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FOLLOWS PAGE 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 2, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Disney's 'Mermaid' Makes Big Splash In Sell-Through

This story was prepared by Bruce Haring and Paul Sweeting in New York and Jim McCullough in L.A.

NEW YORK—Walt Disney Home Video appears to have a sell-through smash on its hands in "The Little Mermaid," with retailers declaring that first-week sales greatly surpassed comparable activity on major sell-through releases earlier this year. At press time, it appeared that an estimated 5.6 million units shipped to distributors would eventually sell through to consumers.

The sales of "Little Mermaid," coupled with what retailers describe as a more relaxed approach by Disney to selling in the title, should help restore some luster to the studio's image, which has suffered in the wake of the studio's March release, "Honey, I Shrunk The Kids."

In the case of "Honey," slower-than-expected sales at retail have been exacerbated by an aggressive sell-in campaign by Disney that has left retailers and distributors con-

cerned that significant overstock problems will ultimately develop for that title (Billboard, May 19).

By contrast, retailers credit Disney for acknowledging the long-term sales potential of "Little Mermaid" by throttling back efforts to load up the distribution pipeline up front—an approach retailers hope will create a more orderly market for "Mermaid" and reduce eventual returns.

Julie Murakami, video buyer at Southern California's Music Plus (Continued on page 96)

Newer Black Acts Face Venue Void Lack Seen As Limiting Artist Potential

BY JANINE McADAMS and BRUCE HARING

NEW YORK—Development of black music artists is being hampered by the lack of an established concert circuit at the club and small-theater level, say industry observers. And one reason for the paucity of live venues for newer black acts, they note, is that producer-dominated records cannot easily be translated to stage performances.

Unlike the rock world, where

bands can make a living touring on the small-club circuit while waiting for a record to break, black music acts—particularly those specializing in rap, hip-hop, and other youth-oriented styles—have little cushion to ease the rough times when a record fails to sell.

The performing opportunities for developing black music artists are basically scattershot, say those involved in the concert scene. Most of these acts are consigned to lip-sync club track dates and poorly promoted,

one-night stands at such nontraditional venues as social clubs, organizational meets, skating rinks, and YMCA gyms. While artists can command high fees for track dates at clubs while they have a hit, observers say they quickly cool off as the record drops, leaving artists "back working at Citibank," in the words of one booking agent.

The lack of opportunity at the club level may be affecting the potential for many black artists to jump to the arena circuit. That situation is reflected by the relative dearth of black acts slated to headline major venue shows that are not part of larger talent packages (see story, page 95).

As a result of this situation, some record companies have cut back on their tour support for developing black acts. And one agent claims that this lack of support may have affected some artists' ability to cross over into pop prominence.

"If you're making noise at the clubs, or getting radio play, you can make your money," says Donna Valenti, an agent who runs Dinosaur Productions in New York. "If not, it's a dead end after that. If things don't (Continued on page 95)

World Music Starts Cooking At Retail

BY THOM DUFFY and ED CHRISTMAN

NEW YORK—The music may come from Brazil or Bulgaria, Jamaica or Japan, South Africa or Senegal, Louisiana or Latvia. All of it is loosely defined as world music, a marketing hook that is providing a real chal-

lenge to labels and retailers as they try to spread it to a wider public.

Most observers see in-store retail marketing, cross-pollinated with touring, as the key to creating greater awareness of this eclectic genre. At the same time, major- and independent-label executives and retailers view it as a growing market with

significant sales potential.

"I think it's gotten much better in the last year," says Harold Childs, VP jazz and progressive music at Warner Bros., which has just released a new Ladysmith Black Mambazo album. "The retailers have gotten much more aggressive" in selling (Continued on page 88)



These days, "ALL LIPS N' HIPS" by Electric Boys is all AOR adds and heavy sales. Single out now and looking for adds on June 11. From the debut album FUNK-O-METAL CARPET RIDE (#1337). On Atco.

Zachary Richard's A&M debut album Women In The Room shows him at his swamp-rockin' best, from zydeco to plaintive ballads. With "Who Stole My Mookie" and "Too Many Women." ON SUMMER TOUR WITH JIMMY BUFFETT. 7502-15302-1/2/4

Alain Levy Is Tapped As Chief Of PolyGram Int'l

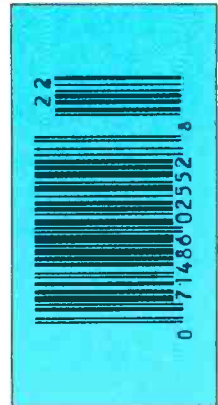
BY KEN TERRY

NASSAU, Bahamas—Alain Levy's appointment as the next president and CEO of PolyGram International, which takes effect Jan. 1, 1991, signifies a departure for the international record company. Not only is the 43-year-old Frenchman the youngest chief executive in PolyGram's history, but he is also considered much more music-oriented than the company's current president, David Fine, who will become the chairman of PolyGram's supervisory board.

Announced at PolyGram's interna- (Continued on page 97)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ VOGUE MADONNA	(SIRE)
TOP POP ALBUMS	
★ I DO NOT WANT WHAT I HAVEN'T GOT SINEAD O'CONNOR	(ENSIGN)
HOT BLACK SINGLES	
★ HOLD ON EN VOGUE	(ATLANTIC)
TOP BLACK ALBUMS	
★ POISON BELL BIV DEVOE	(MCA)
HOT COUNTRY SINGLES	
★ I'VE CRIED MY LAST TEAR FOR YOU RICKY VAN SHELTON	(COLUMBIA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME CLINT BLACK	(RCA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ LOOK WHO'S TALKING	(RCA/COLUMBIA HOME VIDEO)



Lloyd Cole

The Album

"DOWNTOWN"
The Single

#1 Alternative Chart

The video directed by Gerard Van Cuyck
 MTV Medium Rotation VH-1 New Music

Produced by Lloyd Cole, Fred Maher and Paul Herman
 Management: Derek Auckillop and Alan Parks of Middleman London
 © 1990 Polydor Records Ltd.

THE TOUR

Co-headlining with Michael Penn*

6/15 ATLANTA 6/16 CHARLOTTE HILL
 6/17 WASHINGTON, D.C. 6/19 BALTIMORE
 6/21 BOSTON 6/22 BOSTON
 6/23 PHILADELPHIA 6/24 NEW YORK CITY
 6/26 MONTREAL 6/27 TORONTO
 6/28 PITTSBURGH 6/30 CLEVELAND
 7/1 DETROIT 7/2 INDIANAPOLIS
 7/4 MILWAUKEE 7/6 CHICAGO
 7/7 CHICAGO 7/8 MINNEAPOLIS
 7/10 DENVER 7/13 VANCOUVER
 7/14 SEATTLE 7/16 SAN FRANCISCO
 7/18 SAN DIEGO 7/19 PHOENIX
 7/20 LOS ANGELES

*On dates beginning June 26.

1990 Pop Awards

BMI Proudly Congratulates The Writers And Publishers
Of The Year's Most Performed Songs



Song Of The Year

A GROOVY KIND OF LOVE ★ ★

Written by **CAROLE BAYER SAGER AND TONI WINE**

Published by **Screen Gems-EMI Music, Inc.**

AFTER ALL
Dean Pitchford
Tom Snow
Pitchford Music
Snow Music
Triple Star Music, Inc.

ALL THIS TIME
Tim Auringer
Steve McClintock
George Tobin Music, Inc.

ANGEL EYES
John Hiatt
Fred Koller
Lillybilly Music
Lucrative Music

AS LONG AS YOU FOLLOW
Christine McVie
Fleetwood Mac Music

CRY
Phil Cilia (PRS)
Chris Duffy (PRS)
EMI-Blackwood Music, Inc.

THE DOCTOR
Tom Johnston
Charlie Midnight
Eddie Schwartz
EMI-Blackwood Music, Inc.
Janiceps Music
Windecor Publishing

DON'T BE CRUEL ★ ★ ★
Otis Blackwell
Elvis Presley
Elvis Presley Music
Unichappell Music, Inc.

DON'T WANNA LOSE YOU
Gloria Estefan
Foreign Imported Productions and Publishing, Inc.

DON'T WORRY BE HAPPY
Bobby McFerrin
Probnoblem Music

DON'T YOU KNOW WHAT THE NIGHT CAN DO?
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music

ELECTRIC BLUE
John Oates
Careers Music, Inc.
Ten-Tenths Music

ETERNAL FLAME
Susanna Hoffs
Bangophile Music
EMI-Blackwood Music, Inc.

EVERY LITTLE STEP
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Epic/Solar Songs, Inc.
Kear Music

EVERY ROSE HAS ITS THORN
C.C. DeVille
Bobby Dall
Bret Michaels
Rikki Rockett
Sweet Cyanide Music

FREEBIRD
Allen L. Collins
Ronnie Vanzant
Duchess Music Corporation
Hustlers, Inc.

