCLES A-B/POLYDOR
15	NEW	LULLABY	THE CURE FICTION/POLYDOR
16	18	THE FIRST TIME	ROBIN BECK MERCURY
17	13	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER WARNER BROS.
18	19	HELP	BANANARAMA/LANANEENEENOONOO LONDON
19	16	TOO MANY BROKEN HEARTS	JASON DONOVAN PWL
20	15	THE WAY TO YOUR HEART	SOULSISTER EMI
1	1	HOT 100 ALBUMS	
2	2	MADONNA	LIKE A PRAYER SIRE
3	5	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED LONDON
4	4	ROY ORBISON	MYSTERY GIRL VIRGIN
5	3	TANITA TIKARAM	ANCIENT HEART WEA
6	6	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFLEN
7	13	GLORIA ESTEFAN & MIAMI SOUND MACHINE	ANYTHING FOR YOU EPIC
8	9	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA
9	7	DEPECHE MODE	101 MUTE
10	10	DIRE STRAITS	MONEY FOR NOTHING VERTIGO
11	11	SOUNDTRACK	RIVALEN DER RENNBahn HANSA/BMG ARIOLA
12	12	JEAN-JACQUES GOLDMAN	TRACES EPIC
13	8	DEACON BLUE	WHEN THE WORLD KNOWS YOUR NAME CBS
14	16	PAULA ABDUL	FOREVER YOUR GIRL VIRGIN
15	14	FLIPPERS	LIEBE IST BELLAPHON
16	18	BONEY M	GREATEST HITS BMG ARIOLA
17	NEW	SOUNDTRACK	RAINMAN CAPITOL
18	20	TEXAS	SOUTHSIDE MERCURY
19	NEW	RAINBIRDS	CALL ME EASY MERCURY
20	NEW	MUNICH SYMPHONIC SOUND ORCHESTRA	POP GOES CLASSIC VOL. 2 POLYSTAR
1	2	AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/28/89	
1	2	LIKE A PRAYER	MADONNA WEA
2	1	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS POL
3	3	THE LIVING YEARS	MIKE + THE MECHANICS WEA
4	4	I'M ON MY WAY	THE PROCLAIMERS FESTIVAL
5	6	STOP!	SAM BROWN FESTIVAL
6	12	RING MY BELL	COLETTE CBS
7	5	I'M GONNA BE (500 MILES)	THE PROCLAIMERS FESTIVAL
8	10	LOST IN YOUR EYES	DEBBIE GIBSON WEA
9	8	ONE SUMMER	DARYL BRAITHWAITE CBS
10	11	CHAINED TO THE WHEEL	THE BLACK SORROWS CBS
11	13	STUCK ON YOU	PAUL NORTON FESTIVAL
12	18	ETERNAL FLAME	BANGLES CBS
13	15	NOW YOU'RE IN HEAVEN	JULIAN LENNON VIRGIN/EMI
14	9	TOO MANY BROKEN HEARTS	JASON DONOVAN FESTIVAL
15	7	TUCKER'S DAUGHTER	IAN MOSS FESTIVAL
16	19	BELFAST CHILD	SIMPLE MINDS VIRGIN/EMI
17	20	SHE'S A MYSTERY TO ME	ROY ORBISON VIRGIN/EMI
18	16	SOUL REVIVAL	JOHNNY DIESEL & THE INJECTORS FESTIVAL
19	14	YOU GOT IT	ROY ORBISON VIRGIN/EMI
20	17	END OF THE LINE	TRAVELING WILBURYS WEA
1	1	ALBUMS	
2	2	VARIOUS HITS OF '89 VOL. 1	EMI
3	3	THE PROCLAIMERS	SUNSHINE ON LEITH FESTIVAL
4	8	THE TRAVELING WILBURYS	THE TRAVELING WILBURYS VOL. 1 WEA
5	4	1927 ... ISH	WEA
6	7	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED POLYGRAM
7	6	JOHNNY DIESEL & THE INJECTORS	JOHNNY DIESEL & THE INJECTORS FESTIVAL
8	5	MADONNA	LIKE A PRAYER WEA
9	9	VARIOUS HITS NOW '89	POLYGRAM
10	10	ROY ORBISON	MYSTERY GIRL VIRGIN/EMI
11	10	LONDON CAST	PHANTOM OF THE OPERA POL
12	11	OARLY BRAITHWAITE	EDGE CBS
13	11	MELISSA ETHERIDGE	MELISSA ETHERIDGE FESTIVAL
14	14	BLACK SORROWS	HOLD ON TO ME CBS
15	12	MIKE + THE MECHANICS	THE LIVING YEARS WEA
16	17	TONI CHILDS	UNION FESTIVAL
17	NEW	THE CULT	SONIC TEMPLE VIRGIN/EMI
18	16	SAM BROWN	STOP! FESTIVAL
19	15	ENYA	WATERMARK WEA
20	18	GUNS N' ROSES	APPETITE FOR DESTRUCTION WEA
20	18	VARIOUS	TOUR OF DUTY 3 CBS

British Parliament Plans New Law To Sink Radio Pirates

LONDON The British government is planning the toughest crackdown on pirate radio operators since the offshore stations Caroline and London were outlawed in the '60s. Under the new law planned for the next session of Parliament, it will become an offense to supply an unlicensed station or advertise on one. Though only Caroline of the old "floating" stations still struggles on, there has been a proliferation of land-based pirates, especially in the London area.

PETER JONES

James Last Marks 25th Year As Artist

HAMBURG, West Germany James Last, who has sold more than 70 million sound carriers worldwide and won more than 200 platinum, gold, and silver records, celebrated his 60th birthday and 25th anniversary as a recording artist at a lavish party in Bremen. He has played more than 150 countries with his orchestra over the years, all as a Polydor artist.

WOLFGANG SPAHR

Belgian Antler Label Sprouts Brit Sub

BRUSSELS, Belgium Belgian independent record company Antler has set up a U.K. subsidiary, Antler-Subway U.K., with an initial batch of releases exclusively for the British market coming soon. The deal was set in collaboration with Terry Hollingsworth of London-based 10 Times Better and a distribution deal is being finalized. Antler in Belgium has also linked with two Antwerp fashion designers to set up international merchandising of a "New Beat" fashion line.

MARC MAES

New Director Named At WEA Ireland

DUBLIN, Ireland The newly appointed managing director of WEA Ireland is Peter Price, who will run the operation in both north and south Ireland. Rob Dickins, chairman of WEA U.K., says: "Price replaces Phil Murphy, returning to the London base, who has played a phenomenal part in turning the company around in Ireland. Our commitment to the Irish operation is evidenced by our successes with Enya, A House, and upcoming product from Mary Coughlan and Christy Moore."

KEN STEWART

Sony To Bow Compatible Videodisk Unit

TOKYO Sony Corp. here has started marketing the first fully compatible videodisk player (for disks, CDs, and CD-Vs) to retail for less than the 100,000 yen (\$760 U.S.) price barrier. It is the MDP-111, selling at \$675, which through specially integrated circuits has 25% fewer parts and thus a 20% lower price. Sony, which starts production of LaserDisc videodisks this fall, plans 20,000 hardware units a month and will export to the U.S. and Japan this summer.

SHIG FUJITA

Finnish Act Records Elvis Songs At Sun

HELSINKI, Finland Leading Finnish rock/show band Sleepy Sleepers recorded its new album, due out in June, at the legendary Sun Studios in Memphis. It features 16 songs associated with Elvis Presley, including "That's All Right, Mama," which he originally recorded at Sun. A video was shot inside the studio and at Graceland. Both disk and video are available via Megamania Records here.

KARI HELOPALTIO

U.K. Gov't: Cable Nets Can Supply Shows

LONDON In a bid to increase investment in the cable television industry in the U.K., the government has lifted the restriction that prevents cable operators from also supplying TV programs. Applicants for the dozens of 15-year franchises for local cable networks may now provide as well as deliver programming. The decision satisfies bitter complaints that the restriction held back investment at the expense of satellite TV.

PETER JONES

Austrian Net Drafts Song Pro For Contest

VIENNA, Austria After a long string of failures in past Eurovision Song Contests, the Austrian national radio/TV network ORF has signed German hit maker Dieter Bohlen to provide a suitable song. Bohlen has penned hits for Chris Norman, Les McKeown, Blue System, and C.C. Catch. Bohlen's song, "Nur Ein Lied," or "Only A Song," with lyrics by Joachim Horn-Bernges, will be performed this year by Thomas Forstner, aged 18.

MANFRED SCHREIBER

Budget Impacts Music Biz, Radio Includes New 9% Tax, CBC Cutbacks

BY KIRK LAPOINTE

OTTAWA A 9% value-added tax will be applied starting in 1991 on virtually all goods and services in Canada, a move that should reap enormous sums for the federal government and could mean higher consumer prices for music products.

The Conservative government, in its budget released April 26, also served notice that the country's public broadcaster, the Canadian Broadcasting Corp., faces substantial trimming of its budget in coming years.

Although the network will get \$58.7 million more in the current fiscal year, bringing its federal subsidy to more than \$960 million, cuts will start with \$20 million next year, \$30 million in 1991, \$40 million in 1992, and \$50 million in 1993. Already, network executives are serving notice of severe cuts, with its tightly run radio network doubtless-

ly about to suffer even more.

But the big move down the road will be the new national tax. At every level of transaction as a product or service comes to market, the federal government will tack on 9%. At press time, industry officials were still assessing its potential impact. But the scope of the tax will be massive.

Not only will the tax be applied on recordings at the wholesale and retail level, but even such music-related services as studio sessions, legal work, lessons, and professional supplies will face the tax. Such added costs are bound to make it more difficult for the recording and video businesses.

About the only things that won't be subjected to the VAT are food, dental services, rent, and prescription drugs.

Finance Minister Michael Wilson says the existing 12% manufacturer-level tax is "an invisible killer of

jobs." The new tax to replace it, he says, will be more visible and reliable.

Particularly disappointing in the budget for the artistic community is the continuing lack of movement on identifying special tax treatment for artists in Canada, who believe that the rules generally make it difficult for them to eke out a living, as they develop and swallow far too much of their take when times are good.

And there was no hint about any new taxes or levies on blank tape, a measure the business expects to be written into the second wave of copyright reforms to be introduced in coming months.

About one in four tax dollars now goes to pay the interest on the \$320 billion federal debt. The deficit, despite Wilson's measures to trim services and boost revenue, will actually creep up this year to more than \$30 billion.

MAPLE BRIEFS

introduced in the House of Commons. Expected soon are the reintroduction of the Broadcasting Act and a second wave of copyright reforms.

SJEF FRANKEN IS the Canadian Radio-television and Telecommunications Commission's new director of radio policy. The veteran regulatory official takes the job vacated by Peter Fleming, who last year took over as director general of radio.

THE CANADIAN ASSN. OF Broadcasters has devised a five-year plan to bolster Canadian music production that should be completed some time in May. One area it has identified for reform is private radio copyright payments leaving the country. "There has to be a better way to help both performers and the music industry," says association president Michael McCabe.

CHUM LTD. SAYS IT PROVIDED

more than 11,000 announcements valued at more than \$510,000 for Canadian content recordings last year, bringing to nearly \$3.5 million the worth of its free-announcement plan introduced seven years ago. The CHUM group's radio stations have provided more than 93,500 such spots under the promotional program, which includes at least four weeks of support for CHUM-playlisted albums of new material that feature at least 50% Canadian selections. CHUM stations write and produce the announcements at no charge. So far, 278 Canadian recording artists have benefited.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

SuperCorp Scraps Plan For Label, Mulls Pub Co.

OTTAWA Plans to launch a Canadian record label have been shelved by SuperCorp Entertainment.

SuperCorp, created two years ago as a result of a merger of firms operated by the giant Labatt brewery and Kessler Entertainment, had planned to start a Canadian independent label as part of its activities in studios, jingles, and publishing, which have since been augmented by television-commercial making.

But SuperCorp chief Syd Kessler now says it's the aim of the company to set up a production and publishing firm, not unlike the SBK Songs model. That company will seek national distribution but will also have some

flexibility project by project.

The start-up time is still more than a year away. A new wing is going to be built onto Kessler's company operations in Toronto, but construction has already been delayed and probably will not be completed for another year.

Although Kessler denies it, it is widely believed that Kessler had sought the country's top pollster, Allan Gregg, to run the record label. Gregg is head of Decima Research but also co-manages a handful of artists, including MCA signing The Tragically Hip.

"We looked at the label option," says Kessler. "But it needed a unique individual. We decided instead for a different approach."

KIRK LAPOINTE

GIANT MERGERS HURT MUSIC PUBLISHING

(Continued from page 9)

song is used, make sure that you collect the writer's share of the proceeds.

What is complicated and calls for a specialized series of skills is exploitation. Exploitation is the art/science/business/magic of getting a song used in the first place. To begin with, it requires that you know a song is in your catalog, know the song well enough to be able to determine what outlets might work for it, and know the music business (and the movie and TV businesses, etc.) well enough to be aware of opportunities to place that song. You must also know the people in those businesses well enough to be able to get them on the phone and pitch the song to them. Finally, you must be a good enough salesperson to convince someone that your song is just the thing for their album, picture, etc.

OK, you say, fine. So what's the big deal? You don't expect to see the people in charge of these megacompanies pitching their catalogs personally. You don't see Lee Iacocca on the Dodge assembly line. They'll hire people to plug the songs for them, right?

Wrong. For a few reasons.

First of all, the staff always looks to the boss. If the boss isn't creatively motivated, the staff won't be, either. And the motivating force in the music business can't be confined to

the burning desire to maximize the bottom line—it don't mean a thing if you ain't got that swing, and that swing comes from the song pluggers, that musically gifted individual who can hear a hit song and magically cast and pursue the right artist and situation for it.

These song pluggers, the ones who do "got that swing," are working in far fewer numbers for the big publishers than they did for the small publishers that were absorbed. It's a fact, sad but true, that a byproduct of the wave of mergers in music publishing has been the widespread unemployment among music managers and song pluggers. The individuals now running some of the largest companies don't realize the importance of exploitation, so they have engaged in wholesale firings of the managers who were in place at the companies they acquired. Today, a company with a quarter of a million titles in its catalog might have only five pluggers on staff to exploit those titles nationwide.

Obviously, five managers cannot do justice to a quarter of a million songs—or an eighth of a million or a tenth of a million or any appreciable fraction of a million. Opportunities are being lost; songs are going unused instead of being aggressively pitched to new recording artists.

And what's going to be the result?

When Detroit lost touch with the kind of cars Americans wanted to buy, foreign companies with a better handle on their market saw their opportunity and took it. In this case, we can expect that overseas publishers are going to be rushing in to fill the vacuum in the music business. Expect to hear music from Europe, England, and, yes, Japan. Publishers in those countries will have many open slots in our charts by reason of the void resulting from the failure of U.S. publishers to exploit their copyrights the way they used to.

I don't want to see that happen, not out of any bias against "foreign" music, but because that success will come at the expense of U.S. songwriters. Good music will never reach the audiences it deserves—and that's

a disservice to everyone.