GIRL YOU KNOW IT'S TRUE
Kay Adeyemo
Rodney Hollaman
Kevin Liles
Bill Pettaway, Jr.
Sean Spencer
The Company of the Two P(i)eters, Inc.
In The Studio Publishing
Music Corporation of America, Inc.

GIVING YOU THE BEST THAT I GOT
Anita Baker
Skip Scarborough
All Baker's Music
Alexscar Music

A GROOVY KIND OF LOVE ★ ★
Carole Bayer Sager
Toni Wine
Screen Gems-EMI Music, Inc.

CONGRATULATIONS!

Janet Jackson
R&B/Urban Contemporary
Album of the Year - Female
"Rhythm Nation 1814"

Babyface
R&B/Urban Contemporary
Album of the Year - Male
"Tender Love"

Soul II Soul
R&B/Urban Contemporary
Album of the Year/Group, Duo or Band
"Keep On Movin' "

Soul II Soul
R&B/Urban Contemporary
Song of the Year
"Keep On Movin' "

Janet Jackson
Best R&B/Urban Contemporary
Single/Female
"Miss You Much"

Luther Vandross
Best R&B/Urban Contemporary
Single/Male
"Here and Now"

Soul II Soul
Best R&B/Urban Contemporary
Single/Group, Duo or Band
"Keep On Movin' "

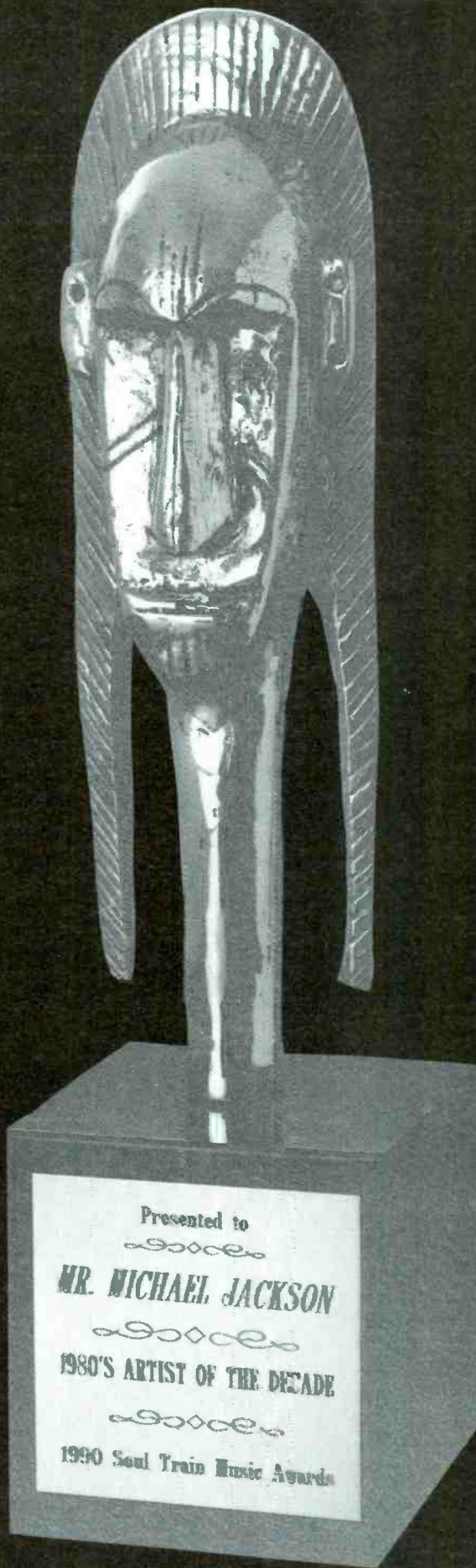
Quincy Jones
Best Jazz Album
"Back on the Block"

BeBe & CeCe Winans
Best Gospel Album
"Heaven"

Heavy D & The Boyz
Best Rap Album
"Big Tyme"

David Peaston
Best R&B/Urban Contemporary
New Artist

Janet Jackson
Best R&B/Urban Contemporary
Music Video
"Rhythm Nation"



Quincy Jones
THE HERITAGE AWARD
For Outstanding Career
Accomplishments

Arsenio Hall
THE SAMMY DAVIS JR. AWARD
For Outstanding Achievements
in the Field of Entertainment
During 1989