What do I suggest? I've got one piece of advice for the people who run the biggest publishing companies. If you're going to have a megacatalog, you should have a megastaff to service it properly—a staff big enough, experienced enough, and savvy enough to push the catalog the way it deserves. Believe me, such a staff isn't just a good investment, it's also good for the industry.

You need to have people who really love and understand the exploitation of the music you sell. Because, in the final analysis, the music business isn't just about numbers. The music business is about music exploitation—which means that the business is ultimately about music.

EDITORIAL

(Continued from page 9)

and book publishing companies often use their clout to place product and secure display space in retail chains, squeezing out product from smaller firms.

Second, growth by acquisition tends to promote short-term thinking. In some cases—notably in the radio business—companies are overleveraged with debt and are afraid to take any creative risks for a long-term payoff. Even where this is not the case, huge conglomerates tend to be most responsive to large, frequently institutional, shareholders that are only interested in short-term return on investment.

Because of their distance from the

street, big entertainment companies will always need individual entrepreneurs who can find and develop new talent. That is what distribution and production deals are all about. But it is becoming harder for talented businessmen to build their own show business empires. Exceptions such as David Geffen will arise from time to time, but even today they are a rare breed.

The entertainment industry will undoubtedly continue to thrive and expand worldwide. But it will increasingly be a business in which entrepreneurs will have to struggle harder to survive among the corporate leviathans.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/25	Close 5/1	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	272.9	188 7/8	195 1/4	+6 3/8
Cannon Group	55.5	4 1/4	3 1/4	-1 1/4
Capital Cities Communications	117.8	418 1/2	417	-1 1/2
Caracol Pictures	128.4	9 1/4	9 3/4	+1/4
Coca-Cola	2635.7	53 1/2	54 3/4	+1 1/2
Columbia Pictures	2477.5	18	18 1/2	+1/2
Walt Disney	1113.3	84 1/2	85 3/4	+1 1/4
Eastman Kodak	3535.6	48	46 3/4	-1 1/4
Gulf & Western	1490.5	53 1/2	53	-1/2
Handleman	307.6	31	31 3/4	+1/4
MCA Inc.	1285.3	55 1/4	56 1/2	+1 1/4
MGM/UA	158.5	18 1/4	18 3/4	+1/4
Orion Pictures Corp.	378.4	18 1/4	19 1/4	+1
Sony Corp.	157.3	50 1/2	50	-1/2
TDK	3	67 1/4	66	-1 1/4
Vestron Inc.	73.2	5 1/2	5 1/2	-1/4
Warner Communications Inc.	3601.4	48 1/4	48 3/4	+1/4
Westinghouse	2245.7	55 1/4	57 1/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	40.9	7 3/4	7 3/4	-1/4
Electrosound Group Inc.	5.3	1 1/4	1 1/4	.....
Nelson Holdings Int'l	450.4	7 1/4	7 1/4	.....
New World Pictures	29.3	8 1/4	8 3/4	.....
Price Communications	65.8	7	6 3/4	-1/4
Prism Entertainment	9	2 1/4	2 3/4	.....
Unitel Video	12.9	13 1/2	13 3/4	.....
OVER THE COUNTER				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		.....	.....	.....
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		5 1/4	5 1/4	.....
LIN Broadcasting		94 1/4	96	+1 1/4
LIVE Entertainment		30 1/2	32 1/2	+2 1/4
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		4 1/4	4 1/4	.....
Rentrak		1 1/4	2	+1/2
Satellite Music Network, Inc.		5 1/4	5 1/4	.....
Scripps Howard Broadcasting		64	70	+6
Shorewood Packaging		22 1/4	22 1/4	-1/4
Sound Warehouse		25 1/2	25 1/2	.....
Specs Music		10 1/2	10 1/2	.....
Starstream Communications Group, Inc.		1 1/4	1 1/4	.....
Trans World Music		27 1/2	28	+1/2
Video Jukebox Network		2 1/4	2 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		9 3/4	10	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		210	208	-2
Pickwick		218	218	.....
Really Useful Group		658	668	+10
Thorn EMI		662	688	+26

LIFELINES

BIRTHS

Girl, Cassidy Lynn, to Cisco and Vickie Puntonet, April 14 in Miami. He is manager of Variety Records there.

Boy, Zane Farnsworth Woodward, to Pam Haslam and John Woodward, April 20 in New York. She is VP of communications at PolyGram Records. He is an attorney.

Girl, Melanie Felicia Lydia, to Rolando and Lucy Ramos, April 21 in New York. He is a percussionist who has recorded with Colonel Abrams and Bobby Brown and toured with Bobby Rodriguez, Abrams, and Reuben Blades; he is also brother of Apache Ramos, director of A&R and promotion at Criminal Records.

Boy, Jared Gabriel, to Bob and Donna Morelli, April 24 in New York. He is singles sales manager, Eastern region, at BMG Distribution.

Girl, Tracy Elizabeth, to Kelly (Bob) and Monica Lynn Martin, April 24 in Mobile, Ala. He is midday air personality and music director at WKRQ-FM there. She is former evening personality at WLPR-FM there.

Girl, Alexandra, to Ken Ross and Amy Alter Ross, April 25 in New York. He is VP of CBS Home Video Inc. She is founder/president of entertainment public relations firm

Amy Alter Associates.

Boy, Chet Brogan, to Bill and Melissa Bentley, April 25 in Burbank, Calif. He is senior publicist at Warner Bros. Records.

DEATHS

Bob Allen, 76, of cancer at his home in Stockton, Calif., April 24. Allen was a featured singer with the Hal Kemp Orchestra from 1933 until the band disbanded in 1940, after which he formed his own group. He also sang for the Tommy Dorsey Orchestra and, before ending his career in 1952, the Carmen Cavallaro Band. His hits with the Kemp group included "Whispers In The Dark," "You've Got Me Crying Again," and "The Touch Of Your Lips." He recently recorded a collection of Kemp band hits for release in May on the HKM label. In lieu of flowers, Allen's family asks that donations be made to Hospice of San Joaquin, 430 East Park, Stockton, Calif. 95201.

Johnny Stark, 67, of a heart attack, April 24 in Paris. He discovered and managed chanteuse Mirielle Mathieu, launching her into a successful recording and concert career in the late '60s. He also managed French rock veteran Johnny Hallyday in his early career, as well as Line Renaud and Hugues Aufray.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 6-7, Bay Area Musical Equipment Expo, San Jose Convention Center, San Jose, Calif. Loni Spector, 818-344-3441.

May 8, Nat'l Academy Of Songwriters Songtalk Seminar: "An Evening With Kevin Cronin," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

May 10-14, 1989 NAIRD Convention, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

May 11, Songwriters Hall Of Fame Presents The Magic Of Music, Radio City Music Hall, New York. Terri Robinson, 212-935-1840.

May 11-15, American Women In Radio And Television 38th Annual Convention, Waldorf-Astoria Hotel, New York. 202-429-5102.

May 13-14, Video Software Dealers Assn. Mobile Spring Fling, Gulf Shores Resort Hotel And Convention Center, Gulf Shores, Ala. Bob Smith, 205-342-5225.

May 16, International Radio & Television Society Annual Meeting and Broadcaster Of The Year Luncheon, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

May 18, The American Society for Technicon-Israel Institute of Technology Dinner in honor of CBS chairman Laurence Tisch, Waldorf Astoria Hotel, New York, N.Y. Barbara Solomon, 212-751-5530.

May 18, Video Software Dealers Assn. Educational Seminar, Stouffer Nashville Hotel, Nashville. Linda Lauer, 609-596-8500.

May 18-19, Cleveland's Music Conference And Showcase: Undercurrents '89, Cleveland Convention Center, Cleveland. 216-467-0300.

May 18-20, T.J. Martell Foundation Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 21, Nat'l Academy Of Songwriters Orange County Song Session, Newport Beach Public Library, Newport Beach, Calif. Garth Shaw, 213-463-7178 or 800-334-1446.

May 21, Miller/Vigione Productions' Music Business Monthly Career Workshop, Necco Place, Boston. Julianne Fiore, 617-242-3353.

May 23, Annual BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

May 24, Annual BMI Motion Picture/Television Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

JUNE

June 2, Video Software Dealers Assn. Family Business Seminar, Ambassador West, Chicago. Linda Lauer, 609-596-8500.

June 3-6, 1989 International Summer Consumer Electronics Show, Chicago. 202-457-8700.

June 13-15, Ninth International Licensing Show And Merchandising Conference And Exposition, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

June 15, Video Software Dealers Assn. Educational Seminar, Hyatt Regency, Milwaukee. Linda Lauer, 609-596-8500.

June 21-24, Broadcast Promotion And Marketing Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 23-24, Bobby Poe Pop Music Survey, Sheraton Premier, Tyson's Corner, Va. 301-951-1215.

June 27, B'nai B'rith Music & Performing Arts Unit 25th Annual Dinner Dance, Sheraton Centre Hotel, New York. Joe Cohen, 212-582-1116.

June 28, Songwriters Guild Of America Second Annual Aggie Awards, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

June 28-29, Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, Hyatt Regency, Deerfield, Ind. Joanna Baker, 609-596-8500.

JULY

July 15-19, New Music Seminar 10, Mariott Marquis Hotel, New York. 212-473-4343.

POP

PICKS

SIMPLE MINDS
Street Fighting Years
PRODUCERS: Stephen Lipson & Trevor Horn
A&M 3927

Scottish band's first studio album in four years (!) is an expansive collection of complex, sometimes knotty songs that aren't aimed primarily at fans of the "Breakfast Club" hit "Don't You (Forget About Me)." But ambitious package is still guaranteed large sales and extensive album rock airplay. Lengthy tracks like title cut, "Soul Crying Out," and "Kick It Back" aren't cued to single spins, but edit of "This Is Your Land" might turn the top 40 trick.

NATALIE COLE
Good To Be Back
PRODUCERS: Various
EMI 48902

Actually, Cole returned with a vengeance with last year's gold "Everlasting." This, her second album for EMI, builds on that winning formula of strong songs sassily delivered that appeal to pop, black, and AC radio. In addition to hit, "Miss You Like Crazy," other possibilities include "I Do," a duet with Freddie Jackson; "As A Matter Of Fact"; and "Gonna Make You Mine."

RECOMMENDED

WATERFRONT
PRODUCER: Glen Skinner
Polydor 837970

British male duo has George Michael sound-alike single, "Cry," soaring up the pop charts. Whole album fits into the Breathe/Johnny Hates Jazz mold that is finding lots of success on both the pop and AC charts. Likely follow-up candidates include "Move On" and "Dancing With Strangers."

BARRY MANILOW
PRODUCERS: Various
Arista 8570

"Bring Barry Back" must be the war cry sounding at Arista these days as this collection of contemporary pop tunes is getting the big push from label honcho Clive Davis on down. Several of the pleasing and beautifully arranged love songs, including first single, "Please Don't Be Scared," should do very well on AC, but may be too tame for top 40.

ALPHAVILLE
The Breathtaking Blue
PRODUCERS: Klaus Schulze & Alphaville
Atlantic 81943

Diverse Euro-technorock with Marian Gold's distinctive vocals way up front dominate Berlin group's third album. First single, "Romeos," should hit the mark with college stations. Also appealing are the moody "She Fades Away," quirky "Ariana," and the Roxy Music-sounding "For A Million."

THE TRAGICALLY HIP
PRODUCER: Ken Greer
MCA 39116

Debut EP from Canadian quintet comes on strong with a two-fisted approach and deep-throated, Eric Burden-esque lead vocals from Gordon Downie. Highlights include the hard-edged "Cemetery Sideroad" and midtempo rockers "Small Town Bringdown" and "Last American Exit."

NAKED RAYGUN
Understand?
PRODUCERS: Larry Sturm & Naked Raygun
Caroline 1371

Chicago-based quartet's fourth effort further solidifies its reputation as an aggressive, at times surprisingly melodic, and innovative band. Though lyrics deal with time-honored

alienation, Ramones- and Hüsker Dü-like guitar licks help lighten the message.

VARIOUS ARTISTS
Live At The Knitting Factory—Volume One
PRODUCER: Robert Appel
A&M 5242

On-site recordings at trend-setting New York club are skewed more toward jazz and original improvised music than pop, but adventurous material, recorded direct-to-digital tape, will appeal to many modern rockers. Tracks by Curlew, Jazz Passengers, Scanners, Miracle Room et al aren't easy listening, but much here is highly rewarding for left-of-center auditors.

ANNIHILATOR
Alice In Hell
PRODUCER: Jeff Waters
Roadracer 9488

Thrash metal group travels some interesting places, but never really goes anywhere new. Most interesting is "W.T.Y.D. (Welcome To Your Death)," but, unfortunately, the title is the most interesting thing about some of the cuts, including "Burns You Like A Buzzsaw Blade." Instrumental "Crystal Ann" is a nice change of pace.

SYD BARRETT
Opel
PRODUCERS: Dave Gilmour, Malcolm Jones, Roger Waters, Peter Jenner
Harvest/Capitol 91206

A godsend for longtime fans of this British rock hero, album stands as a worthy companion to Barrett's two early-'70s classics. Including alternate takes and some startling, never-before-heard material, the set further bolsters the legend of Pink Floyd's tragically unhinged founder. Backing musicians include members of both Floyd and Soft Machine. Superb.

DELBERT McCLINTON
Live From Austin
PRODUCERS: Delbert McClinton, Bruce Iglauer & Don Wise
Alligator 4773

Rockin' blue-eyed R&B king is fired up and pulling no punches on live set cut for "Austin City Limits" TV show. Backed by a volcanic 10-piece band, McClinton lets loose with a definitive performance of bluesy classics and his own pungent, gutsy originals. Turn it up in-store for a hot reaction.

NAUGHTY BABY
Maureen McGovern Sings Gershwin
PRODUCER: Ron Barron
CBS 44995

The Gershwin touch, one of the sparks of the CD era, continues with cabaret star Maureen McGovern. Eschewing "authentic" Gershwin recreations, the album offers a lot of tender and joyous work with a jazz-tinged quintet, not to mention a generous supply of two dozen Gershwin treats (mostly with lyrics by brother Ira), including an early Gershwin delight, "A Corner Of Heaven With You."

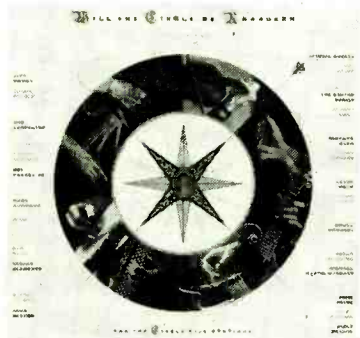
CHRIS BURROUGHS
West Of Texas
PRODUCERS: Eric Westfall & Chris Burroughs
Triple Bar Records 101

Stern-voiced rocker crafts some memorable tunes on indie outing, which finds him backed by alumni from Green On Red, Giant Sand, and Blackie Ranchette. Punchy, thoughtful songs are worth a listen by modern rock spinners. Contact: P.O. Box 648, Burbank, Calif. 91503.