Michael Jackson
THE SILVER AWARD
1980's Artist of the Decade

Presented to
~~~~~
MR. MICHAEL JACKSON
~~~~~
1980'S ARTIST OF THE DECADE
~~~~~
1990 Soul Train Music Awards

He's too young for you.

Friends' Advice

Don't call him, let him call you.

Friends' Advice

He's a married man, don't waste your time.

Friends' Advice

The Pointer Sisters

Friends' Advice (Don't Take It)

MOT-4661



The new hit single from the smash album, "Right Rhythm" MOT-6287
available on Motown LP, CD and Cassettes.

Produced by Levi Seacer, Jr.

Management: Gallin-Morey Associates

© 1990 Motown Record Company, L.P.



Euro Trade Groups Unite On DAT Levy Push Added To SCMS Initiatives

BY KEN TERRY

NEW YORK—Closing a rift between European record manufacturers and publishers and songwriters over DAT legislation, several European trade groups recently agreed to form a united front to press the European Commission for action as soon as possible.

At a meeting in Brussels, Belgium, May 4, representatives of five key organizations decided to press simultaneously for an ana-

log/DAT levy to compensate for home taping, as well as an EC directive that would require DAT recorders to contain the Serial Copy Management System chip designed to prevent serial copying. Among the organizations present at the meeting, according to Robert Stuyt, PolyGram's legal counsel, were the International Federation of Phonogram & Videogram Producers (IFPI), the European mechanical rights bureau (BIEM), the International Confederation of Authors' Societies (CISAC), the Inter-

national Federation of Musicians (FIM), and the International Federation of Actors (FIA).

In addition, the International Federation of Popular Music Publishers (IFPMP) has also joined the effort, according to Ed Murphy, president of the (U.S.) National Music Publishers Assn./Harry Fox Agency. Currently, he says, a BIEM committee is drafting a letter to European Commission VP Martin Bangemann. After the other groups have had a chance to comment on the letter, it is hoped that a single text can be sent to Bangemann.

Both Murphy and Stuyt, who is president of IFPI Europe, stress the need for timely action, but for different reasons. According to Murphy, the EC is expected to issue directives on the contentious home-taping issue "in the latter part of the year—so it would be useful to put our views before them as soon as possible."

Stuyt, on the other hand, feels the EC is dragging its feet on the issue. He says the parties at the Brussels meeting agreed to complain to the commission about its lack of progress on DAT legislation and the proposed levy. He notes that this will be the first time the industry has told the EC that there are no differences between the labels and the music publishers.

Previously, however, the two industry sectors did have differences over the DAT issue. "IFPI in January put forward an SCMS plan without mention of royalties [i.e., a

worldwide except in Spain, where it belongs to BMG, and in Japan, South Korea, and Taiwan, where Japan's Nippon Columbia has rights.

The acquisition theoretically makes it possible for CBS Records to change its corporate identity to Columbia in most of the world, should it choose to do so when its license from CBS Inc. to use the CBS identity expires.

Some observers speculate that this could occur as soon as next January, three years after the record company's purchase by Sony. Other industryites believe this is unlikely. A CBS Records spokesman declines

(Continued on page 89)

CBS Records Buys Columbia Trademark From EMI Music

BY ADAM WHITE

LONDON—CBS Records has acquired international rights from EMI Music to the historic Columbia Records trademark, once the subject of protracted legal disputes between the two companies.

An EMI spokesman confirms the transaction with CBS, which was finalized at the end of last year, but declines to disclose its terms.

Columbia is the oldest continuously used trademark in the recording industry, and CBS Records previously held rights to its use only in North and South America.

The Sony-owned multinational now owns the Columbia mark

Satellite CD Radio Service Seeks FCC OK System Relies On High-Frequency Digital Signal

BY SUSAN NUNZIATA

NEW YORK—A new company is seeking FCC permission to operate a satellite-delivered CD-quality radio service. If the application is approved, the system is expected to be launched in 1994 at a capital investment of \$350 million-\$400 million.

The new company, Satellite CD Radio, filed its application May 18. It proposes to operate a 100-channel digital broadcast service via satellite using the radio frequency range of 1460 MHz-1530 MHz.

The current FM band utilizes the 88 MHz-108 MHz range. By the use of satellite transmissions and specially designed receivers, the new service will be able to take advantage of the much higher range.

Satellite CD Radio is headed by president/CFO Peter Dolan and chairman Martin Rothblatt, formerly chairman and CEO of Geostar, which makes satellite tracking systems. In addition to working with this new company, Dolan will continue in his present position as CFO of MARCOR, a Washington, D.C., communications consulting firm.

The new company is working with Stanford Telecommunications of Santa Clara, Calif., in designing the system, including new receivers for home and automotive use. Unlike other direct-broadcast satellite receivers, which require a dish for reception, the CD Radio receiver will

utilize a standard antenna, according to Dolan.

The service will lease its 100 channels to radio stations nationwide. Broadcast studios will be connected via a fiber optic network to a Satellite CD Radio control center to be built in Montrose, Colo. The control center will uplink the digital signals from the studios to a yet-to-be-de-

termined satellite, which will then digitally broadcast the signals to receivers. The receivers will convert the signal to analog for playback.

Prototypes of the home and automotive receivers, expected to cost approximately \$200 each, may be available by early 1991, according to Dolan. "More than likely, the manu-

(Continued on page 88)

Music Industry Veteran Morris Levy Dead At 62

BY IRV LIGHTMAN

NEW YORK—Morris Levy, who built a music industry empire largely out of success in the early years of rock'n'roll, died of cancer May 21 in Ghent, N.Y. He was 62 years old.

A controversial figure for much of his career, Levy had been scheduled to begin a jail term in July following his conviction in 1988 on two federal counts of conspiracy to extort.

Instantly identifiable by his gravelly New York tough-guy voice, Levy entered the music industry in the early '50s with the formation of a publishing company, Patricia Music, in partnership with Murray

Gurlek, Oscar Cohen, and Phil Kahl. One of its early copyrights is the jazz standard "Lullaby Of Birdland," written by George Shearing and George David Weiss. It was named after the famous New York jazz haunt owned by Levy at the time.

Also in the early '50s, Levy established three labels in partnership with George Goldner, Joe Kolsky (brother of Phil Kahl), and Hugo Peretti and Luigi Creatore, the producer/songwriter team that had previously worked for Mercury Records. The labels were Rama, Gee, and Tico. Gee would soon hit it big with the classic Frankie Lyman

(Continued on page 93)



Alannah At The Roxy. Atlantic recording artist Alannah Myles chats with executives from Atlantic and Gold Mountain Entertainment backstage after her concert at the Roxy in Los Angeles. The show was part of her ongoing U.S. tour for her self-titled debut album and new hit single, "Love Is." Myles' previous single, "Black Velvet," hit No. 1 and went gold. Myles will open for label mate Robert Plant during the first U.S. leg of his "Manic Nirvana" tour in July. Shown, from left, are Paul Cooper, senior VP/West Coast GM, Atlantic; Ron Stone, Gold Mountain Entertainment; Danny Goldberg, president, Gold Mountain Entertainment; Myles; and Doug Morris, president/chief operating officer, Atlantic.

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Fine will succeed Jan Timmer as chairman of the supervisory board at PolyGram International in London. He retains his current position as president and CEO of the label until January 1991 (see story, page 1).

Alain Levy is to become president and CEO of PolyGram International in New York. He retains his current position as executive VP for the label until January 1991 (see story, page 1).

Frank J. Welzer is named president of CBS Discos in Miami. He was VP/GM for the label.

Elektra Entertainment in New York promotes Brad Hunt to senior



FINE



LEVY



WELZER



HUNT

VP/GM. He was senior VP of promotion for the label.

Donna Goldstein is named director of business affairs for Elektra Entertainment in New York. She was an attorney at J. Walter Thompson.

Capitol Records in Los Angeles promotes Step Johnson to senior VP/GM of the black music division. He was VP/GM of the black music division of the label.

Milton Sincoff is promoted to senior VP of manufacturing and purchasing at Arista Records in New York. He was VP of manufacturing and purchasing



JOHNSON



SINCOFF



COHEN



STEFFEN

for the label.