MARCIA BALL
Gatorhythms
PRODUCERS: Marcia Ball & Steve Tillisch
Rounder 3101

Grievously underestimated Texan shows off her sultry voice, boogie-woogie keyboard style, and sterling songwriting skills on third Rounder set. Austin compadres Jesse Taylor, Kaz Kazanoff, and fellow divas Angela Strehli and Lou Ann

SPOTLIGHT



NITTY GRITTY DIRT BAND
Will The Circle Be Unbroken, Volume Two
PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
Universal 17847

Given the epochal quality of the original "Circle" project, the Dirt Band had to dream mightily to visualize a worthy sequel. And this album is. While it is less traditionally pure than its ancestor, it is still a treasury of lyrical poetry, eloquent voices, and triumphant picking. Except for the distressingly overdone title cut and the ever-boring "Amazing Grace," all the selections are excellent, especially "Lovin' On The Side," "One Step Over The Line," "Lost River," "Little Mountain Church House," and the already released "You Ain't Goin' Nowhere," "Turn Of The Century," and "So It Goes."

NEW AND NOTEWORTHY

DION
Yo Frankie
PRODUCERS: Dave Edmunds; Bryan Adams
Arista 8549

Edmunds' production is sublime, guests Lou Reed, Paul Simon, Adams, and k.d. lang are great, the musicians never miss a beat, and Dion, well, more than a decade after his last rock album, he's still the hippest dude in the neighborhood. Cuts from this album could easily achieve what "Mystery Girl" did for Roy Orbison—give Dion a hit on virtually every chart. An across-the-board winner.

VARIOUS ARTISTS
Rock, Rhythm & Blues
PRODUCER: Richard Perry
Warner Bros. 9 25817

Producer Perry's homage to the heyday of R&B is a beaut. Contemporary stars offer genuinely exuberant readings of soulful classics, and quality of tracks is universally high. Big winners include Elton John's gallop through Fats Domino's "I'm Ready," Rick James' medley of the Drifters' "This Magic Moment" and "Dance With Me," Michael McDonald's titanic version of Jerry Butler's "For Your Precious Love," and Randy Travis' cover of Brook Benton's "It's Just A Matter Of Time." Can't wait for Volume Two.

BOB MOULD
Workbook
PRODUCER: Bob Mould
Virgin 91240

Former Hüsker Dü guitarist/vocalist takes off on his own, and first solo shot is a sure candidate for immediate modern rock acceptance. Fronting first-rate quartet, featuring Anton Fier, Tony Maimone of Pere Ubu, and Tiny Lights cellist Jane Scarpatoni, Mould makes big strides as both writer and player; hard yet introspective songs rate with his best work. "Wishing Well" and "See A Little Light" will prime the radio pump.

Barton contribute on such notable originals as rocker "La Ti Da" and ballad "Find Another Fool."

ALI FARKA TOURE
PRODUCER: Nick Gold
Mango 9826

Vocalist/guitarist from the West African country of Mali creates a simple yet hypnotic sound that commingles African and Arabic tonalities, with occasional flashes of Western groove, as in "Singya" and "Kadi Kadi." His authentic and gripping qualities recall archival blues recordings, a comparison most apparent in the live-in-London track, "Amandrai."

SWAMP ZOMBIES
Fink
PRODUCER: Dan Freedman
Dr. Dream 8919

Odd and sometimes hilarious album by Orange County, Calif., quartet is somewhat like Violent Femmes on helium—acoustic-based music backs up dizzying and at times crazed original songs. Wackier modern rockers might want to cock an ear. Contact: 58 Plaza Sq., Orange, Calif. 92666.

MY BLOODY VALENTINE
Isn't Anything
PRODUCER: My Bloody Valentine
Relativity 88561

Pan-European combo that scored an indie success in the U.K. with single "Feed Me With Your Kiss" (included here) boasts the brittle, harrowing atmosphere of Jesus & Mary Chain, with vocalist Bilinda Butcher adding a distinctive second voice. Group's grinding yet curiously lyrical sound seems a natural for modern rockers.

BLACK

PICKS

ATLANTIC STARR
We're Movin' Up
PRODUCERS: David Lewis & Wayne Lewis
Warner Bros. 25849

Polished at every point, Starr glistens with passionate pop/soul that hits chart marks on "My First Love." Producer/writer/anchors Lewis & Lewis have put together a stylish machine that may leave mainstream competition behind. "Under Your Spell," "Bring It All Back Home," and "I'm In Love With You" are all better and more danceable than the current single, and these two guys can sing with the best.

RECOMMENDED

OMAR HAKIM
Rhythm Deep
PRODUCER: Omar Hakim
GRP 9585

Sting, Bowie, Weather Report, Miles Davis, and David Sanborn "Sunday Night" band veteran comes out from behind the drum kit for an album of R&B vocals. Turning multi-instrumentalist, he synthesizes diverse influences on such tracks as the melancholy "Tears," the midtempo "The Real Side," and the lovely duet with "Star Search" winner Nicki Richards, "Love Is Here To Stay."

JAZZ

PICKS

DAVID NEWMAN
Fire!
PRODUCER: Bob Porter
Atlantic Jazz 81965

"Fathead" blows his top on this ultraswinging side, recorded at the

Village Vanguard, which features the tenorist's working quintet and guest reedmen Hank Crawford and Stanley Turrentine, who rise to the occasion with virile playing of their own.

RECOMMENDED

KIRK WHALUM
The Promise
PRODUCER: Bob James
Columbia 45215

Saxophonist's tone is as smooth as a velvet glove, and Whalum's company could be far worse: Sidemen include producer James and guitarists Paul Jackson Jr., Steve Khan, and Larry Carlton. But essentially innocuous program of "lite" jazz will consign tracks here to the most unambitious signals available.

JAMES MORRISON
Postcards From Down Under
PRODUCERS: James & John Morrison & Garry Dial
Atlantic 81972

Brass player/keyboardist Morrison turns in a subdued and not unattractive performance on a variety of impressionistic themes, inspired by the canvases of painter Ken Done. Ultimately, sextet and octet performances here are as pretty, and as unchallenging, as Done's picture-postcard seascapes.

NEW AGE

PICKS

RAY LYNCH
No Blue Thing
PRODUCER: Ray Lynch
Music West 103

Lynch's "Deep Breakfast" has been a steady seller for three years, as proved by its continuing high standing on Billboard's new age chart. Keyboardist returns with similarly, playful, dippy-doodle synth lines but some of the best moments occur when he lets natural instruments mingle with electronics.

COUNTRY

PICKS

THE OAK RIDGE BOYS
Greatest Hits, Volume Three
PRODUCERS: Jimmy Bowen, Ron Chancey
MCA 42294

This collection charts the group's chief successes from "Bobbie Sue" through "Bridges And Walls," and includes "Little Things" and "Gonna Take A Lot Of River."

CLINT BLACK
Killin' Time
PRODUCERS: James Stroud, Mark Wright
RCA 9668

Black distinguishes himself as both a Haggard-esque vocal stylist and a worldwide songwriter in this uniformly strong debut effort. The first single, "Better Man," is still climbing the charts.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

RECOMMENDED

EXPOSE What You Don't Know (4:10)
PRODUCER: Lewis A. Martinec
WRITER: Martinec
PUBLISHER: EMI/Panchin, BMI
Arista AS1-9836

Trio returns with a likable but not groundbreaking, danceable pop release from a forthcoming album.

SWING OUT SISTER Waiting Game (3:59)
PRODUCER: Paul Staveley O'Duffy
WRITERS: Connell, Drewery
PUBLISHER: Virgin, BMI
Fontana 874 190-7 (c/o PolyGram) (12-inch version also available, Fontana 874 191-1)

Act, which has been trimmed to a duo, retains its lavish style with crisp arrangements, production, and a contemporary dance flair not unlike the smash "Breakout." From the superb album "Kaleidoscope World."

BENNY MARDONES Into The Night (4:30)
PRODUCER: Barry Mraz
WRITERS: B. Mardones, R. Tepper
PUBLISHERS: Papa Jack/Conus, BMI
Polydor 889 368-7 (c/o PolyGram)

Classic ballad receives new life nearly a decade after the fact.

RECOMMENDED

GREAT WHITE Once Bitten Twice Shy (5:02)
PRODUCERS: Alan Niven, Michael Lardie
WRITER: Ian Hunter
PUBLISHERS: SBK April/Ian Hunter, ASCAP
Capitol B-44366

Top 10 album rock track and strong support of the accompanying album "... Twice Shy" should place this boogieing rocker on a large number of playlists.

MARTIKA Toy Soldiers (4:52)
PRODUCER: Michael Jay
WRITERS: Martika, M. Jay
PUBLISHERS: Famous/Tika, ASCAP/Ensign, BMI
Columbia 38-68747

Dramatic and earnest pop/rock ballad could be the one that takes the stylish young newcomer to the chart's top.

KENNY G Against Doctor's Orders (4:44)
PRODUCERS: Kenny G, Preston Glass
WRITERS: Kenny G, P. Glass, A. Glass
PUBLISHERS: Brenee/High Tech/Kuzu/SBK
Blackwood/Irving/Gernia/Alan Glass/Glassical, BMI
Arista AS1-9830

R&B-tinged instrumental that follows in the horn player's traditional style.

BECKETT How Can The Girl Refuse (4:22)
PRODUCER: Michael Lloyd
WRITERS: Glen Ballard, James Newton Howard
PUBLISHERS: Aerostation/Miracle Creek/Zachary Creek/Ensign/Famous, ASCAP/BMI
Curb CRB-10532 (c/o MCA)

Average pop rocker featured in the film "Major League."

BLACK

JACKSONS Nothin' (That Compares 2 U) (4:13)
PRODUCERS: L.A. Babyface
WRITERS: L.A. Reid, Babyface
PUBLISHERS: Kears/Hip Trip, BMI
MIXERS: Dave Morales, L.A. & Babyface

Epic 34-68688 (c/o CBS) (12-inch version also available, Epic 49-68233)

Producers' recognizable stamp is well intact and should easily place the brethren in competitive ranks with Bobby Brown, Karyn White, and the like.

GLADYS KNIGHT License To Kill (4:11)
PRODUCER: Narada Michael Walden
WRITER: Narada Michael Walden
PUBLISHERS: U.A./Gratitude Sky/Penzafire, ASCAP
MCA 53657

Theme from the forthcoming James Bond film finds Knight's vocal reigning supreme in a lush ballad setting.

CHERRELLE What More Can I Do For You (4:08)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP

MIXER: Timmy Regisford
Tabu ZS4-68904 (c/o CBS) (12-inch version also available, Tabu 429-68797)

Third single from "Affair" is upbeat, catchy, and brimming with crossover potential.

DINO I Like It (3:53)
PRODUCER: Dino
WRITER: Dino
PUBLISHERS: Island/Onid, BMI
4th & B'Way BWAY-7483 (12-inch version also available, 4th & B'Way BWAY-483)

Follow-up to "24/7" finds the talented songwriter/producer sporting a hip new-jack-swing attitude. Contact: 212-995-7800.

RECOMMENDED

MANHATTANS Sweet Talk (4:15)
PRODUCER: Khalis
WRITERS: Carl Sturken, Evan Rogers
PUBLISHERS: Music Corp. of America/Bayjun Beat, BMI
Valley Vue V-75303 (12-inch single)

Venerable outfit ushers in its new project with a swinging, danceable R&B/pop number. Contact: 818-781-9400.

MAVIS STAPLES 20th Century Express (3:44)
PRODUCERS: Al Bell, Homer Banks, Lester Snell
WRITERS: Homer Banks, Lester Snell
PUBLISHERS: Khatique/Chomone/A. Naga, BMI
Paisley Park 7-22968 (c/o Warner Bros.) (12-inch version also available, Paisley Park 0-21211)

Voice of life previews her new project, executive-produced by Prince, with an unsettling R&B/pop commentary on society with mixed results. We'll wait for the album.

KIDD BLAST & THE TASK FORCE My Heart Is Golden (4:36)
PRODUCER: Kidd Blast & the Task Force
WRITERS: Steve Metcalf, Wilfred Freix
PUBLISHER: Meriwar, BMI/Blasting Cap
Sun Town ST-724 (12-inch version also available, Sun Town ST-724)

Surprisingly lush R&B ballad ripe for radio. Contact: 305-688-4901.

TONY TERRY Forget The Girl (3:53)
PRODUCER: Ted Currier
WRITERS: E.D. McCalla, J. Calvert
PUBLISHERS: Intersong, ASCAP/Silverdown, PRS
MIXER: Steve Peck
Epic 34-68889 (c/o CBS) (12-inch version also available, Epic 49-68784)

R&B/dance number lifted from the "Tap" soundtrack.

COUNTRY

VERN GOSDIN I'm Still Crazy (2:46)
PRODUCER: Bob Montgomery
WRITERS: V. Gosdin, S. Gosdin, B. Cannon
PUBLISHERS: Hookem/PolyGram/Buddy Cannon, ASCAP
Columbia 38-68888

Still crazy after all these years, Gosdin sees little chance of improvement. His power-driven vocal receives solid support from guitars, percussion, and bass.

FOSTER & LLOYD Before The Heartache Rolls In (3:13)
PRODUCERS: Bill Lloyd, Radney Foster, Rick Will
WRITERS: Radney Foster, Bill Lloyd
PUBLISHERS: BMG/Careers, ASCAP/BMI
RCA 8942-7-R

A casual, almost anemic, treatment of the escape-from-heartache theme. Sweet sounding but excessively subdued.

HOLLY DUNN Are You Ever Gonna Love Me (2:41)
PRODUCERS: Chris Waters, Holly Dunn
WRITERS: Chris Waters, Tom Shapiro, Holly Dunn
PUBLISHERS: Cross Keys/Terrace, ASCAP/Lawyer's Daughter, BMI
Warner Bros. 7-22957

Galloping rhythm backs Dunn's fast-moving vocal performance. A hooky sibling-produced number.

LEE GREENWOOD I Love The Way He Left You (3:35)
PRODUCERS: James Stroud, Lee Greenwood
WRITERS: Robert Byrne, Tommy Brasfield
PUBLISHERS: Rick Hall/Milene, ASCAP
MCA 53655

Softly MOR is this airy production.

Greenwood's vocals grasp this ballad with his usual candor.

PATY LOVELESS Timber I'm Falling In Love (2:30)
PRODUCER: Tony Brown
WRITER: Kostas Lazarides
PUBLISHER: Hall-Clement, BMI
MCA 53641

Loveless increases her momentum toward the top flight of country song stylists. An up-tempo ode proves that if a tree falls in a garden of love, everyone hears it.

GARY MORRIS Never Had A Love Song (3:37)
PRODUCERS: Jimmy Bowen, Gary Morris
WRITERS: Gary Morris, James Brantley
PUBLISHER: Gary Morris, ASCAP
Universal 66011 (c/o MCA)

There's no question—Gary Morris is an across-the-board vocal master, exercising ultimate control and precision in making each word work to the song's benefit. Production is such that crossing over is a possibility.