Sharon Heyward is promoted to VP of R&B promotion and marketing at Virgin Records in Los Angeles. She was VP of R&B promotion for the label.

MCA Records in Los Angeles appoints Susan Silverman VP of video services, and Lauren Ashlee director of rock and alternative marketing. They were, respectively, director of video at Columbia Records, and director of rock and metal publicity for MCA.

Diana Baron is promoted to VP of publicity, West Coast, at A&M Records in Los Angeles. She was executive director of publicity for the label.

BMG International makes the following appointments: Cathelyne Oudemans, European VP of marketing, licensed labels, in Munich, West Germany; Linda DeMuro, international product manager in New York; and Palsia Buetti, manager of international A&R and marketing in New York. They were, respectively, production coordinator for the 1988 Greenpeace album; a marketing assistant for BMG; and an executive secretary at BMG Publishing.

EMI Music Worldwide in New York names Mark Jackson senior VP of finance and control, and Anne Payne senior VP of information technology. They were, respectively, VP of finance and control, and a full-time consultant for the label.

(Continued on page 83)

BMI 50th ANNIVERSARY

Publisher Of The Year

EMI MUSIC CATALOGS

Songwriters of the Year

**ANTONIO
"LA"
REID**

**KENNETH
"BABYFACE"
EDMONDS**

HEAVEN HELP ME
Deon Estus
EMI-Blackwood Music, Inc.
Estus Music
RoK-Mil Music

HERE WITH ME
Rick Braun
Roliram/Lorimar Music

HOLDING ON
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music

IF YOU DON'T KNOW ME BY NOW★★★
Kenneth Gamble
Leon Huff
Assorted Music

IN YOUR ROOM
Susanna Hoffs
Bangophile Music
EMI-Blackwood Music, Inc.

IT WOULD TAKE A STRONG, STRONG MAN
Matt Aitken (PRS)
Mike Stock (PRS)
Peter Waterman (PRS)
All Boys USA Music

JUST BECAUSE
Alex Brown
Michael J. O'Hara
Lil Mama Music Publishing Company
Music Corporation of America, Inc.
O'Hara Music
Texascity Music, Inc.

KOKOMO
Mike Love
Scott McKenzie
Terry Melcher
Clairaudient Music Corporation
Daywin Music, Inc.
Phillips-Tucker Music
Wonderland Music Company, Inc.

LIKE A PRAYER
Patrick Leonard
Johnny Yuma Music

THE LIVING YEARS
B. A. Robertson (PRS)
Mike Rutherford (PRS)
Hidden Pun Music, Inc.

THE LOCO-MOTION★★★
Gerry Goffin
Carole King
Screen Gems-EMI Music, Inc.

THE LOOK
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

LOVE CHANGES (EVERYTHING)
Dennis Morgan
Little Shop of Morgansongs

LOVE WILL SAVE THE DAY
Toni C
House of Fun Music, Inc.

THE LOVER IN ME
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

MISS YOU LIKE CRAZY
Preston Glass
Gerry Goffin
Gemina Music
Irving Music, Inc.
Lauren-Wesley Music
Screen Gems-EMI Music, Inc.

MY HEART CAN'T TELL YOU NO
Dennis Morgan
Little Shop of Morgansongs

NEW DAY FOR YOU
Basia (PRS)
Danny White (PRS)
Cornevon Music, Inc.
Virgin Songs, Inc.

NOBODY'S FOOL
Michael Towers
Tiger Bay Music
Warner-Tamerlane Pub. Corp.

ON OUR OWN
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

ONE GOOD WOMAN★★★
Patrick Leonard
Johnny Yuma Music

ORINOCO FLOW (SAIL AWAY)
Enyo (PRS)
Nicky Ryan (PRS)
Roma Ryan (PRS)
EMI-Blackwood Music, Inc.

PUT A LITTLE LOVE IN YOUR HEART★★★
Jackie DeShannon
Jimmy Holiday
Randy Myers
EMI-Unart Catalog, Inc.

REAL LOVE
Jody Watley
Rightsong Music, Inc.

RONI
Dee Bristol
Kenneth "Babyface" Edmonds
Epic/Solar Songs, Inc.
Hip Chic Music
Kear Music

ROOMS ON FIRE
Stevie Nicks
Welsh Witch Music

SACRED EMOTION
Evan Rogers
Carl Sturken
Bayjun Beat Music
Music Corporation of America, Inc.

SECOND CHANCE
Max Carl
Cal Curtis
Cal Curtis Publishing
EMI-Blackwood Music, Inc.
Too Tall Tunes

SECRET RENDEZVOUS
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

SHE WANTS TO DANCE WITH ME
Rick Astley (PRS)
All Boys USA Music

SILHOUETTE
Kenny G
Brenee Music Publishing
EMI-Blackwood Music, Inc.
High Tech Music
Kuzu Music

SO ALIVE
Daniel Ash (PRS)
David Haskins (PRS)
Kevin Haskins (PRS)
Warner-Tamerlane Pub. Corp.

SOLDIER OF LOVE
Evan Rogers
Carl Sturken
Bayjun Beat Music
Music Corporation of America, Inc.

SOUL PROVIDER
Michael Bolton
Mr. Bolton's Music
Warner-Tamerlane Pub. Corp.

STAND
Bill Berry
Peter Buck
Michael Mills
Michael Stipe
Night Garden Music

STAND BY ME★★★★★
Ben E. King
ADT Enterprises, Inc.
Unichappell Music, Inc.

SUPERWOMAN
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

THIS TIME I KNOW IT'S FOR REAL
Matt Aitken (PRS)
Mike Stock (PRS)
Peter Waterman (PRS)
All Boys USA Music

TILL I LOVED YOU
Maury Yeston
Yeston Music, Ltd.

TOY SOLDIERS
Michael Jay
Ensign Music Corporation

TURN BACK THE CLOCK
Clark Datchler (PRS)
Virgin Songs, Inc.

TWO HEARTS
Phil Collins (PRS)
Lomont Dozier
Beau Di O Do Music
Hidden Pun Music, Inc.

WAITING FOR A STAR TO FALL
George Merrill
Shannon Rubicam
Boy Meets Girl Music
Irving Music, Inc.

THE WAY YOU LOVE ME
Kenneth "Babyface" Edmonds
Antonio "LA" Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

WHEN I'M WITH YOU
Arnold Lanni (PROC)

WHEN YOU PUT YOUR HEART IN IT
James Dunne
Lawley Publishing

THE WIND BENEATH MY WINGS★★★
Larry Henley
Warner House of Music

YOU GOT IT
Roy Orbison

YOU'VE LOST THAT LOVIN' FEELIN'★★★★★
Barry Mann
Phil Spector
Cynthia Weil
Screen Gems-EMI Music, Inc.

★★ second award
★★★ third award
★★★★ fourth award
★★★★★ fifth award



Can New Kids Keep The Hits Coming?

Hornsby, Dirt Band Have June Albums

BY MELINDA NEWMAN

NEW YORK—Can the New Kids On The Block do it again? That's the question retailers will be asking this month as the Boston quintet's fourth Columbia album hits stores June 5.

The album, "Step By Step," is just one of a small but mighty list of June releases from a diverse group of previously gold or platinum artists. Other acts with new records include Bruce Hornsby & the Range, Nitty Gritty Dirt Band, and Keith Sweat.

The New Kids record will be bolstered by a longform video, the group's third. Also titled "Step By Step," the 40-minute compilation of new clips, live footage, and interviews will be released simultaneously with the audio project (Billboard, May 26). And just in case there isn't enough New Kids paraphernalia out there, Columbia plans to release a limited-edition CD of the album, similar to its Steel Wheels package for

the Rolling Stones.

Bruce Hornsby & the Range return after a two-year absence with "A Night On The Town," due in stores June 16 from RCA. Among the artists appearing on the album are Shawn Colvin, Bela Fleck, and Jerry Garcia. Garcia and Hornsby will be reunited when the Range tours with the Grateful Dead for several dates this summer. The two groups already played together on some Rain Forest benefits.

Also appealing to the album rock set are new releases by Crosby, Stills & Nash (no Young this time around) and Bad Company. Both veteran acts will be touring this summer.

New music bound for the black charts abounds this month. Keith Sweat, whose debut went gold, comes back with "I'll Give All My Love To You," due in stores June 12. The first single from the Elektra release is "Make You Sweat."

The word from Cameo is "Real

Men... Wear Black." The PolyGram release will appear in stores June 19, and is preceded by the first single, "I Want It Now."

Making his solo debut in June is K-Solo, previously with gold act EPMD. He may have left the group, but K-Solo is certainly not forgotten by his former band mates. The Atlantic Street album, due in stores June 12, was produced by Parrish Smith (the P in the group); the first single was co-written by K-Solo and Erick Sermon, EPMD's E.

A release that is sure to draw attention is Warner Bros.' "We're All In The Same Gang." The June 12 project features a slew of West Coast rappers, including Tone-Loc, Young
(Continued on page 95)



Louie Debut. CBS Records executives congratulate WTG recording artist Louie Louie after his premiere New York appearance at Woody's to promote his debut album, "The State I'm In," and top 40 single, "Sittin' In The Lap Of Luxury." Shown, from left, are Tommy Mottola, president, CBS Records Division; Jerry Greenberg, president, WTG Records; Louie Louie; and Dave Glew, president, Epic Records.

WEA Int'l Inks Deal With France's Carrere Label

LONDON—The much-rumored deal between WEA International and France's Carrere Disques has been consummated.

In what is being called a joint venture, WEA International will market the Carrere label worldwide and Carrere will operate alongside WEA Music France in signing and developing new talent.

A WEA representative declines to comment on whether the company is buying all or part of Carrere but does say the deal had to be approved by the French government, which is known to be sensitive about foreign acquisitions of Gallic firms.

Carrere Disques will become the French outlet for Atlantic Records and WEA's affiliated labels, probably by early next year. It will be responsible for the signing and development of local French repertoire.

WEA Music France, headed by Christian Paternot, will continue to handle all repertoire from U.S. WEA labels, plus that of WEA U.K. and the local French repertoire as well as

classical product.

Carrere was founded in France in 1975 by Claude Carrere, who will continue to head the new Carrere Disques company. Approximately 80% of its roster records in French, including such top acts as La Campagne Creole, Mireille Mathieu, and Veronique Jannot. Its market share in France is 6%-6.5%, and its share of the French-language market is substantially higher.