JOHN DENVER AND THE NITTY GRITTY DIRT BAND And So It Goes (3:33)
PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
WRITERS: Paul Overstreet, Don Schlitz
PUBLISHERS: Screen Gems-EMI/Scarlet Moon/MCA/Don Schlitz, BMI/ASCAP
Universal UVL-66008

Denver has his old lift and vibrancy in this ode to the perseverance of love. Smooth, melodic, and ornamented with buoyant dobro licks.

RECOMMENDED

SOUTHERN PACIFIC Any Way The Wind Blows (3:39)
PRODUCERS: Jim Ed Norman, Southern Pacific
WRITERS: John McFee, Andre Pessis
PUBLISHERS: Backlash, BMI/Bob-A-Lew
Songs/Endless Frogs, ASCAP
Warner Bros. 7-22965

From the soundtrack of the upcoming movie "Pink Cadillac" comes a smooth and breezy ballad.

JIM LAUDERDALE Lucky 13 (2:57)
PRODUCER: Pete Anderson
WRITERS: J. Lauderdale, J. Messler
PUBLISHER: Laudersongs, BMI
Epic 34-68908 (c/o CBS)

This rollicking rockabilly romp benefits from the crisp, spartan production touch of Pete Anderson, who also crafts the records of Dwight Yoakam and Michelle Shocked.

SHANE BARMBY Let's Talk About Us (2:40)
PRODUCER: Bud Logan
WRITER: O. Blackwell
PUBLISHER: Screen Gems-EMI, BMI
Mercury 874 168-7 (c/o PolyGram)

An up-tempo rocker with an Elvis-like delivery and arrangement.

DANCE

TOM TOM CLUB Suboceans (7:48)
PRODUCERS: Chris Frantz, Tina Weymouth
WRITER: Tom Tom Club
PUBLISHER: Metered, ASCAP
MIXERS: Keith Cohen & Steve Beltran, Marshall Jefferson, "Magic Juan" Atkins
Sire 0-21198 (c/o Warner Bros.) (12-inch single)

There are literally enough mixes contained on this 12-inch for every format. Act's customary delicate vocal delivery swims over a knee-deep groove that doesn't disappoint.

REAL LIFE Send Me An Angel '89 (6:15)
PRODUCERS: Ross Cockie, Glenn Wheatley
WRITERS: David Sterry, Richard Zatorski
PUBLISHER: BMI
MIXER: Nigel Wright
Curb CRB-10303 (c/o MCA) (12-inch single)

Spirited technopop hit from our decade's early years is a regional radio hit already and is showing early signs of becoming a sleeper all over again.

JOYCE SIMS Looking For A Love (6:28)
PRODUCERS: Joyce Sims, Andy Panda
WRITER: J. Sims
PUBLISHER: Beach House/Tawanne Lamont, ASCAP
MIXERS: Hugo Dwyer, Andy Panda

Sleeping Bag SLX-40142 (12-inch single)

Commercially viable release previews Sims' forthcoming album and wraps a Latinesque hook around her traditional percolating vibe. More adventurous mixes could work better. Contact: 212-724-1440.

RECOMMENDED

TKA You Are The One (4:35)
PRODUCERS: Joey Gardner, Tony Moran
WRITERS: K. Lowery, D. Gaskins
PUBLISHER: Alpha International, ASCAP
Tommy Boy TB-929 (12-inch single; 7-inch version also available, Warner Bros. 7-22946)

Latin/pop club release from the New York trio was lifted from the "Lean On Me" soundtrack.

FLAT EARTH Mutual Suspicion (timing not listed)
PRODUCER: The Detroit Underground
WRITERS: B. Ochab, M. Weber, J. Jerrard
PUBLISHER: North Star, BMI
Rhythm Tech RT-0100 (12-inch single)

Detroit-based act has just what you're looking for if a pumping club track with an industrial Nitzer Ebb-like edge fits the bill. Alternative outlets should heed this one's potential. Contact: 313-263-9088.

KOOL ROCK STEADY Let's Get Hyped (timing not listed)
PRODUCER: Tyree
WRITERS: Tyree
PUBLISHER: Popstar, BMI
MIXERS: Tyree, Tyree, Julian "Jumpin'" Perez, Joe Smooth
D.J. International 973 (12-inch single)

Recent club exposure with Tyree ("Turn Up The Bass") should prove beneficial for the solo rapper's own hip-house offering. Contact: 312-559-1845.

TYREE Hardcore Hip House (timing not listed)
PRODUCER: Tyree
WRITER: Tyree
PUBLISHER: Popstar, BMI
MIXER: Tyree, Julian "Jumpin'" Perez, Joe Smooth
D.J. International 974 (12-inch single)

Title is quite fitting. Contact: 312-559-1845.

DENIZ You Were The One (6:36)
PRODUCER: Frankie Gonzales
WRITER: F. Gonzales
PUBLISHER: Play The Music, ASCAP
MIXER: Frankie Gonzales
Metropolitan MRC-04450 (12-inch single)

Latin pop number has been circulating since last fall but recent hot crossover radio interest could spawn new life. Contact: 201-483-8080.

AC

RECOMMENDED

LISA ANGELLE The First Time I Loved Forever (Theme From "Beauty & The Beast") (3:17)
PRODUCERS: Artie Ripp, Ron Kostow
WRITERS: Lee Holdridge, Melanie
PUBLISHER: Compelling, ASCAP
Capitol B-44292

Quiet love theme from the popular television program.

DR. JOHN FEATURING RICKIE LEE JONES Makin' Whoopee! (4:07)
PRODUCER: Tommy LiPuma
WRITERS: Gus Kahn, Walter Donaldson
PUBLISHERS: Donaldson/Gus Kahn, ASCAP
Warner Bros. 7-22976

A so-very-tasty, down-home remake showcasing two very suitable voices. From John's great new album, "In A Sentimental Mood."

AKIKO How Could I Ask For More (3:57)
PRODUCER: Richard Carpenter
WRITERS: Richard Carpenter, John Bettis
PUBLISHERS: Almo/Hammer & Nails/John Bettis, ASCAP
Voss DS-2001

Young Japanese vocalist sounds remarkably close to Carpenter's late sister Karen on this mellow, easy-paced release. Contact: 805-988-1661.

MODERN ROCK

RECOMMENDED

WIRE Eardrum Buzz (4:16)
PRODUCER: not listed
WRITERS: Gilbert, Gotobed, Lewis, Newman
PUBLISHER: Stainless, BMI
Mute/Enigma 75520-0 (12-inch single)

One of the most underrated foursomes around adapts a Church/Stranglers-like pop sensibility on its first release from the new album. Note "The Offer" on the flip. Contact: 213-390-9969.

RAP

RECOMMENDED

KOOL MOE DEE They Want Money (5:51)
PRODUCERS: M. DeWese, LaVaba, Pete Q. Harris, Teddy Riley
WRITERS: M. DeWese, T. Riley
PUBLISHERS: Zomba Enterprises, ASCAP/Willesden, BMI
MIXERS: LaVaba, George Karras, George Tashiro
Jive 1215-1JD (c/o RCA) (12-inch single)

There's only one Moe Dee and he's back smokin' with a familiar bass groove and more opinions on how life should be led.

RECOMMENDED

EPMD I'm Housin' (4:15)
PRODUCER: EPMD
WRITER: EPMD
PUBLISHER: Beach House, ASCAP
MIXER: Simon Harris
Fresh FRE-80127 (12-inch single)

Aretha's "Rock Steady" serves as the rhythmic base for the act's devil-may-care style. Contact: 212-724-1440.

UTFO Wanna Rock (5:38)
PRODUCER: Full Force
WRITERS: Kangol, Educated Rapper, Doctor Ice, Full Force
PUBLISHERS: Adra/Kadoc/Forceful/Willesden, BMI
Select FMS-62333 (12-inch single)

Quick delivery is accompanied by an instrumental melange of vintage soul classics.

COLD RED Just Chill (4:41)
PRODUCER: Use Forceful
WRITERS: Sandy Renfro, Use Forceful
PUBLISHER: Use Forceful
Knew Source R001 (12-inch single)

Act digs deep and discovers Thomas Dolby's funky rhythm "Dissidents" to inspire and serves it up with a fervor. So just chill. Contact: 313-547-0138.

RAHEEM Self Preservation (5:54)
PRODUCER: Bryan "Chuck" New, Doug King
WRITERS: O. Ceres, D. King
PUBLISHER: Almo, ASCAP
A&M SP-12307 (12-inch single)

On tune lifted from the soundtrack to "Lost Angels," artist heads toward the popular rock-influenced rap genre. Social commentary is coupled with snippets of Zeppelin and Hendrix.

TONI SCOTT That's How I'm Living (5:17)
PRODUCER: Fabian Lensen
WRITERS: T. Scott, F. Lensen
PUBLISHER: Company Of Two P(eters), BMI
Next Plateau NP-50098 (12-inch single)

Rapper of American Indian origin can hang just as tough as his contemporaries on this tasty, hip-house offering. Licensed from Amsterdam's Rhythmic Records. Contact: 212-541-7640.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP ATTENDANCE WELCOMES IMMC TO AMSTERDAM

(Continued from page 1)

major artists, including Stevie Wonder, Tom Petty, Stevie Nicks, Paula Abdul, Joe Jackson, the Bangles, Sting, Duran Duran, and the Jacksons. The superstars attracted more than 100 media representatives from TV, radio, and print.

The key news announcement here came from the three-man delegation from the Soviet Union, which announced that GOS, the state-run concert booking agency, plans to open branch offices in London, Paris, and New York this summer.

According to Vladislav Khodikin of GOS, these offices should help attract more Western acts to the Soviet Union, as well as opening doors in Europe and the U.S. for Soviet bands.

In another Soviet-related development, MTV and the Soviet representatives unveiled full details of the Moscow Music And Peace Summit, a benefit concert set to take place Aug. 12-13 at Lenin Stadium in Moscow and featuring performances by Bon Jovi, Scorpions, Motley Crue, and Russian act Gorky Park. RadioVision International will distribute the live show to broadcast networks around the world; Showtime Event Television will air it as pay-per-view special, with a simulcast via Westwood One. Six U.S. winners of an MTV promotional contest will be flown to Mos-

Global Stars Hope To Help The Planet

BY CHRIS MORRIS

LOS ANGELES World political leaders and international rock, pop, and classical music stars will be brought together June 3 for a five-hour global satellite broadcast designed to focus attention on the world environmental crisis.

The broadcast, "Our Common Future," is being co-produced by the Centre For Our Common Future, a Washington-based charitable foundation, and Uplinger Enterprises. The event was inspired by the 1987 report of the U.N.'s World Commission on Environment and Development, a 21-member international panel created to propose long-term environmental strategies.

The show, which will be seen in more than 100 countries simulta-

neously, is scheduled to feature a live video feed of Sting's São Paulo, Brazil, concert for the Rain Forest Foundation and performances by Terence Trent D'Arby in Paris; Midnight Oil in Sydney, Australia; Russian pop star Alexander Gradsky in Moscow; and Japanese pop act Ryudo Gumi in Tokyo.

The focal point of the broadcast will be a concert at Avery Fisher Hall at Lincoln Center in New York, which will be televised via high-definition television at the site and at HDTV viewing sites in Los Angeles and Minneapolis.

The program is being produced by Hal Uplinger and directed by Tony Verna, who produced and directed the Live Aid broadcasts.

Warren Lindner, executive director of the Centre For Our Common

Future, stresses that Our Common Future, unlike Live Aid, is not a fund-raising event, but rather "a consciousness raiser."

He continues, "It's a unique event whereby celebrities, ordinary people on the street, and leaders on the highest level are coming together."

A formidable array of world leaders—including U.N. Secretary-General Javier Perez de Cuellar; Prime Minister Brian Mulroney of Canada; Prime Minister Rajiv Gandhi of India; Prime Minister Li Peng of the People's Republic of China; and President Robert Mugabe of Zimbabwe—have prepared statements for the broadcast. Lindner says that others are still being approached.

"We're waiting to hear from Bush, Gorbachev, and Thatcher," he says.

cow for the event.

Highlights of the dozen panel discussions included an updated look at the opportunities *glasnost* and *perestroika* may yield for the West in the U.S.S.R.; a lively debate on

whether artists are overexploited by mass media coverage and sponsorship deals; and a number of sessions covering marketing perils and promises to come with the 1992 economic consolidation of the European Eco-

nomic Community.

The relocation to Amsterdam was not the only thing different about IMMC this year. The conference ended its three-year link with the Golden Rose of Montreux, a European television festival that launched IMMC with Music & Media and Billboard. In place of the BBC, which had formerly produced the Montreux Rock Festival TV special, IMMC teamed this year with Italian firm BETA Television—owner of Super Channel, the largest Pan-European TV service—and Dutch public broadcaster Veronica to present a new "Rock Over Europe" special.

U.K.-based Parallel Media Group is handling distribution of the show, which was taped live May 3, and was

set to air on a tape-delay basis on both terrestrial and satellite-based TV networks in 16 European countries. According to Parallel's David Ciclitira, deals are in the works for the special to also air in the Americas, in Eastern Europe, Asia, and Africa.

Keynote speakers included Dire Straits manager Ed Bicknell and David Fine, president and CEO of PolyGram International. Bicknell concentrated on the strategies involved in managing an act to superstardom, while Fine presented a bullish prognosis for the music industry's health over the next decade.

One key reason for the industry to be optimistic and aggressive, Fine noted, is that "only .2%-3% of total consumer expenditure is spent annually on music, compared to 8%-9% of income spent on recreation as a whole. Surely our industry can command a larger share of that portion of consumer income allocated for recreation. At the very least, there is little chance of the existing percentage being reduced."

Fine attributed much of the current music industry success and his favorable growth outlook to the compact disk. He said that about 20 million CD players were sold internationally in 1988. He predicted that figure would double by the early part of 1990. Similarly bright are CD software sales, he said, with 405 million full-length disks and 30 million CD singles sold in 1988. "The combined value of these CDs represented 38% of the total music market last year, and in value terms, is now the major industry configuration."

With the highest CD hardware penetration figures still at only 27% in Japan and 26% in Switzerland, Fine concluded that the picture for the future is extremely bright.

LEGISLATION UNLOCKS DOOR TO CUBA

(Continued from page 1)

sitions and recordings in the U.S. and receive royalties directly, without the necessity of reporting the transaction to or getting a license from the U.S. Treasury Department.

Cuban composers do not receive royalties from domestic sales of recordings, but they do share in the proceeds from foreign record sales as well as broadcast and live performances.

Several major record companies, asked their opinion on the new trade possibilities, expressed caution, at least until they review the new legislation. "Although CBS has previously entered into agreements for record sales in countries such as China and the Soviet Union, the recent developments in trade legislation have not been reviewed by the management," says Tom Terrel, the company's senior VP for business affairs. "Therefore, we don't have an official position on this."

One U.S. businessman who does plan to take advantage of the new legislation is Oliver Berliner, a record producer and music publisher who claims he has the exclusive right for one more year to manufacture and distribute in the U.S. and Canada records made from masters of Cuban recordings that have been accumulating in Havana vaults for a quarter-

century. They include some 3,600 older masters plus about 200 recordings made on the island this year.

Berliner, who has represented Cuba's music publishing interests in the U.S. for three decades, says he will control all licensing of the songs contained in the recordings as well as thousands of others not included on the imported tapes.

"We are currently negotiating with several major companies for distribution of the product in the U.S. We intend to put out some 60 titles in the first year under our Tropicana label."

The new opening to Cuba is the result of amendments to the Trading With The Enemy Act of 1962 and the International Emergency Economic Powers Act passed by Congress last year as part of the Omnibus Trading and Competitiveness Act. The amendments removed the authority of the president to prohibit trade in music, books, films, TV programming, videotapes, and art.

According to the new Treasury regulations, the importation and exportation of the "informational materials" in question are authorized, along with the associated financial transactions.

However, the rules do not allow "the remittance of royalties or other payments relating to works not yet in

being." According to Michael Krinsky, a lawyer with a firm that represents Cuban affairs in the U.S., this means Cuban artists still cannot sign contracts with U.S. record companies to record here or to be paid for performances in the U.S.

"Although the law doesn't directly address the question of enhanced cultural exchanges," Krinsky says, "if the spirit of the law is interpreted correctly by the president and the State Department, this could lead to full cultural exchanges."

Musically speaking, most of what today is known as salsa music comes from Cuba. For two decades beginning in the early '40s, when two Cuban immigrants, Mario Bauzá and Frank "Machito" Grillo, established themselves and their music in this country, Cuban compositions and recordings were the main course of the Latin tropical music diet. Although that relationship was abruptly terminated after the Cuban revolution and the U.S. trade embargo, many compositions made their way into the U.S., where they were recorded and performed without consideration of the royalties situation.

"So far the U.S. record labels have resisted paying what amounts to tens of thousands of dollars for the use of Cuban material. I expect we'll be knocking on quite a few doors, asking for our money," Berliner says.

Now that royalties can be paid directly to Cuba, Berliner says, he has been promised cooperation by the Cuban government in providing him with the necessary documents to enforce collection of royalties in court. Although he has always been legally entitled to collect, the lack of those documents prevented him from proving his case in court. In any case, whatever royalties were paid before the new regulations were issued had to be put into a blocked bank account, due to the U.S. trade embargo. The new legislation doesn't address the issue of what to do with that money.

CBS/FOX LAUNCHES B-TITLE PROMOTION

(Continued from page 4)

ever heard of when the most popular movies have the same price?"

Like a number of dealers interviewed, Zensky hailed the CBS/Fox move as an indication that suppliers are listening to dealers. "The prices on these titles have to come down for them to be viable for dealers. The \$42 they say the cassettes will cost us is a reasonable price," he says in reference to the approximate wholesale price of titles with a list price of \$59.

The company says the titles in the promotion—"Cinderella Liberty" (1973) with James Caan and Marsha Mason, "Middle Age Crazy" (1980) with Ann-Margret and Bruce Dern, and "The Mephisto Waltz" (1971) with Alan Alda and Jacqueline Bisset—will turn a profit after only 17 rentals. CBS/Fox notes that the figure is based on an estimated wholesale price of \$42 and a nightly rental fee of \$2.50.

"Twenty-six rentals mean a 50% return on investment and 34 rentals mean a 100% return on investment," the company says.

The multipack concept, which was pioneered by CBS/Fox with the release of "Predator," also appears to be more effective for second-tier releases. The Super 59 promotion will enable retailers to buy the three titles in a package that will carry a wholesale price of about \$110.

"We look at B product as something we use to fill in the gaps when the major titles are all rented out,"

says Becky Ellis, manager of The Video Store in Kerrville, Texas. "It can be a good moneymaker in the long run. We get the same \$2.50 a night that we get for everything else. Still, price is a big consideration. It's not often we'll pay top dollar for a movie we have never heard of."

A&M INKS DISTRIB DEAL

(Continued from page 4)

company is understood to be in discussion with other potential label candidates.

The July Delos release will consist of six titles released on CD only. New product will follow at the rate of about four a month. Packaging now being designed will hold the disks in generic longboxes, with artwork displayed through a clear plastic window. The basic price to dealers will be \$9.69. Some midline product will be released later. (See Keeping Score, page 69, for further details.)

FOR THE RECORD

Songwriter Dennis Matkosky's name was misspelled in the single review for Eddie Money's "Let Me In," reviewed April 15, and for "Bad Boy" by Teena Marie, reviewed April 29.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"I'LL BE THERE FOR YOU" by **Bon Jovi** (Mercury) gains enough points in sales and airplay to hit No. 1 by a comfortable margin over the slipping but still strong "Like A Prayer" (Sire). Although Bon Jovi's single has a huge lead over the next two challengers—"Real Love" by **Jody Watley** (MCA) and "Forever Your Girl" by **Paula Abdul** (Virgin)—either of the women are within striking distance if "There" begins to slip and if the challenger makes outstanding point gains.

THE NINE NEW ENTRIES are led by "Send Me An Angel '89" by **Real Life** (Curb), entering at No. 72. "Angel" is listed as a new entry, not as a reentry like the other old records that have been revived. Billboard's policy is that an identical or a remixed version of an old single is considered a reentry on the Hot 100, with the "weeks on chart" column listing the accumulated weeks from both chart runs. When the artist goes back in the studio and rerecords a song, however, even with relatively minor changes, it is a new recording and will be listed on the Hot 100 as a new entry, with only the weeks on the chart from its current chart run listed. "Angel '89" is rerecorded, not just remixed, according to the label, and thus will be treated as a new record. The new single looks like a safe bet to exceed the No. 29 peak of the original version, with early jumps of 12-6 at Power 92 Phoenix and 20-12 at 93Q Houston.

SEVERAL PARTS OF THE chart are jammed. Near the top, "Second Chance" by **Thirty Eight Special** (A&M) gains points but is pushed down from No. 6 to No. 7 by stronger records. Both "Thinking Of You" by **Sa-Fire** (Cutting) and "Cult Of Personality" by **Living Colour** (Epic) gain points but hold at Nos. 12 and 13, respectively. Another crowded part of the chart is from No. 36 to No. 57, with 18 bullets out of 22 positions, so "This Time I Know It's For Real" by **Donna Summer** (Atlantic) only moves up four places to No. 41 despite 24 adds and an early No. 1 report from Power 96 Miami, and "Coming Home" by **Cinderella** (Mercury) only moves up one position to No. 43 despite 10 adds.

QUICK CUTS: "Somebody Like You" by **Robbie Nevil** (EMI) does what almost never happens—after nearly falling off the chart, the single turns around and jumps back to No. 91 with a bullet. WZOU and Kiss 108 in Boston re-add the record, and this plus upward moves elsewhere—such as 2-1 at KRNQ Des Moines, Iowa—gives the record enough points to bullet. According to WZOU Boston PD **Tom Jeffries**, the record is his best-testing call-out record, so he re-adds it at No. 2, with similar results coming in from other markets. If EMI is able to convince radio programmers to give the record a second chance, this week's bullet will not be a one-week fluke . . . Two CD singles commercially available this week on Elektra, "Fascination Street" by the **Cure** and "If You Don't Know Me By Now" by **Simply Red**, are 5-inch CDs. To date, almost all commercial CD singles have been in the 3-inch configuration, but several labels are going to experiment by switching to the standard 5-inch CD size to see if better sales will result.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON 241 REPORTERS
GOOD THING					
FINE YOUNG CANNIBALS I.R.S.	7	14	58	79	135
BE WITH YOU					
BANGLES COLUMBIA	5	12	39	56	122
IF YOU DON'T KNOW ME . . .					
SIMPLY RED ELEKTRA	5	10	36	51	99
I DROVE ALL NIGHT					
CYNDI LAUPER EPIC	4	6	40	50	157
ROOMS ON FIRE					
STEVIE NICKS MODERN	4	6	34	44	86
CRAZY ABOUT HER					
ROD STEWART WARNER BROS.	1	4	33	38	53
I WANT IT ALL					
QUEEN CAPITOL	2	4	28	34	34
I LIKE IT					
DINO 4TH & B'WAY	2	4	27	33	34
ROCK AND A HARD PLACE					
CUTTING CREW VIRGIN	0	5	28	33	34
SATISFIED					
RICHARD MARX EMI	3	3	23	29	206

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.

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I'LL BE THERE FOR YOU	BON JOVI	1	1	2	I'LL BE THERE FOR YOU	BON JOVI	1
2	1	LIKE A PRAYER	MADONNA	2	2	1	LIKE A PRAYER	MADONNA	2
3	5	REAL LOVE	JODY WATLEY	3	3	4	FOREVER YOUR GIRL	PAULA ABDUL	4
4	4	AFTER ALL	CHER & PETER CETERA	6	4	7	ROCK ON	MICHAEL DAMIAN	8
5	8	FOREVER YOUR GIRL	PAULA ABDUL	4	5	6	REAL LOVE	JODY WATLEY	3
6	11	SOLDIER OF LOVE	DONNY OSMOND	5	6	5	SECOND CHANCE	THIRTY EIGHT SPECIAL	7
7	5	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	14	7	10	SOLDIER OF LOVE	DONNY OSMOND	5
8	7	CULT OF PERSONALITY	LIVING COLOUR	13	8	14	PATIENCE	GUNS N' ROSES	9
9	10	SECOND CHANCE	THIRTY EIGHT SPECIAL	7	9	11	AFTER ALL	CHER & PETER CETERA	6
10	3	FUNKY COLD MEDINA	TONÉ LOC	17	10	9	THINKING OF YOU	SA-FIRE	12
11	17	PATIENCE	GUNS N' ROSES	9	11	16	WIND BENEATH MY WINGS	BETTE MIDLER	10
12	15	WIND BENEATH MY WINGS	BETTE MIDLER	10	12	15	ELECTRIC YOUTH	DEBBIE GIBSON	11
13	14	ELECTRIC YOUTH	DEBBIE GIBSON	11	13	18	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	16
14	16	THINKING OF YOU	SA-FIRE	12	14	19	EVERY LITTLE STEP	BOBBY BROWN	15
15	18	EVERY LITTLE STEP	BOBBY BROWN	15	15	3	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	19
16	22	ROCK ON	MICHAEL DAMIAN	8	16	21	EVERLASTING LOVE	HOWARD JONES	18
17	21	CLOSE MY EYES FOREVER	L.FORD/O.OSBOURNE	20	17	20	CULT OF PERSONALITY	LIVING COLOUR	13
18	25	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	16	18	22	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	14
19	12	ROOM TO MOVE	ANIMATION	21	19	24	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	24
20	26	EVERLASTING LOVE	HOWARD JONES	18	20	8	HEAVEN HELP ME	DEON ESTUS	22
21	9	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)	26	21	26	26	CLOSE MY EYES FOREVER	L.FORD/O.OSBOURNE	20
22	20	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	19	22	13	FUNKY COLD MEDINA	TONÉ LOC	17
23	13	HEAVEN HELP ME	DEON ESTUS	22	23	12	ROOM TO MOVE	ANIMATION	21
24	24	SEVENTEEN	WINGER	27	24	34	BUFFALO STANCE	NENEH CHERRY	23
25	28	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	25	25	35	SATISFIED	RICHARD MARX	32
26	33	BUFFALO STANCE	NENEH CHERRY	23	26	29	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	25
27	23	THE LOOK	ROXETTE	28	27	33	CRY	WATERFRONT	29
28	30	I ONLY WANNA BE WITH YOU	SAMANTHA FOX	33	28	31	VOICES OF BABYLON	THE OUTFIELD	30
29	19	ROCKET	DEF LEPPARD	34	29	17	THE LOOK	ROXETTE	28
30	31	A SHOULDER TO CRY ON	TOMMY PAGE	31	30	23	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)	26	23
31	34	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	24	31	27	A SHOULDER TO CRY ON	TOMMY PAGE	31
32	35	VOICES OF BABYLON	THE OUTFIELD	30	32	28	SEVENTEEN	WINGER	27
33	27	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	35	33	40	POP SINGER	JOHN COUGAR MELLENCAMP	36
34	—	MISS YOU LIKE CRAZY	NATALIE COLE	37	34	—	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	41
35	—	CRY	WATERFRONT	29	35	—	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	42
36	29	ETERNAL FLAME	BANGLES	40	36	38	DOWNTOWN	ONE 2 MANY	39
37	—	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	38	37	30	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	35
38	—	POP SINGER	JOHN COUGAR MELLENCAMP	36	38	39	I ONLY WANNA BE WITH YOU	SAMANTHA FOX	33
39	—	COMING HOME	CINDERELLA	43	39	—	COMING HOME	CINDERELLA	43
40	—	SATISFIED	RICHARD MARX	32	40	—	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	38