Carrere has an office in Belgium that will be affected by the agreement. International licenses for its acts will be gathered into the WEA fold as they expire in other territories, according to the WEA source.

The joint agreement can be seen as the latest step in WEA International's policy of acquiring control or a share of local record companies in almost all the major world music markets. Earlier examples were the acquisition of Magnet Records in the U.K. and Teldec in West Germany in 1988, and CGD in Italy and Alfa Moon in Japan last year.

Judge In Isgro Case Refuses To Dismiss Payola Charges

BY CHRIS MORRIS

LOS ANGELES—Independent promotion man Joe Isgro lost a round at a hearing in federal court here May 21, as the judge in his case refused to dismiss payola-related charges against him on grounds of outrageous government conduct.

But, leaving a door open for the defense, U.S. District Court Judge James M. Ideman refused to grant the government's motion to quash Isgro attorney Donald Re's subpoena of documents and witnesses regarding the investigation of reputed mobster and convicted tax evader Salvatore Pisello's business dealings with MCA Records.

Re had charged that Isgro—in-

dicted in November on 51 federal counts of making undisclosed payments of cash and drugs, filing false tax returns, mail fraud, obstruction of justice, and conspiracy (Billboard, Dec. 16)—was the "fall guy" in an aborted investigation of Pisello's links with MCA (Billboard, April 28).

Re vigorously restated these charges at the May 21 hearing. He also offered new allegations that the documents in question would produce evidence of government coercion and witness tampering during the Pisello investigation.

Throughout the hearing, Judge Ideman rebuffed Re's assertions. "You've given me very little fact,"

(Continued on page 82)

Shut Up & Listen: Abdul Set Hits Top 20; 'Humpty' Dances Up Hot 100; BBD Rises

ONLY ONE album enters the top 20 on the Top Pop Albums chart this week, but it's shaping up as a smash. Paula Abdul's compilation of dance remixes, "Shut Up And Dance!," vaults from No. 52 to No. 13 in its second week. The album is off to a much faster start than other recent dance collections. Bobby Brown's "Dance!... Ya Know It!" took eight weeks to reach No. 13. (It peaked at No. 9 in February.)

Even Madonna didn't make this kind of impact with her "You Can Dance" set, which peaked at No. 14 in January 1988. Jody Watley's "You Wanna Dance With Me?" didn't do nearly as well. It reached No. 86 in January.

The Abdul and Brown dance compilations both followed hit-studded studio albums. The difference is in how closely they followed them. Abdul's dance disk entered the chart the same week that her debut album, "Forever Your Girl," ended a 64-week run in the top 10. But Brown's package didn't appear until three months after his breakthrough album, "Don't Be Cruel," left the top 10.

DIGITAL UNDERGROUND's "The Humpty Dance" inches from No. 12 to No. 11 on the Hot 100. The randy rap smash is struggling to make the top 10 even though it was certified platinum last month for sales of a million copies. The problem has been cold feet at pop radio about adding the record, which is No. 5 on the Hot 100 sales tally yet is only No. 32 on the airplay chart. Three weeks ago, the disparity was even more pronounced. "Humpty" was No. 6 on the sales chart and wasn't even listed in the airplay top 40. That was the first time a single was top 10 on the sales tally without at least being listed on the top 40 airplay chart, according to our faithful correspondent Mike Perini of Ann Arbor, Mich.

Jason Steiner of KTHH Fresno, Calif., argues that by shunning boundary-stretching hits like "Humpty," top 40 stations are showing that they are out of touch. "The reason so many [top 40s] are getting in deep ratings trouble is that they are boycotting major smashes like 'The Humpty Dance,'" he writes.

FAST FACTS: The "Pretty Woman" soundtrack jumps to No. 4 on the pop albums chart. It's the first multi-artist soundtrack to reach the top five since "Cocktail" hit No. 2 in January 1989.

The smash debut album by Bell Biv DeVoe—consisting of three members of New Edition—has now climbed higher on the pop chart than any New Edition album to date. Bell Biv DeVoe's "Poison" jumps to No. 5 this week; New Edition's best showing was the No. 6 peak of its eponymous 1984 breakthrough album.

Bonnie Raitt's "Nick Of Time"—which dips to No.

9—appears destined to become the first No. 1 album not to yield any top 40 singles since Barbra Streisand's "The Broadway Album." Raitt's album won the Grammy for best album of 1989; the Streisand opus was a finalist for best album of 1986. The highest-charting single to date from Raitt's album was "Have A Heart," which hit No. 49 in April. The album's title track dips to No. 93 on the Hot 100 after apparently peaking at No. 92 last week.

Tony Toni Toné's second album, "The Revival," leaps from No. 101 to No. 42 in its second week on the pop chart. This already tops the No. 69 peak of the trio's 1988 debut album, "Who?" The new album's first single, "The Blues," jumps to No. 2 on the Hot Black Singles chart and enters the Hot 100 at No. 89.

"The Best Of Van Morrison" vaults from No. 122 to No. 65 in its second week. It's already Morrison's highest-charting album in five years, and could easily become his first album to crack the top 40 since 1978.

The Arista duo Snap appears to have won a cover battle with Power Jam featuring Chill Rob G on independent Wild Pitch Records. Snap's version of "The Power" jumps to No. 1 on the Hot Dance Music Club Play chart and climbs to No. 40 on the Hot 100. It also surges from No. 9 to No. 3 on the Hot Rap Singles chart, leapfrogging Power Jam's version, which edges up from No. 6 to No. 5.

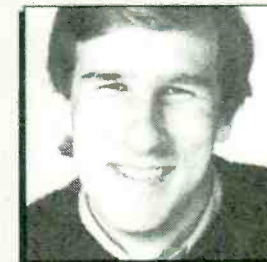
Lisa Stansfield's second single, "You Can't Deny It," jumps from No. 81 to No. 59 on the Hot 100. It's the follow-up to the platinum smash "All Around The World." Stansfield's debut album has been in the top 20 on the pop chart for nine weeks.

WE GET LETTERS: Rob Durkee of "American Top 40" notes that two legendary musicians who worked together from 1939 to 1941 are part of current top 30 hits. Cab Calloway is featured in the video for Janet Jackson's top five hit "Alright," and Dizzy Gillespie plays on Louie Louie's "Sittin' In The Lap Of Luxury," which jumps to No. 28 on the Hot 100.

Rich Appel of CBS-TV in New York notes that M.C. Hammer's "U Can't Touch This" is the first top 10 hit completely rapped to a beat without vocalized lyrics since Napoleon XIV's (very) left-field 1966 hit, "They're Coming To Take Me Away, Ha-Haaa!"

Eric A. Walters of Keasbey, N.J., notes that five past or present members of New Edition are bulleted in the top 30 on this week's Hot 100. Johnny Gill and the trio Bell Biv DeVoe are joined by former leader Bobby Brown, whose hit duet with Glenn Medeiros jumps to No. 26.

CHART BEAT



by Paul Grein

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TAPE MAKERS ANGLE FOR MARKET SHARE

Blank-audiotape manufacturers are searching for niches that will give them a broader share of the cassette market. Some are advertising their tapes as ideal candidates for CD recording. Others are focusing their sell-through strategies on music retail outlets. And still other suppliers are concentrating on the teen market. Earl Paige reports. **Page 40**

NAIRD VOTERS' GUIDE

With the National Assn. of Independent Record Distributors and Manufacturers Indie Awards winners to be revealed Saturday (2), Billboard has provided a complete list of nominees. **Page 46**

A PIONEERING EFFORT

Pioneer Laser Entertainment, a subsidiary of hardware behemoth Pioneer Electronic Corp., plans to debut a laserdisk jukebox in the fall. Chris McGowan has the story. **Page 55**

ITA UNEARTH'S DAT GLITCHES

With most of the DAT talk seemingly centered on the legal wrangling between the software and hardware camps, the International Tape/Disc Assn. has thrown the spotlight on another aspect of this groundbreaking product: the technical problems experienced by its users. Susan Nunziata reports from the ITA seminar in Asheville, N.C. **Page 70**

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CLASSIFIED/REAL ESTATE

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RIAA Assails N.J. Sticker Bill Vows To Challenge Measure In Court

■ BY BILL HOLLAND

WASHINGTON, D.C.—Responding to the news that mandatory record labeling legislation has been introduced in New Jersey, Recording Industry Assn. of America president Jay Berman says the trade group will not only continue opposing such bills but will bring court challenges to any that become law.

"That's our position," says Berman. "It hasn't changed. We said we were going to do something and we did it, and we'll live with the consequences."

The New Jersey bill is sponsored by Sen. Gerald Cardinale, a conservative Republican from Bergen County, in the northern part of the state. Its introduction closely follows the passage May 14 of a similar measure by the Louisiana House of Representatives (Billboard, May 26).