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
6	AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI)/Pitchoford, BMI/Triples Star, BMI) CPP
81	ANYTHING CAN HAPPEN (Deathless Pros., BMI/Los Was Cosmopolitanos, ASCAP/Ackee, ASCAP/MCA, ASCAP/Techno Pinocchio, BMI) HL/WBM
42	BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)
54	BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL
96	(BETWEEN A) ROCK AND A HARD PLACE (Virgin Songs, BMI)
64	BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triples Star, BMI) CPP
23	BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL
48	CIRCLE (Geffen, ASCAP/Withrow, f/ASCAP/Edie Brickell, ASCAP) WBM
20	CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP
57	CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM
43	COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL
74	CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP)
29	CRY (SBK Blackwood, BMI) HL
46	CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL
13	CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP
73	THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Paradise GMBH, ASCAP/Marisma, ASCAP)
63	DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
39	DOWNTOWN (Djo, BMI) HL/CPP
76	DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP
11	ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
40	ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
18	EVERLASTING LOVE (Hojo, BMI)
15	EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP
77	FASCINATION STREET (Fiction, BMI)
79	FOR THE LOVE OF MONEY (Mighty Three, BMI) CLM
4	FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
17	FUNKY COLD MEDINA (Varry White, ASCAP)
35	GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL
45	GIVING UP ON LOVE (All Boys USA, BMI) CPP
100	GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP
50	GOOD THING (Wal Disney, ASCAP) HL
95	HEARTS ON FIRE (F.S.Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI) WBM
22	HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL
47	I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM
80	I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
89	I LIKE IT (Island, BMI/Onid, BMI)
33	I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL
44	I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL
92	I WANT IT ALL (Queen, BMI/Beechwood, BMI)
52	I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL
56	IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
14	IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM
16	I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
1	I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM
51	I'LL BE YOU (Nah, ASCAP) HL
55	INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM
60	LET ME IN (Chappell & Co., ASCAP/French Surf, ASCAP/Geffen, ASCAP/Matkosky, ASCAP) HL/WBM
2	LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM
38	LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My/My!, BMI)
69	THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit And Run, ASCAP) WBM
28	THE LOOK (Jimmy Fun, BMI)
66	LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
97	THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM
75	THE MAYOR OF SIMPLETON (Virgin Songs, BMI) CPP
37	MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM
68	MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
93	NOW YOU'RE IN HEAVEN (Charisma, ASCAP/Kat & Mouse, BMI)
94	ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP)
85	ONE (Creeping Death, ASCAP) CLM
83	ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL
9	PATIENCE (Guns N' Roses, ASCAP) CLM
36	POP SINGER (Riva, ASCAP) WBM
3	REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
8	ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
34	ROCKET (Bludgeon Ritofa, ASCAP/Zomba, ASCAP) HL
21	ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
61	ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
71	ROUND & ROUND (Be, PRS/WB, ASCAP) WBM
32	SATISFIED (Chi-Boy, ASCAP) CLM
7	SECOND CHANCE (Rockknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
62	SEEING IS BELIEVING (Michael Rutherford, BMI/R & BA, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM
72	SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI)
27	SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
88	SHAKE IT UP (Howe's Business, ASCAP/TJT, ASCAP/Phantom, ASCAP)
19	SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
31	A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Dorallo, BMI) WBM
26	SINCERELY YOURS (Shaman Drum, BMI)
5	SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
91	SOMEBODY LIKE YOU (MCA, ASCAP/Dresden China, ASCAP/Dal Coure, BMI/Orc, ASCAP) HL/CPP
53	STAND (Night Garden, BMI/Unichappell, BMI) HL
67	STOP (Irving, BMI/Doolittle, BMI/Let's See, ASCAP) CPP
78	STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
59	SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
12	THINKING OF YOU (Cutting, ASCAP)
41	THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
25	THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
49	VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
30	VOICES OF BABYLON (Music Corp. Of America, BMI) HL
99	WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkey's, ASCAP) HL
84	WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI)
86	WHEN LOVE COMES TO TOWN (U2, ASCAP/Chappell & Co., ASCAP) HL
24	WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
70	WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP)
82	WILD THING (Varry White, ASCAP)
10	WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
87	YOU AIN'T SEEN NOTHING YET (Top Soil, BMI/Randy Bachman, BMI) CPP
58	YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP) HL/CPP
90	YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL
65	YOUR MAMA DON'T DANCE (Jasperilla, ASCAP/MCA, ASCAP) CPP
98	YOU'RE NOT ALONE (Virgin, ASCAP/Trinfold, ASCAP) CPP

COUNTRY ARTISTS SHINE IN APRIL CERTS

(Continued from page 6)

copies. And Roxette's "The Look" went gold, signifying 500,000 sales.

Under the RIAA's reduced certification requirements, two gold singles from the early '80s were bumped up to platinum and five singles that failed to qualify for gold certification when they were released in the early- and mid-'80s were also allowed into the winners' circle.

Several catalog albums were certified in April, including Buffalo Springfield's 1969 release, "Retro-spect," which went gold and platinum simultaneously. A 1973 R.E.O. Speedwagon album finally went platinum and a 1974 Bob Seger album went gold. Also belatedly gold: 1974 albums by Berlin and Ray Lynch.

Here is the complete list of April certifications:

MULTIPLATINUM ALBUMS

Don Henley, "Building The Perfect Beast," Geffen, 2 million.

PLATINUM ALBUMS

Ozzy Osbourne, "No Rest For The Wicked," CBS Associated, his fifth.

R.E.O. Speedwagon, "Ridin' The Storm Out," Epic, its fifth.

Bangles, "Everything," Columbia, their second.

Buffalo Springfield, "Retro-spect," Atco, its first.

Fine Young Cannibals, "The Raw And The Cooked," I.R.S./MCA, their first.

PLATINUM SINGLES

Cyndi Lauper, "Girls Just Want To Have Fun," Portrait, her first.

Milli Vanilli, "Girl You Know It's True," Arista, its first.

R.E.O. Speedwagon, "Keep On Loving You," Epic, its first.

GOLD ALBUMS

Hank Williams Jr., "Greatest Hits III," Warner Bros., his 16th.

Alabama, "Southern Star," RCA, its 12th.

George Strait, "Beyond The Blue Neon," MCA, his 11th.

Bob Seger, "Beautiful Loser," Capitol, his eighth.

Sheena Easton, "The Lover In Me," MCA, her fifth.

Thirty Eight Special, "Flashback," A&M, its fifth.

Berlin, "Loveline," Geffen, its sec-

ond.

Tesla, "The Great Radio Controversy," Geffen, its second.

Boys, "Messages From The Boys," Motown, their first.

Buffalo Springfield, "Retro-spect," Atco, its first.

"Bulletboys," Warner Bros., their first.

Enya, "Watermark," Geffen, her first.

Fine Young Cannibals, "The Raw And The Cooked," I.R.S./MCA, their first.

Kid 'N Play, "2 Hype Album," Select, its first.

Ray Lynch, "Deep Breakfast," Music West, his first.

M.C. Hammer, "Let's Get It Started," Capitol, his first.

N.W.A., "Straight Outta Compton," Priority, its first.

Queensryche, "Operation: Mindcrime," EMI, its first.

Slick Rick, "Great Adventures Of Slick Rick," Columbia, his first.

PLATINUM SINGLES

Cyndi Lauper, "Girls Just Want To Have Fun," Portrait, her first.

Milli Vanilli, "Girl You Know It's True," Arista, its first.

R.E.O. Speedwagon, "Keep On Loving You," Epic, its first.

GOLD SINGLES

Cyndi Lauper, "She Bop," Portrait, her third.

R.E.O. Speedwagon, "Can't Fight This Feeling," Epic, its third.

Bangles, "Eternal Flame," Columbia, their second.

Cyndi Lauper, "Time After Time," Portrait, her second.

R.E.O. Speedwagon, "Take It On The Run," Epic, its second.

Karyn White, "Superwoman," Warner Bros., her second.

Bangles, "Walk Like An Egyptian," Columbia, their first.

Fine Young Cannibals, "She Drives Me Crazy," I.R.S./MCA, their first.

Roxette, "The Look," EMI, its first.

DOUG STEVENS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	6	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
	3	5	22	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
	2	2	13	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
④	4	6	10	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
	5	3	43	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
	6	7	37	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
	7	8	38	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
	8	4	14	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
⑨	9	14	17	SOUNDTRACK ● ATLANTIC 81933 (9.98) (CD)	BEACHES
⑩	10	11	43	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
	11	16	32	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
	12	12	8	MILLI VANILLI ● ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
	13	10	27	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
	14	9	13	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
	15	13	90	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
⑬	19	46	3	THE CULT SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
	17	20	5	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
⑱	18	18	14	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
	16	15	28	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
	20	19	91	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
	21	24	34	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
⑳	26	26	48	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
	23	23	34	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
	24	21	25	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
	25	25	15	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
	26	22	50	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
	27	17	26	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
㉘	28	36	4	ROXETTE EMI 91098 (9.98) (CD)	LOOK SHARP!
㉙	29	30	42	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
㉚	33	29	35	WINGER ● ATLANTIC 81867 (9.98) (CD)	WINGER
	31	27	31	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
㉜	39	41	24	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
㉝	99	—	2	GREAT WHITE CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
	34	34	12	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
	35	28	52	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
	36	38	11	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
㉞	45	49	5	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
	38	31	10	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
	39	32	28	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
㉟	40	40	>12	TOO SHORT JIVE 1149-1/J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
	41	39	11	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
㊀	43	43	23	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
	43	35	13	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
	44	33	16	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
㊁	47	59	7	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
	46	37	30	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
	47	42	45	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
㊂	48	48	4	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
	49	44	9	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
㊃	51	50	43	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
㊄	55	105	4	THE JUDDS CURB 95951-R/RCA (9.98) (CD)	RIVER OF TIME
	52	54	5	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
	53	70	5	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
㊅	62	74	43	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
⑤⑤	56	65	17	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
⑤⑥	58	64	32	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
⑤⑦	59	57	10	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
	58	47	16	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
⑤⑨	63	68	14	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
	60	55	14	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
	61	54	7	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
	62	57	33	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
	63	71	14	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
⑥④	NEW		1	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
⑥⑤	73	75	31	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
	66	45	10	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
	67	72	5	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
	68	80	30	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
	69	61	29	BULLETPBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETPBOYS
	70	75	25	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
	71	74	10	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
	72	63	12	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
	73	62	16	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
	74	66	23	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
	75	71	22	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
	76	78	13	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
	77	80	34	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
	78	76	29	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
	79	85	32	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
	80	83	25	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
	81	70	31	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
	82	79	13	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
	83	77	24	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
	84	82	12	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
	85	88	6	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
	86	86	13	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
⑧⑦	NEW		1	TOM PETTY MCA 6253 (9.98) (CD)	FULL MOON FEVER
	88	72	60	TRACY CHAPMAN ▲ ³ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
	89	95	7	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
	90	87	7	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
	91	93	10	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
⑨②	101	110	5	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
	93	91	40	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
	94	104	6	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
	95	89	10	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
	96	81	10	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
	97	97	22	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
	98	106	6	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
	99	84	25	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
⑩⑩	143	—	2	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
	101	90	45	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
	102	96	78	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
	103	103	11	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
⑩④	106	108	32	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
	105	105	8	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
⑩⑥	109	145	5	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
	107	102	65	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
	108	104	14	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
	109	92	11	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS

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



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JILL JONES, THE N
and ROYALTY.



EARTH GIRLS ARE EASY

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Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
(110)	137	—	2	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
(111)	131	161	3	STRAY CATS EMI 91401 (9.98) (CD)	BLAST OFF
112	110	112	8	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
113	113	109	31	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
(114)	124	143	5	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
115	115	121	30	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
(116)	NEW	1	1	ERASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL
(117)	171	—	2	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
118	118	—	2	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED OZ 45094/E.P.A. (CD)	POWERFUL STUFF
119	114	114	8	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
120	123	162	3	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
121	116	129	11	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
122	122	134	7	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
(123)	138	155	4	HELLOWEEN RCA 9709-1-R (6.98) (CD)	I WANT OUT
(124)	128	131	6	RED SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
125	125	140	6	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
126	108	101	20	THE DEAD MILKMEIN FEVER 73351/ENIGMA (8.98) (CD)	BEEZEBUBBA
127	127	127	7	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
128	117	111	50	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
129	112	89	9	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
130	130	116	87	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
(131)	140	147	4	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
132	132	133	8	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
133	126	128	8	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
(134)	NEW	1	1	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
(135)	136	156	4	FASTWAY GWR 75411/ENIGMA (8.98) (CD)	ON TARGET
136	119	119	6	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
137	98	98	11	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
(138)	145	171	3	LEATHERWOLF ISLAND 91072/ATLANTIC (8.98) (CD)	STREET READY
(139)	147	154	5	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
140	107	87	24	SHEENA EASTON ● MCA 42249 (8.98) (CD)	THE LOVER IN ME
(141)	144	—	2	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
(142)	148	148	35	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
143	134	120	9	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
144	111	96	30	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
145	120	115	14	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
(146)	NEW	1	1	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
147	121	113	12	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
148	129	123	24	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
149	149	163	3	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
150	142	126	23	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
151	135	122	18	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
152	152	168	5	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
153	141	125	38	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
(154)	160	174	3	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
(155)	183	188	3	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
156	156	—	2	MOJO NIXON & SKID ROPER ENIGMA 73335 (8.98) (CD)	ROOT HOG OR DIE
(157)	NEW	1	1	BLACK SABBATH I.R.S. 82002/MCA (9.98) (CD)	HEADLESS CROSS
(158)	173	—	2	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
(159)	NEW	1	1	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
160	146	132	48	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
161	139	151	7	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
162	162	164	7	THE UNTOUCHABLES TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
(163)	NEW	1	1	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
(164)	172	178	4	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
165	153	139	48	VAN HALEN ▲3 WARNER BROS. 25732 (9.98) (CD)	OUBI2
(166)	197	—	2	TOMMY PAGE SIRE 25740/WARNER BROS. (8.98) (CD)	TOMMY PAGE
167	133	117	68	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
168	165	166	86	MICHAEL JACKSON ▲6 EPIC OE 40600/E.P.A. (CD)	BAD
(169)	177	177	3	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
170	154	124	23	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
(171)	181	181	12	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(172)	NEW	1	1	BLUE MURDER GEFFEN 24212 (9.98) (CD)	BLUE MURDER
(173)	182	157	8	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
174	167	158	25	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
175	170	159	53	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
(176)	NEW	1	1	FOSTER & LLOYD RCA 9587-1-R (8.98)	FASTER & LLOUDER
(177)	185	—	2	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES
178	178	184	4	VARIOUS ARTISTS SIRE 25805/WARNER BROS. (9.98) (CD)	BRAZIL CLASSICS 1: BELEZA TROPICAL
179	164	165	38	THE ESCAPE CLUB ● ATLANTIC 81871 (9.98) (CD)	WILD, WILD WEST
180	163	141	89	DEBBIE GIBSON ▲3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
(181)	NEW	1	1	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
182	158	136	26	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
183	161	152	7	ROSANNE CASH COLUMBIA OC 45054 (CD)	HITS 1979-1989
184	150	138	79	INXS ▲3 ATLANTIC 81796 (9.98) (CD)	KICK
185	159	146	35	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
186	179	197	24	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
187	157	144	42	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
188	166	137	26	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
(189)	190	192	43	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
190	155	142	32	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
191	168	130	86	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
192	187	172	44	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
193	175	150	27	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
194	192	160	33	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
195	195	—	2	VICTORY RHINO 70844 (8.98) (CD)	CULTURE KILLED THE NATIVE
196	189	169	35	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
(197)	NEW	1	1	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
(198)	NEW	1	1	SIDEWINDERS RCA 9663-1-R (8.98) (CD)	WITCHDOCTOR
199	188	195	103	RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
200	174	153	45	STEVE WINWOOD ▲2 VIRGIN 90946 (9.98) (CD)	ROLL WITH IT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | |
|-----------------------------------|-------------------------------|-------------------------------|-----------------------------|-------------------------|-------------------------|
| Paula Abdul 10 | Concrete Blonde 197 | Fine Young Cannibals 4 | Milli Vanilli 12 | R.E.M. 24 | Say Anything 110 |
| Alabama 86 | The Connells 177 | The Flax 108 | Gary Moore 119 | The Radiators 122 | Working Girl 66 |
| Animotion 112 | Elvis Costello 34 | Fleetwood Mac 170 | N.W.A. 41 | Bonnie Raitt 37 | Stevie B 91 |
| Anthrax 104 | Cowboy Junkies 44 | Lita Ford 54 | The Neville Brothers 85 | Ratt 182 | Rod Stewart 26 |
| Rick Astley 73 | The Cult 16 | Julia Fordham 186 | New Edition 101 | Chris Rea 109 | George Strait 121 |
| Bad Company 142 | Taylor Dayne 167 | Foster & Lloyd 176 | New Kids On The Block 7 | Red Siren 124 | Stray Cats 111 |
| Anita Baker 39 | De La Soul 45 | Samantha Fox 70 | New Order 60 | Lou Reed 58 | Al B. Sure! 175 |
| Bangles 19 | The Dead Milkmen 126 | Kenny G 46 | Mojo Nixon & Skid Roper 156 | The Replacements 76 | Surface 96 |
| Rob Base & D.J. E-Z Rock 56 | Def Leppard 20 | Debbie Gibson 8, 180 | | Roxette 28 | Sweet Sensation 63 |
| Basia 107 | Depeche Mode 61 | Gipsy Kings 75 | | Sa-Fire 79 | Sweet Tee 171 |
| David Benoit 159 | Dino 173 | Great White 33 | Oaktown's 3-5-7 181 | Joe Sample 139 | TNT 143 |
| Black Sabbath 157 | E.U. 164 | Dave Grusin 147 | Roy Orbison 14 | Saraya 120 | Take 6 71 |
| Blue Murder 172 | Steve Earle 193 | Guadalcanal Diary 132 | K.T. Oslin 77 | Joe Satriani 174 | Tesla 43 |
| Bon Jovi 11 | Sheena Easton 140 | Guns N' Roses 15, 2 | Donny Osmond 134 | Michelle Shocked 185 | Thirty Eight Special 68 |
| Boy George 133 | Eazy-E 42 | Guy 29 | The Outfield 53 | Sidewinders 198 | Three Times Dope 131 |
| The Boys 99 | Erya 25 | M.C. Hammer 32 | Tommy Page 166 | Simply Red 57 | Tiffany 74 |
| Breathe 128 | Erasure 116, 160 | The Jeff Healey Band 190 | Robert Palmer 192 | Sir Mix-A-Lot 115 | Tanita Tikaram 59 |
| Eddie Brickell & New Bohemians 21 | The Escape Club 179 | Helloween 123 | Mica Paris 163 | Skid Row 18 | Today 151 |
| Bobby Brown 5 | Deon Estus 89 | Hiroshima 105 | The Pasadenas 129 | Slick Rick 55 | Tom Tom Club 114 |
| Alex Bugnon 127 | Melissa Etheridge 22 | Robyn Hitchcock/Egyptians 161 | Doro Pesch 154 | Phoebe Snow 92 | Tone Loc 3 |
| BulletBoys 69 | Exodus 84 | House Of Freaks 158 | Tom Petty 87 | SOUNDTRACKS | Too Short 40 |
| Terri Lyne Carrington 169 | Extreme 98 | House Of Lords 188 | Madonna 1 | Beaches 9 | Traveling Wilburys 13 |
| Rosanne Cash 183 | The Fabulous Thunderbirds 118 | Ice-T 194 | Sarah McLachlan 155 | Cocktail 93 | Randy Travis 199, 187 |
| Tracy Chapman 88 | Fastway 135 | Indigo Girls 106 | Metallica 23 | Dirty Dancing 130 | U2 78 |
| Cinderella 50 | | INXS 184 | Metal Church 95 | Dream A Little Dream 94 | The Untouchables 162 |
| Andrew Dice Clay 149 | | | George Michael 102 | Rain Man 38 | |
| | | | Mike + The Mechanics 27 | | |

VID STORES TRY RACKED SELL-THRU

(Continued from page 1)

60 and 70 of West Coast's National stores are already being racked by Video Channels.)

After three months of testing, Del-finer says, West Coast will decide whether to rack all its 740 units for sell-through.

Officials at Handleman acknowledge that analysts and others are discussing the experiments in racking video specialty stores, but Handleman is holding off on any comments of its own, says Stephen Strome, executive VP and president of the video/software division.

The Handleman gambit occurs as the firm steadily becomes more vertical in home video. Recent activity involves acquisitions of a video rack firm and a major sell-through supplier that includes a tape duplicator.

Handleman recently acquired Video Treasures, a leading supplier in the sub-\$10 market that encompasses the related companies of Video Cassette Duplicating Corp., Video Loaders Inc., and Video Cassette Sales Inc.

Although much speculation surrounds Handleman's involvement as a manufacturer, Strome insists Video Treasures "will continue to sell all types of accounts" and that it sells to Handleman at the same prices and under the same trade conditions as it does to other wholesalers.

Early last year, Handleman also acquired the Viking Entertainment rack firm, which immediately added 300 full-service and 4,275 limited-service video and record accounts, primarily supermarkets and drug stores.

In addition, Handleman has entered into a joint venture in Canada with Goodtimes Inc., which, besides its licensing activities, is building a video duplicating facility in Toronto.

Kevin Moore, an analyst for the Ohio Co., sees Handleman's emphasis on licensing and duplication—especially its purchase of Video Treasures—as a key to racking sell-through product for video specialty stores.

According to Moore, "There is something like a 25% gross margin in just racking home video, but with licensing, duplication, and racking, that jumps to 55%-60%."

Analyst Michael Hamilton, manag-

ing director of Piper, Jaffray & Hopwood, offers a more subdued reading: "The bulk of [Handleman's] business will remain with the mass merchandiser." He says he views the Video Treasures acquisition "more in terms of self-feeding. Handleman estimates it is 10% of the mass merchandiser sell-through video business—so the acquisition is really backward integration."

DEALERS SEE BENEFITS

Video dealers express positive feel-

ings about the benefits they expect from dealing with rackjobbers. Those polled say that rackjobbing will enable them to compete with mass-merchant prices, provide their customers a greater variety of product, and free their cash flow for store improvement and expansion.

Video retailers who are familiar with both Handleman and Video Channels agree that sell-through racking has great potential. Observes Steve Goldberg, West Coast's VP of operations: "The rackjobbing ap-

proach to sell-through is fine, because you have more people helping you as a retailer."

Allan Caplan, chairman of the 56-store Applause Video chain, says he wishes Handleman success in its experiment: "Anybody who wants to help the independent retailer is welcome." Last June, Applause hosted Video Channels' first meeting, which attracted 30 large and small retailers from around the country.

In Caplan's eyes, Video Channels' performance has been "nothing short of spectacular... They put the movies in—anywhere from two to 10 deep or better per title—and you, as the retailer, pay for them only when they're sold. That is their advantage. They give you the same basic price as your distributor would."

Attentive account service, says Caplan, is another bonus. Video Channels, he reports, "restocks at least every two weeks, and during the holiday season, they're going to be doing it every week. And by the holiday season, they'll have little black boxes at every cash register that will report once a day. If they hit the flag level or the refill level, they'll stock daily if they have to."

John Day, president of the Video Connection chain, based in Toledo,

Ohio, says that working with Video Channels gives his 40-plus-store chain "more variety than what we used to have, because of the number of companies they do business with." This month, Day adds, Video Connection will open up its first sell-through-only outlet in one of Toledo's top malls, a facility that Video Channels will rack.

"I'm not going to tell you it's been all roses," Day says of his use of Video Channels. "There are some bumps in the system that we haven't worked out yet. We've had some cases where stores had too much product and others didn't have enough—and not getting things when we're supposed to get them. But we're working those things out as time goes on."

HELP FOR SMALLER STORES

Adds Caplan, "They have been almost a godsend to the smaller store, because they're allowing these people to get into video sell-through for the first time. As an independent retailer, I'm tired of having the mass merchants sell video and not give a damn about our industry. When they can sell more aspirin per square foot than video, then video's out of their stores. We've got to take the business back."

NO VINYL AT RECORD BAR

(Continued from page 1)

1987 (see story, page 3). At that time, it announced plans to build locations in strip centers and increase its emphasis on video rental. However, the new changes in logo and inventory mix were not part of the plan. "That didn't come up then," Bergman says. "We're doing this just to stay abreast."

The chain has already erected 19 Tracks stores over the last two years. Tracks differ from the traditional Record Bar stores in that they are freestanding and all rent video. Several new Tracks stores will bow in Texas over the next few weeks.

Any new outlets built or bought will be Tracks locations, and all existing stores will be converted to Tracks over the next three to four years, according to Bergman.

"We renovate most of our stores on their 10th anniversary," he says, "and most of our stores will hit that mark over the next few years." In the course of renovation, the stores are completely gutted, Bergman says. "An overhaul practically costs as much as a new store—between \$150,000 and \$250,000—and then the Tracks signs are around \$10,000-\$15,000. We'll probably spend \$250,000 on signage alone."

The converted stores will differ from the existing Tracks in that they will only sell, not rent, video, and many will remain mall outlets.

"But mall locations are getting harder and harder to get," Bergman says. "I think that eventually we'll have to do freestanders exclusively."

Bergman says an awareness campaign will be developed so that consumers understand that Record Bar isn't going out of business or being taken over. "We're already tying the names together in the communities where we have freestanding Tracks stores and we'll do campaigning from town to town when and where the conversions take place."

The conversions will begin later this year.

The company's corporate name will remain The Record Bar Inc., though it's a name Bergman hardly relishes. "I've just never liked it very much, but when my father bought the first store from my uncle, that's what we had. But we used to get all these drunks wandering in asking where they could get a drink," he says, laughing.

"I've always thought Barrie's Bar or Barrie's World would have been better."

ASCAP HONORS GENE KELLY

(Continued from page 6)

tion picture category were "Catch Me (I'm Falling)" by Whey Cooler and Jade Starling, published by Genetic Music, from the film "Hiding Out"; "Hungry Eyes" by John De Nicola and Franke Previte, published by R U Cyrius Publishing, Knockout Music Co., and Damusic Co. Inc., from "Dirty Dancing"; "(I've Had The) Time Of My Life" by John De Nicola, Donald Markowitz, and Franke Previte, published by R U Cyrius Publishing, Donald Jay Music Ltd., Knockout Music Co., and Damusic Co. Inc., also from "Dirty Dancing"; "Kokomo" by John Phillips and non-ASCAP members Mike Love, Scott McKenzie, and Terry Melcher, published by the Walt Disney Music Co. and Honest John Music, from "Cocktail"; and "Nobody's Fool" by Kenny Loggins and nonmember Michael Towers, published by Milk Money

Music and WB Music Corp., from "Caddyshack II."

Most-performed feature-film-standards awards went to "Have Yourself A Merry Little Christmas" by Ralph Blane and Hugh Martin, published by SBK Feist Catalog Inc., from "Meet Me In St. Louis"; "I Only Have Eyes For You" by Al Dubin and Harry Warren, published by Warner Bros. Inc., from "Dames"; "Nobody Does It Better," by Marvin Hamlisch and non-ASCAP member Carole Bayer Sager, published by SBK U Catalog Inc., from "The Spy Who Loved Me"; "Thanks For The Memory" by Ralph Rainger and Leo Robin, published by Paramount Music Corp., from "The Big Broadcast Of 1938"; and "When You Wish Upon A Star" by Leigh Harline and Ned Washington, published by Bourne Co., from "Pinocchio."

HOT WHO SALES SURPRISE PROMOTERS

(Continued from page 3)

rock stations in several markets that made deals for exclusive promotion of the shows. In exchange for ticket giveaways, call letters on tickets, banners in the stadiums, and backstage access, the stations guaranteed ticket sales in their markets.

Agreements were reached between promoters and at least three Legacy Broadcasting outlets: WMMR Philadelphia, WCXR Washington, D.C., and WLLZ Detroit; and three Noble Broadcasting stations: KBCO Denver, KEBQ Kansas City, Mo., and XETRA San Diego; and WYNF Tampa, Fla., and WGTR Miami.

"It was a situation where, for certain promotional rights, they would guarantee the sale of all the tickets," says Larry Magid of Electric Factory in Philadelphia. "I certainly don't want to take anything away from the Who. But let's be honest—it's been

seven years since the band worked. No one knows anything until you go on sale. We try to eliminate as much risk as possible." Magid says the deals offered a situation "where you can hedge your bets and it's helpful to all involved."

According to Barry Fey of the Fey Concert Co., the idea of exclusive promotion and ticket-sale guarantees for the Who tour originated with KBCO Denver and was pursued by other programmers and promoters.

Soft stadium tours last summer made some promoters eager to embrace the deals, says Fey. But he does not think the Who needed the help, predicting sellouts for his shows in Denver, San Diego, and Kansas City.

"A lot of people felt the fallout from other stadium shows that didn't do well," says Fey. "But this is the royalty of rock."

NAIRD MEET TO COVER HOT TOPICS

(Continued from page 4)

"In New York five years ago, there were five viable distributors. Since then we've cut down to three viable distributors. We need more in other markets; every day there are new labels popping up. If a distributor can make it profitable for them to push the product, they'll do it. I'm taking on more rock and metal now because I know there's a void."

Monaco says the momentum built by the indie product presentation at this year's National Assn. of Recording Merchandisers convention should impact on retailer attitudes at NAIRD, with more stores open to the wide variety of product carried by in-

dependent labels.

Holly Cass, NAIRD executive director, says one of the key issues at the convention will be a carryover from the Gavin radio conclave. "The 'When You Play It, Say It' push for more back-announcing should be a key," Cass says. "And there will definitely be talk about radio's 'when you buy it, we'll say it' [attitude]."

Another convention highlight should be the 1989 Indie Awards, which will honor the best in 28 categories, with first-time awards being granted in rap and R&B/dance. The awards will be held Saturday night (13).

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Arista Goes Country

NASHVILLE Arista Records has established a country music division here. It is being headed by Tim DuBois, who organized and continues to produce the RCA band Restless Heart.

Arista chief Clive Davis was scheduled to be in Nashville Monday (8) for a press conference and grand opening.

While some country acts are being considered for the label, none has been signed yet, according to

DuBois' assistant, Ramona Simmons. She declined to reveal the names of the acts.

The division is housed in the old Capitol Records building at 29 Music Square East, but will ultimately move to the yet-to-be-constructed RCA Records building.

Besides DuBois, who holds the rank of VP, and Simmons, Arista's Nashville staff includes A&R assistant Anthony Van Dollen.

WEST COAST/NATIONAL VIDEO THRIVING

(Continued from page 4)

agreement was made in January, it has not been finalized, says Abt, due to continuing negotiations with Rentrak over Berger's PPT pacts with the franchisees.

Under terms of the acquisition, West Coast cannot force any National stores to adopt the West Coast name, notes Abt. At roughly \$4,000 per store for new signage, he adds, it would be too expensive to convert all the National units, anyway.

However, he says, "There are several [National] stores in the process of converting to West Coast Video. On the East Coast, more of them will, because if they're in a market where West Coast Video is better known and has more stores in the market, it's to their advantage to change the name."

As National store owners anticipated, the company is actively soliciting new West Coast franchisees only. "If people come to us for a National franchise, we'll sell them," says Abt, "but the advertising thrust is for West Coast franchisees."

Most of the company functions

have been integrated for the West Coast and National chains, Abt notes. Some of the company's more than 30 field reps, in fact, service stores in both chains. (There are also four reps who work only with National.) Where West Coast and National outlets are in the same market, adds VP of advertising Harry Kalish, the chain advertises under both logos.