The Cardinale bill would require New Jersey retailers to affix large parental advisory warning labels to sound recordings containing lyrics that describe or advocate suicide, incest, bestiality, sadomasochism, sexual activity in a violent or involuntary context, murder, morbid violence, ethnic, racial, or religious intimidation, and illegal use of drugs or alcohol.

The measure, not yet assigned to a committee for hearing, does not indicate who would determine which records would require labels.

The RIAA announced the introduction of a voluntary standardized sticker May 9. The New Jersey bill's sticker would be bigger and more detailed.

"I said at the press conference [announcing the industry sticker] that there might be those who wouldn't accept what we've done and press forward with more legislation," Berman says. "Regrettably, now there are bills in Louisiana and New Jersey. We're prepared to continue opposing them, first to try to defeat them, and then, if necessary, to challenge them" in court.

The genesis of the bill can be traced to the outreach efforts of the Parents' Music Resource Center, which says it does not advocate mandatory labeling and was partly responsible for convincing legislators in 13 states to withdraw their bills last

April in view of ongoing industry efforts to standardize warning stickers.

Cardinale says he applauds the RIAA's efforts but adds, "The sticker doesn't go far enough; the word 'explicit' in most people's minds means sexually explicit, and there are other areas that parents should be warned about."

Cardinale says he would consider

withdrawing the bill if he could be assured that the industry "could police" the sticker program effectively to have full label compliance.

"The labels most likely to persist in these 'hate' lyrics are probably the ones who won't comply" with the voluntary industry effort, he says.

A source in Cardinale's office says
(Continued on page 88)



The return of the Grammy Awards to New York in 1991 is announced by NARAS president Michael Greene, left, New York Mayor David N. Dinkins, center, and Edwin M. Cooperman, chairman of the New York Host Committee for the 1991 Grammy Awards.

N.Y. To Host '91 Grammys; Alternative Field Added

■ BY CRAIG ROSEN

LOS ANGELES—With a new field and a new category, the Grammy Awards are heading back east to New York next year for only the fifth time in their 32-year history.

These developments were decided at the mid-May National Academy of Recording Arts & Sciences trustees meeting and revealed, with great fanfare, May 21 in New York at a City Hall press conference by Mayor David N. Dinkins, NARAS president Michael Greene, and Ed-

win M. Cooperman, chairman of the New York Host Committee for the 1991 Grammy Awards.

"I think the most important consideration for us is the New York music community and the whole East Coast presence," says Greene. "Every time we go there it has a rejuvenating effect on the show." Cooperman says he will be attempting "to bring all the culture and fun things from New York to play" for Grammy week.

The Grammy Awards ceremony
(Continued on page 93)

Less Mall Space = More Competition Construction Dip Chokes Music, Vid Webs

■ BY EARL PAIGE

LAS VEGAS—As shopping center construction slows, music chains and, to a lesser extent, video specialty webs are facing increased competition for space in enclosed malls and strip centers.

That problem was reflected here at the International Council of Shopping Centers' annual convention May 20-24 at the Las Vegas Hilton. The huge show set a new attendance record of more than 25,000.

According to research released here, retail sales at U.S. shopping centers increased in 1989 by 7.8% to \$676.2 billion compared to \$627.1 billion in 1988. Overall, shopping cen-

ters snare about 54% of total U.S. nonautomotive retail sales. The 34,683 U.S. centers contain 4.2 billion square feet.

But the key figure for many observers was the dip in construction starts. Developers started to build 1,529 shopping centers last year, down from 1988's total of 1,951.

The slowdown of regional mall construction has been well documented. And with a flood of problems hitting both the real estate and financial industries, financing for new strip centers has dried up. Observers are predicting that even fewer new centers will be started in the current year.

"Competition is more fierce than ever," said Martin Bernholz, director

of leasing for the 180-store The Record Bar chain based in Durham, N.C. "It's a bidding process. If we don't do what [developers] want, there are three or four other record stores ready to step into our spot."

Among other things, the competition has resulted in higher rents. Mall rents are reaching \$30 per square
(Continued on page 83)

**Billboard Introduces
STUDIO ACTION:
Production Credits
For The No. 1 Hits
... see page 71**



Butler Did It. RCA executives congratulate Jive/RCA recording artist Jonathan Butler after his jazz-guitar performance at Indigo Blues in New York. The show, which featured music from Butler's latest album, "Deliverance," was taped for longform video release. Shown, from left, are Miller London, VP of product development, black music, RCA; Skip Miller, VP of black music promotion, RCA; Bob Buziak, president, RCA; Butler; Rick Dobbis, executive VP/GM, RCA; Monti Lueftner, vice chairman and president of A&R, BMG; and Barry Weiss, senior VP, record group, Jive.

'Ninja Turtles' Quickens Pace Of LIVE's 1st Quarter

■ BY DON JEFFREY

NEW YORK—Despite taking a significant writeoff for a big retail account that filed for bankruptcy, LIVE Entertainment Inc. has posted strong first-quarter financial results, thanks to the Teenage Mutant Ninja Turtles.

Net income for the period ended March 31 rose 16.4% from the same quarter last year to \$1.8 million on a 98% jump in revenues to \$148.2 million. Operating profit nearly doubled to \$11.1 million.

LIVE booked these impressive gains despite a \$3.7 million writeoff for its rackjobbing subsidiary, Lieberman Enterprises. That amount represented a 50% reserve on accounts owed by Ames Department Stores, which filed for creditor protection under Chapter 11 of the bankruptcy code.

"If you back out the Ames write-off, it was a stunningly good quarter," says Emanuel Gerard, executive VP of the brokerage firm Gerard Klauer Mattison & Co.

Although Lieberman's operating profit fell, the rackjobber reported a 25% rise in revenues in the quarter. About half that increase was due to the acquisition of the independent music distributor Navarre Corp. on Jan. 12.

The big winner for LIVE in the quarter was its International Video Entertainment home video subsidiary, which scored with strong sales of the popular "Teenage Mutant Ninja Turtles" series. The company said it sold \$17 million worth of previously unreleased "Turtles" videos to Burger King in a cross-promotion during the period.

LIVE's Specialty Retail units also posted good results. The Strawberries chain of 98 music retail stores had an 11% increase in sales. LIVE also owns 33-unit Waxie Maxie's, which was not acquired until March of this year.

Other news during the quarter included the hiring of a new chairman and chief executive, Wayne H. Patterson, and the acquisition of an 81% interest in a West German

home video distributor, VCL Communications GmbH, now renamed VCL/Carolco Communications GmbH and reorganized as a fourth operating unit under Van Nuys, Calif.-based LIVE.

Keith Benjamin, analyst with Silberberg, Rosenthal, says the German acquisition will have a "minimal impact" on earnings in the short term. But he adds, "It indicates a strategic direction the company is starting to go in—building a base to market videos in Europe. It's an extremely significant opportunity for them."

LIVE's shares, which trade on the Nasdaq exchange, closed at \$23.25 each at press time, not far behind the 52-week price peak of \$25.

In related news, Carolco Pictures Inc., which owns 48% of the voting stock in LIVE, also reported its first-quarter results. The movie-production company had a net loss of \$2.7 million on revenues of \$19.2 million for the period ended March 31. In the same quarter last year, it lost \$1.8 million on \$18.3 million in revenues.



Hailing Cab. Cab Calloway, left, jokes with Afro-Cuban jazz artist Mario Bauza, center, and actor Bill Cosby at the "Beacons of Jazz" award ceremony honoring Calloway at the New School in New York. (Photo: Sherlock Robinson)

L.A. & Babyface Top BMI Awards

EMI Music Catalogs, 'Groovy' Also Win Big

■ BY DAVE DiMARTINO

LOS ANGELES—Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, "A Groovy Kind Of Love," and the EMI Music Catalogs were the big writer and publisher winners at the BMI Pop Awards Dinner May 22 at the Regent Beverly Wilshire Hotel here.

In all, a total of 67 citations of achievement were awarded to the writers and publishers of BMI's most-performed songs during its 1989 survey year.

Dominating the stage for most of the night were songwriters-of-the-year Reid and Edmonds, who won six and seven citations, respectively, for their hit songs "Every Little Step," "The Lover In Me," "On Our Own," "Roni" (Edmonds), "Secret Rendezvous," "Superwoman," and "The Way You Love Me."