Compared with the other problems of combining the two operations, the PPT clause of the acquisition agreement has been the most difficult to carry out. "As part of the contract, we signed up for PPT," notes Abt. "We couldn't do it because our computer systems weren't compatible [with Rentrak]. All of our stores will be compatible eventually, because we think it's a good idea [to have the option]. We'd like to offer it to our franchisees."

Some West Coast franchisees "are very enthusiastic about the possibility; others couldn't care less," he continues. "The advantage of our franchisees over other stores is that they won't have computer software or

hardware costs," although they'd still have to pay sign-up fees to Rentrak.

"Most of the National stores—at least 250—still have PPT capability," Abt adds. "As far as how many use it on a regular basis, I don't know." The one company-owned National unit is using PPT "so we can learn about it," he says.

Another learning experience, he observes, was the participation of "a few corporate stores" in Orion's PPT experiment last year. Reflecting on that test, he notes, "The total number of turns per title was greater in stores where they had a huge number of copies. But turns per copy were smaller, and the title died much faster."

"Even where we did more turns per title, the store volume did not pick up. But it was too small a number of titles to say that wouldn't happen if you had them on a regular basis [in large quantity]."

Regarding the value of PPT as a device to increase depth of copy, Abt notes, "You have to see how many

turns per copy you're going to get. If you're going to get 30 turns per copy, you should have bought [the title outright]..."

"The other problem with PPT is you can't get all your A titles on PPT [now]. The customer doesn't know you're on PPT, and if you have 40 of one title and 12 of another, the customer is confused and doesn't see you as having great depth."

Although Rentrak claims to have product from most major video suppliers, Abt doubts more than 50% of current A titles are available on a PPT basis. He also points out that, at least around the time of the National acquisition, Berger was "seeding the program" with titles he had purchased through regular wholesale channels.

For these and other reasons, West Coast is not ready to commit its company-owned stores to PPT. "We'll definitely experiment, but we're not convinced," says Abt. "A lot depends on the development of [Berger's] program and how many A titles he offers."

Among other recent developments at West Coast Video:

- The chain's franchise fee will soon increase from \$40,000 to \$50,000, and the minimum inventory investment level will rise from \$240,000 to \$350,000, except in rural areas.

- West Coast/National two weeks ago opened a 20,000-square-foot warehouse and regional headquarters in Chicago at 2101 Irving Park Road. About 30 staffers are now moving into the new offices. The chain also services its company-owned stores and new franchisees from its 50,000-square-foot Philadelphia warehouse and smaller depots in Florida and the Northeast.

- West Coast is expanding its presence in Canada, "and we're trying to keep the National stores we have there," says Abt. "I think we're succeeding."

- In the U.K., which Abt says is "underserved by video stores," the company now has six franchisees.

- West Coast/National carries CDs in four corporate stores and four franchises and plans to add to that number before Christmas, based on excellent CD sales.

- All company stores and most franchisees rent Nintendo games, an activity that now accounts for 5% of overall chain revenues and 10% in some stores.

- While sell-through accounts for only a small portion of the web's revenues, a move toward carrying "live inventory" in some stores and a test of sell-through rackjobbing in others (see story, page 1) indicates more interest in this category.

WEST COAST/NATIONAL PLANS VID PRODUCTION

(Continued from page 1)

tion, who also runs the production division. Others will be co-ventures with outside video suppliers. Delfiner says West Coast is negotiating to do at least two more children's tapes; one nonkiddie project with a well-known sell-through manufacturer is already in production, he says.

On co-venture deals, he adds, "we'll have a private label for our own stores and we'll buy centrally—but we won't get the product before anyone else."

Initially, West Coast is earmarking up to \$50,000 per project, so it may spend \$300,000 of its own money on video production in the next year. As the chain grows, Delfiner asserts, the company may be willing to make larger investments.

"We want to move into the feature [film] business, especially as we get toward 1,000 [store] units," he says. "It'll make sense then to get into moderate-budget features in joint ventures with other noncompeting entities."

A year ago, he recalls, West Coast produced two children's titles, "The Velveteen Rabbit," narrated by Amy Irving, and "Maya The Dinosaur," with Judd Hirsch as narrator. Each cost about \$25,000 to make and listed for \$9.95. Delfiner figures that, at a wholesale cost between \$7 and \$8, the breakeven point on those titles was about 10,000 units each. To date, he says, 15,000 of each have been sold through West Coast/National, two distributors (Commtron and Schwartz Bros.), and a licensing deal with mass merchant supplier Star Classics. About 5,000 copies of the two videos are still being sold each month, he adds.

"Buddy's Watching You," also priced at \$9.95, cost \$20,000 to make and sold 10,000 units in its first month of release. At one point, Delfiner says, it was the biggest sell-through item in the entire West Coast chain. Just last week, West Coast/National chairman Dr. Harry Stone presented a \$5,000 check from the video's proceeds to an Eagles-sponsored group that raises money for leukemia research.

Delfiner says the decision to enter video production was made 15

months ago, when "we saw the direction of the company—that we were going to start opening stores at the rate we're doing... We realized that if something could be produced reasonably, just in our own stores we could sell enough to cover [the production cost]."

West Coast/National cannot guarantee placement of its own product in all 740 of its stores, since only 91 are company-owned. But Delfiner stresses, "We only want to do stuff that sells."

Steve Goldberg, the chain's VP of

operations, adds that "if we have a dog [title], we couldn't make our franchisees buy the product. But we have the promotional ability to properly promote product that will sell. The track record on product development has been excellent."

Delfiner says that he will seek corporate sponsors for the West Coast-produced tapes. The chain has already done cross-promotions with a number of major companies, including McDonald's, Domino's Pizza, Kentucky Fried Chicken, and Cunard Cruise Lines.

RECORD WORLD HAS NEW OWNER

(Continued from page 3)

the chain to grow in a marketplace where many of its rivals have been bolstered either by big-money investors or public offerings. In the last year, The Musicland Group, Warehouse Entertainment, Sound Warehouse, and Music Plus have partnered with investment firms. And in recent years the stock market has fueled growth for Trans World Music Corp. and Spec's.

In a prepared statement, Imber says the "new corporate structure significantly improves our financial position and provides for additional expansion capital. This will even further accelerate our aggressive store growth plan."

Over the last two years, Record World's store count has held steady in the range of 74 stores. Most of the new stores opened during that time have filled in the gap created by the company's gradual exit from a leased-department arrangement with 12-store New York department store chain TSS/Seedman, units that are now operated by Albany, N.Y.-based Trans World Music Corp. (Billboard, April 2, 1988).

With General Atlantic on board as its partner, Record World projects opening at least 10 stores during the current fiscal year, which began in April, and looks for a faster expansion pace in following years.

Imber says that Record World and Record Bar fit well under General Atlantic's roof because the two "do not

directly compete" in any of their markets. Record World's stores are concentrated in the Northeast, with a heavy concentration in the greater New York market; its territory extends as far south as Washington, D.C. Record Bar has most of its stores in the Southeast, although it has recently engaged in some westward expansion.

Steve Denning, a general partner in multifaceted General Atlantic, says he would not have proceeded with the deal if direct market competition had been an issue, or if either chain had been uncomfortable with the arrangement. Further, he says his firm will decline to pursue home entertainment merchandisers that compete with either Record World or Record Bar.

The buy-in proves that General Atlantic likes what it has seen of music retailing in the two years it has been associated with Record Bar. "Clearly we're favorably disposed to the industry and we're excited about its growth prospects," says Denning.

Does the merger pave the road for a public offering by Record World? "The prospect down the road is always there although the market doesn't look real good for initial public offerings at this point," says Roy Imber.

Rumors have been circulating in the retail community since last fall that Record World was shopping for either a buyer or a partner.

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INSIDE TRACK



Edited by Irv Lichtman

TABLE WARE: Is there a hardware/software solution in sight to the issue of DAT copying? Maybe so, as **Jay Berman**, president of the **Recording Industry Assn. of America**, confirms a private meeting in Amsterdam in April at which both parties presented "formal proposals on the table for the first time..." Look for another meeting in June, where Berman is hopeful that more progress is likely. International trade group **IFPI** also represented the software side.

HIGH-GRADE SOURCE: Blank-tape manufacturer **TDK**, polling 17-24-year-olds during spring break in Daytona Beach, Fla., March 13-24, concludes that CDs are for the first time the preferred source for home taping. CDs lead the way among 37.44% of those polled, followed by cassettes (37%) and LPs (17%). A poll taken during the **TDK/Gotcha Pro Surfing Tournament** in Hawaii last June indicated a breakdown of 34% each for cassettes and LPs, with CDs trailing them at 22%.

LOOK FOR MAJOR CHANGES SOON in the exec structure of **EMI Worldwide's** PR section.

GEFFEN RECORDS IS expected to boost its East Coast presence by hiring **Michael Alago**, VP of A&R for **MCA's Uni Records**, for its New York A&R department. Geffen officials would not confirm Alago's appointment last week. **Lisa Barbaris**, formerly of **Elektra Records**, will do East Coast press for Geffen.

MOTOWN-S.O.N.Y. DEAL: Under the label moniker **Sound Of New York (S.O.N.Y.)**, producers **Teddy Riley** and **Gene Griffin** have signed a nonexclusive production and label deal with **Motown Records**. Riley and Griffin, who have produced hits for **Keith Sweat**, **Bobby Brown**, **Johnny Kemp**, and **Guy** (which features Riley as a member), will produce all of S.O.N.Y.'s product through their company, **G.R. Productions**.

UNLOAD THOSE GUNS: Lawyers for **Guns N' Roses** have sent cease-and-desist letters to 500 radio stations, instructing them to stop broadcasting selections from the bootleg GN'R album "No Refrain." The illicit disk contains what Geffen Records calls "extremely rough" preliminary versions of songs from the band's multiplatinum debut album, "Appetite For Destruction." The label adds that it is working in conjunction with the **Recording Industry Assn. of America** and the **FBI** to identify and prosecute the bootleggers... In an ancillary announcement, **Guns N' Roses'** management company, **Stravinski Bros.**, denied ongoing rumors that the group would open for the **Rolling Stones** on their forthcoming U.S. tour, stating "categorically" that the band has "absolutely no intention of opening for the well-seasoned English rock band."

BUDDE WINGS BUY MORE: The U.S. publishing affiliates of W. Germany's **Budde Musikverlage** have acquired producer/writer **Giorgio Moroder's** songs, published by his company through Dec. 31, 1987. Songs picked up by **Jastian Music** (ASCAP) and **Sebanine Music** (BMI) are the shares of Moroder's disco hits with **Donna Summer** and such soundtrack successes as "Midnight Express" and songs from "Flashdance" and "Top Gun." The two companies will also administer new material penned or acquired by Moroder. No purchase price was revealed. Recent Budde buys in the U.S. include the **Earl Barton** and **Rose Bridge** catalogs (1987) and **Odyssey Music Group** (1988).

HEAR, SEE: **MCA Music Publishing** is adopting a slogan, "We Support The Rights To Be Seen As Well As Heard," in support of songwriter efforts to receive credits on all recorded product. The slogan, to be part of the company's future advertising schedule, is the main feature of an ad **MCA** is taking out in the **Billboard Spotlight** on Publishing in the May 27 issue.

SHOWING OFF HIT SHOW MUSIC: **RCA Victor Records** has created a 40-minute-and-37-second promo picture disk CD of material from its May 16 cast album release "Jerome Robbins' Broadway," the smash-hit

musical. The commercial release is a double-album affair with more than 35 full-color production photos and extensive liner notes. The show features highlights from shows associated with the director/choreographer. The promo CD is the idea of **Jeff Berger**, product manager at **RCA Victor**.

B.B. GOES CD: **Ben Bagley**, who has been putting out albums of rare show tunes on his **Painted Smiles** label since 1971, is beginning to convert his 53-album catalog to compact disk, starting later this month with a **George Gershwin** album starring **Barbara Cook** and **Bobby Short**. Bagley is also offering to rent space for master tape storage at his 400-square-foot office at 74-09 37th Ave., Jackson Heights, N.Y. 11372. He can be reached at 718-446-1550.

LATE RADIO NEWS: **Olympia Broadcasting** has named **Rick Dames**, co-owner of **KKBB** Bakersfield, Calif., to the new position of president of its radio broadcasting division. In addition, Olympia has acquired **Jim Long's Firstcom** radio services company for \$7 million.

EXTRA! EXTRA! **Barry Manilow's** engagement at New York's **Gershwin Theatre** has been extended one week beyond its original four-week run to June 3. The show has already grossed \$2 million.

ON THE MEND: After open-heart surgery and a long hospital stay, **Waxie Maxie's** founder and namesake **Max Silverman** is home and "cantankerous as ever," according to **David Blaine**, the Washington, D.C., chain's VP/GM. "He's ready to go out and wrestle alligators again," says Blaine.

OZZY OSBOURNE'S **Metal Madness** concert June 4 at the **Tower Theatre** in Upper Darby, Pa., will be broadcast live at the first of **DIR Television's** monthly pay-per-view offerings known as **King Biscuit Television**. Thirty thousand dollars from the PPV event will be donated to the **T.J. Martell Foundation for Leukemia, Cancer & AIDS Research**—\$15,000 from Osbourne with matching funds donated by **DIR Television**. **Reiss Media Enterprises** is handling distribution of the PPV telecast.

MOVIE MUSIC: **Sound Screen**, a marketing/label set-up, is readying its initial projects under the aegis of industry veterans **Ron Eyre** and **Jack Maher** in New York. Specializing in film soundtracks, the company's indie label arm, **Sound Screen/Little Major**, operates in association with **Little Major's Mel Fuhrman**.

APRIL SHOWER OF SALES: **EMI Records** says last month's sales topped those of all previous months, with April showing a better-than-25% increase over the previous record-holder, September 1988. "We had an exceptionally strong month in both pop and urban music, and that includes **Orpheus Records**," says president and CEO **Sal Licata**.

RARIN' TO GO: **Lou Verzola**, VP/GM of **DCC Compact Classics**, is back at work after a two-month siege in the hospital. He "stormed back" May 1.

WARNERWORLD: **Warner Bros. Records** has purchased land on Nashville's **Music Row** to build a 30,000-40,000-square-foot office building. The facility will be located at the corner of **Music Circle South** and **Music Square East**.

THE FEDERAL ELECTIONS COMMISSION has confirmed that it has received a complaint from two former **Westwood One** employees, alleging personal knowledge of violations of federal election laws by **WW1 CEO Norm Pattiz**. The complaint alleges that **Pattiz** secretly financed \$14,000 in campaign contributions to the **Joseph Biden/Daniel Inouye** ticket in June 1987 through eight company employees and six of their wives or family members. The maximum individual campaign contribution allowable by law is \$1,000, and the complaint alleges that the 14 personal campaign contributions were reimbursed by **WW1**. At press time, **Pattiz** said he did not know of the complaint and had not been contacted by the **F.E.C.** The commission received the complaint the last week of April.

THOUGH RUMORS continue that **Cliff Burnstein** and **Peter Mensch**, managers of **Def Leppard** and **Metallica**, will manage the **Rolling Stones** tour, **Burnstein** resolutely denies the duo's involvement.



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