Carole Bayer Sager & Toni Wine's "A Groovy Kind Of Love" was awarded BMI's song-of-the-year honors. A recent hit by Phil Collins from the film "Buster," the song had already received a BMI pop award in the mid-'60s after its release by British pop group the Mindbenders. Also receiving an award for the song was publisher Screen Gems-EMI Music Inc.

EMI Music Catalogs was named publisher of the year for receiving 13 citations among three of its publishing companies. EMI-Blackwood Music Inc. received nine, Screen Gems-EMI Music Inc., three, and EMI-Unart Catalog Inc., one.

A highlight of the evening was a special award presentation to Richard Addrisi, whose "Never My Love," penned with his late brother,

Donald, and published by Warner-Tamerlane Publishing Corp., won special recognition for garnering more than 5 million broadcast performances. Originally a 1967 hit by the Association, the song is only the second in the BMI repertoire to pass the 5 million mark; John Lennon and Paul McCartney's "Yesterday" was recognized for the same achievement in 1988.

Multiple-award winners included songwriter Daryl Simmons, who won five citations, and Gerry Gof-

fin, Susanna Hoffs, Will Jennings, Patrick Leonard, Dennis Morgan, Evan Rogers, Carl Sturken, and writer/producer team Mike Stock/Matt Aitken/Peter Waterman, all of whom received two.

Aside from "Groovy Kind Of Love," songs receiving awards for the second time or more included Ben E. King's "Stand By Me," its fifth; Barry Mann and Cynthia Weill's "You've Lost That Lovin' Feelin'," its fourth; Elvis Presley

(Continued on page 93)

John Barry Scores Award At BMI's Film-Music Fete

LOS ANGELES—Composer and conductor John Barry won the Richard Kirk Award at BMI's annual Motion Picture and Television Awards Dinner here May 23.

Held at the Regent Beverly Wilshire Hotel, the BMI dinner honored member composers and songwriters for their work on the 1989 survey year's top films and prime-time network TV shows.

Named after the man who founded BMI's motion picture and television department, the Kirk award was given to Barry in recognition of a career that has included the scoring of more than 70 motion pictures, including Oscar-winning scores for "Born Free," "The Lion In Winter," and "Out Of Africa," as well as 13 films featuring fictional spy James Bond.

BMI Motion Picture Composer Awards were presented to John Williams ("Born On The Fourth Of July" and "Indiana Jones & The Last Crusade"), Hans Zimmer ("Driving Miss Daisy"), Alan Menken ("The Little Mermaid"), David Newman ("The War Of The Roses"), Randy Edelman ("Ghostbusters II"), Alan Silvestri ("Back To The Future II"), David Kitay ("Look Who's Talking"), Eric Clapton, Michael Kamen, and David Sanborn ("Lethal Weapon 2"), and Danny Elfman ("Batman").

BMI also cited Menken as a double Academy Award winner for the both the score of "Mermaid" and the song "Under The Sea."

A citation of special achievement was awarded to Robert Cobert for

(Continued on page 93)

Scher, NMS Principals In Court Dispute

Promoter Seeks Accounting For Showcase Monies

■ BY BRUCE HARING

NEW YORK—A dispute between promoter John Scher's Metropolitan Entertainment and New Music Seminar executives over monies generated by last year's NMS showcases has spilled over into a New Jersey civil action.

The latest round in the legal battle saw a temporary restraining order issued May 23 by a superior court judge in Newark, N.J., against the New Music Seminar Inc. and its executive directors, Mark Josephson and Tom Silverman. The document orders the NMS principals to continue listing Scher as an executive director of the 1990 NMS showcases and to keep Metropolitan informed of plans for the series.

The document continues a legal battle that began when Scher filed a civil suit April 26, contending that the New Music Seminar Inc., Josephson, and Silverman breached their partnership agreement with Metropolitan by failing to provide an adequate account of income generated by the 1989 New York Nights showcases, including sponsorship monies from Kirin Beer's ties with the series.

A June 12 hearing is scheduled on the restraining order and the civil suit in N.J. Superior Court.

Scher and the NMS have worked together on the showcase series since 1985, although the NMS executives dispute Scher's claim that the arrangement constituted a partnership.

Before the association, the showcase series was an industry-only event, open only to NMS attendees.

In 1985, Scher and the NMS attempted to turn the closed showcase series into a Newport Jazz-like festi-

val. For the first time, the public could pay a fee and attend NMS club events. Gradually, the series expanded to larger venues, highlighted last year by a triple bill at New Jersey's Byrne Meadowlands Arena with New Order, the Sugarcubes, and Public Image Ltd.

While both sides in the dispute acknowledge that the showcase series has been generally unprofitable, Scher contends that he will not be satisfied that profits were not generated from the 1989 series until he receives a detailed accounting.

Josephson could not be reached for comment. Silverman denies Scher's allegations of financial malfeasance and says the restraining order will have no effect on the upcoming NMS showcase series, which will change its name this year to New Music Nights: A Global Affair. The seminar runs this year from July 14-18.

"The only thing the [restraining order] does is force us to treat him as we treated him before in terms of publicity," Silverman says. "He cannot veto anything we want to do." He adds that Scher has received "full, up-to-date financial records" from the 1989 series.

New York promoter Ron Delsener is consulting with the NMS officials on the 1990 showcase series, Silverman says.



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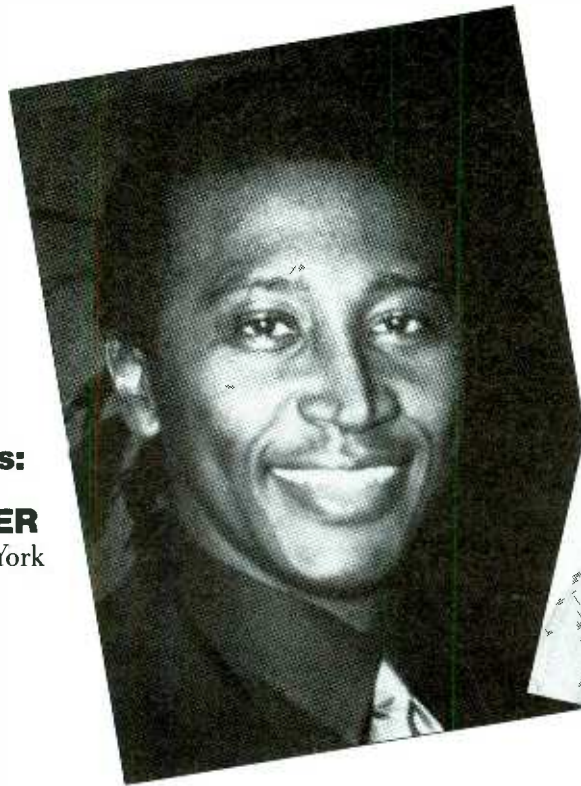
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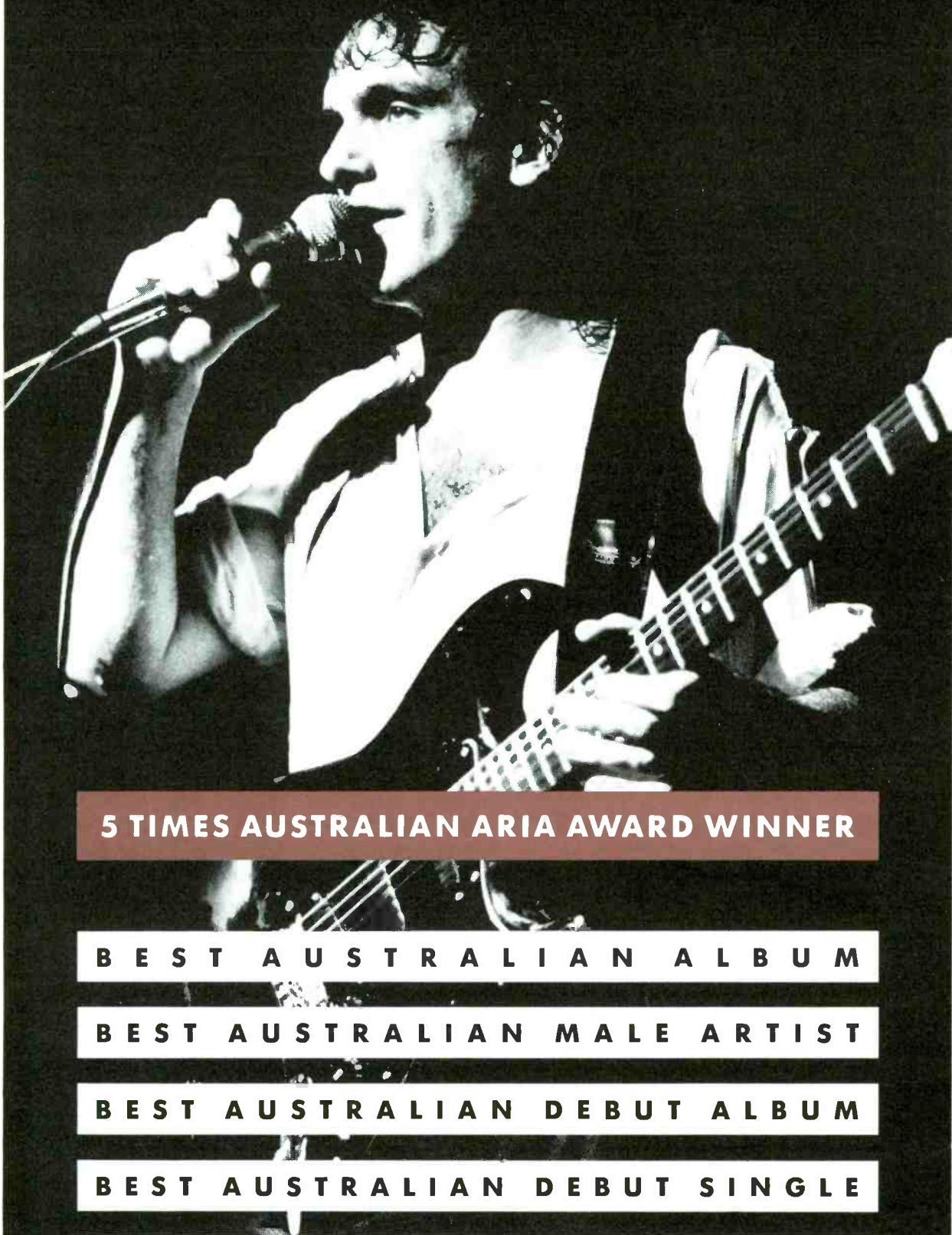
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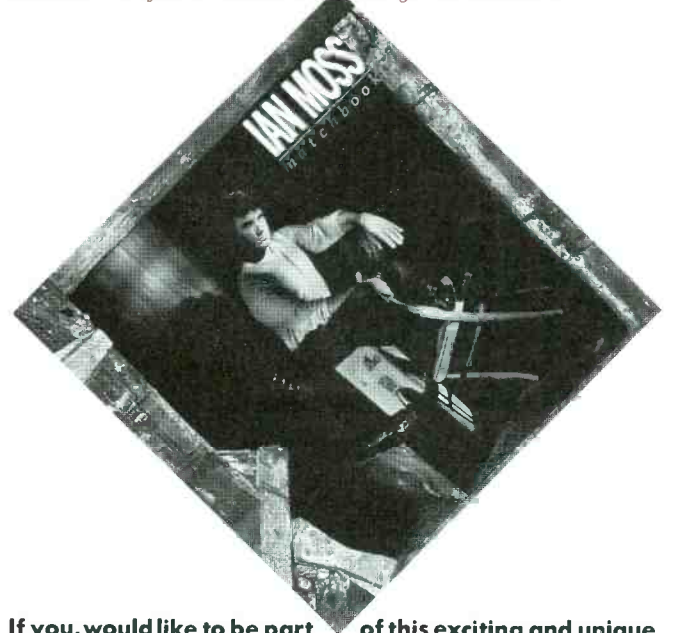
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Radio

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U.K. Now Moving To Urban/Dance Beat New Regulations Allow Influx Of Stations

BY PAUL EASTON

LONDON—Despite the dominance of black and dance music on the British charts in recent years, and despite the international influence of such artists as Soul II Soul and Lisa Stansfield, it took until last year for full-time black/urban radio to come to Britain, at least legally.

The regulatory Independent Broadcasting Authority, which doles out franchises in a similar manner to the Canadian government, had, until recently, issued only one private license per market, except in London, which had two. So black music fans depended on top 40 radio or on pirate broadcasters.

But the establishment of new local, or "incremental," franchises last year has changed things. Since last fall, new urban FMs have included Manchester's Sunset Radio, South London's Choice-FM, Birmingham's Buzz-FM, which signed on May 14, and Bristol's former pirate outlet FTP (For The People). When London's Kiss-FM, another ex-pirate, hits in September, that market will have three dance or urban stations of some stripe, including North London's WNK.

First on the air was Sunset, founded by Grenadan-born Mike Shaft, who was already an established local personality from local top 40 Piccadilly Radio and BBC Greater Manchester Radio. With Shaft as GM/PD and, for the first few months, morning man, Sunset kicked off with Martin Luther King's "I Have A Dream" speech, followed by the station's "Keeping The Dream Alive" jingle sung by Stansfield, then on the verge of "All Around The World" stardom.

But Sunset's first few months were nightmarish. In March, citing sales problems, Shaft publicly threatened to drop his national sales rep,

Broadcast Marketing Services, and also tried to switch news services from Independent Radio News to a new network. Not surprisingly, that did not sit well with one of Sunset's directors who was both chairman of BMS and a director of IRN, and a boardroom row followed that led to Shaft's ouster. But a few weeks later, community interests on the board had Shaft reinstated and he says that

'Our programming covers the whole spectrum of black music, although there is a strong emphasis on dance'

things have since settled down.

Choice-FM is based in inner-city Brixton, the main center for London's black community, and debuted in early March. With a signal that reaches most of central and southern London, Choice's programming features a wide range of black music, as well as reggae and gospel blocks.

MD Merritt Crawford believes Choice-FM is gaining a strong following among its 16-to-35-year-old target group. "Because we haven't done any surveys yet, it's hard to tell what the actual figure is. All we know is that when we open the phone lines for [contests] and call-ins we get an immediate response."

London's major player is expected to be dance-leaning Kiss-FM, which began playing that music on weekends as a pirate station in 1985. It shut down voluntarily in 1988 to apply for one of the new London FM licenses, which it received just before Christmas 1989. Kiss-FM plans to be on the air in September.

Gordon McNamee, Kiss-FM founder and managing director, says that although dance music does make up a large percentage of the current charts, it is still considered to be a specialist music. "What's in the charts is really just the tip of the iceberg as to what's actually about. Dance music covers a much wider thing than just the sampled house beats that are on the charts. I'm not saying it's bad music, there is some very good dance music in the charts, but it's still just a very small percentage of what dance music is really about."

Kiss-FM PD Grant Goddard says his station's daytime output will be "aimed at a general market who are interested in dance music... On evenings and weekends, we will have our specialist music shows, such as reggae, house, hip-hop, and so on. We will also have some programs with such a broad range that you can't put

a tag on."

Kiss-FM DJs will also be very much involved in the station's music policy, something that McNamee believes will make Kiss-FM different from most other stations. "Our DJs have all been picked for their musical knowledge. Many of our DJs work in A&R for record companies or work in record shops. One of our regulars will be Jazzie B from Soul II Soul. Our DJs are able to listen to records and say, 'That is a good track.'"

At a time when urban PDs in the U.S. are slowly tightening their playlists, McNamee intends to be more eclectic. At music meetings, there may be "one person from the daytime programs, one person who's into house, another who's into reggae or hip-hop or world music or whatever, and they will each recommend records from their fields."

"Our playlist is mainly for new music that is from new albums, unreleased or prereleased tracks, or maybe even a demo tape that's been sent in by some obscure band that we think is extremely good," says McNamee. But he adds, "We will be playing some of the dance material that's currently in the charts. If we break a record we want to be able to follow it up. If we play a new track and it goes into the charts two weeks later it would be crazy for us to drop it, because we'd like to support that record, and maybe even get it to No. 1."

(Similarly, while Manchester's Sunset lists 55 records, about the same as a U.S. urban outlet, it has 22 A-rotation songs, ranging from "Just Mellow" by the Ruthless Rap Assassins, to such U.S. urban hits as Klymaxx's "Good Love" or Miki Howard's "Until You Come Back To Me," to such current U.K. pop chart records as Adamski's "Killer" or Soul II Soul's "A Dream's A Dream.")

Because Kiss-FM describes its format as "dance," rather than urban, it raises the spectre of the U.K.'s first urban vs. churban battle, although—as its list of specialty programs would indicate—the Kiss definition of dance is probably less poppy than, say, a WQHT New York's definition. Choice-FM's Crawford is not worried by the threat of competition. "Our music programming covers the whole spectrum of black music, although there is a strong emphasis on dance music, which is currently the most powerful force in the music industry. We're trying to stay ahead of trends, but also setting our own agenda. It's still early and we'll need some more research to be able to target more effectively."

Both Choice and Sunset cite early favorable response from record companies, which, Crawford says, "regard us as an important link in the radio chain, and some of them have given us prereleases and some exclusives, such as white-label ace
(Continued on page 22)



Playing Possum. Country WCOS-AM-FM Columbia, S.C., played host to Kenny Rogers and Dolly Parton during the duo's recent concert at the Carolina Coliseum. Parton is pictured backstage with the WCOS mascot, Opie the Possum.

Five Billboard Charts Get Radio-Reporter Facelifts

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

Billboard prints full panel listings for each format twice a year based on the spring and fall Arbitrons. New reporters are listed here for your convenience. For a full listing of any Billboard chart panel, send a stamped, pre-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

TOP 40

Billboard added four stations to its Hot 100 singles panel, bringing the total to 251 stations. Reporters are divided into five weighted categories based on a station's weekly come audience from 6 a.m.-midnight Monday through Sunday in Arbitron's total survey area. Weighting is as follows: platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

Added as bronze reporters are WMXP Pittsburgh, WMXD Detroit, and KCLD-FM St. Cloud, Minn. Added as a secondary reporter is KAMZ El Paso, Texas, which switches from the adult contemporary panel.

In addition, changes have been made to the top 40/rock and top 40/dance crossover radio panels that are subgroups of the Hot 100 reporting panel. KSAQ San Antonio, Texas, has been added as a bronze reporter to the top 40/rock panel and will continue as a Hot 100 reporter.

Seven stations were added to the top 40/dance panel. WKSS Hartford, Conn., is a new silver reporter. KJYO Oklahoma City, Okla., XHTZ San Diego, KWOD Sacramento, Calif., and KROY Sacramento are new bronze reporters. All five were previ-

ously Hot 100 reporters. WMXP and WMXD are also new reporters to the top 40/dance panel.

BLACK

The Hot Black Singles chart welcomes three new reporting stations, making for a total of 101 reporters. Changes become effective with this week's issue. Weighting is as follows: platinum—weekly come of at least 500,000; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

WBLS New York, which has not reported to any trade publication since the early '80s, is added as a platinum reporter, marking the first time in recent memory that all of New York's urban outlets have been represented in one trade. WJMO-FM (Jammin' 92) Cleveland is added as a silver reporter. WMVP Milwaukee is now a secondary reporter.

ADULT CONTEMPORARY

Three stations have been added to the Hot Adult Contemporary panel, which now numbers 92 reporters. Weights in this category are the same as those for the Hot 100, except that secondary-station eligibility begins at 35,000 weekly come.

Added as a gold reporter is WFYR Chicago. Added to the bronze panel are WKRC Cincinnati and WYFM Youngstown, Ohio.

ALBUM/MODERN ROCK

Three stations were added to Billboard's Album Rock Tracks panel, which now numbers 88 reporters. WXTB (98 Rock) Tampa, Fla., and WAZU Dayton, Ohio, are new bronze reporters. Both have comes in the 100,000-249,999 range. WLRS Louisville, Ky., has been transferred from the top 40/rock panel and is also a bronze reporter.

Although station reweighting took place on the Modern Rock Tracks chart, no new stations were added. It now numbers 33 reporting stations.

Changes to both charts take effect this week.

MUSIC MONITOR CHOICE FM London (Mornings)

Sybil, "Crazy For You"; Shalamar, "I Can Make You Feel Good"; Jaki Graham & Paul Hardcastle, "Voodoo Child"; Paula Abdul, "Opposites Attract"; Fresh 4, "Wishing On A Star"; Jeff Redd, "Come On And Get Your Loving"; Evelyn "Champagne" King, "Love Come Down"; Lisa Stansfield, "What Did I Do To You"; Bar-Kays, "Soul Finger"; Double The Trouble, "Talk Back Sweet Girl"; Flow Masters, "Let It Take Control"; David Ruffin, "Walk Away From Love."

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Songs Should Be Treated Like Other Property COPYRIGHT NEEDS BETTER U.S. PROTECTION

BY MICHAEL F. SUKIN

My father, Mike Sukin, worked for Irving Berlin as a song plugger in the pre-World War II days and after, in the days when more people thought that song plugging was a great profession and lots of fun. Dave Dreyer was No. 1; Dad was coming up on No. 2. He never referred to Mr. Berlin as anything but "Berlin." His admiration for "Berlin," the music publisher, was unbounded. He would tell me often that he knew many great publishers, but "Berlin" was the best.

Dad never spoke much about "Berlin" the songwriter; I guess he thought that the songs spoke for themselves. Besides, while he esteemed songwriters greatly, he loved publishing and publishers, the "copyrights" (as he called them), and all that was involved with their protection and enhancement.

And so I was particularly grateful to the Berlin family and ASCAP for the wonderful tribute they gave to Mr. Berlin at the Music Box Theatre in New York last February. It was done with such care and affection that those in attendance learned more from it than we had known before we came. So there we sat, watching many notable people reliving their own "Berlin" experiences, with our admiration for this songwriter genius and immigrant patriot warmed and reinforced, if such was needed. And there we sat also, some of us, listening to the clock of copyright protection tick relentlessly on as works of the great man slipped toward the U.S. public domain.

We are all proud of Mr. Berlin's work and that of the other great writers of his day, including Gershwin, Porter, Kern, and later, Rodgers, Ellington, Hammerstein, Hart, and others. As a nation, we are proud of

them, and yet we protect them so poorly. In many of the other industrialized countries, the rights of the creator are worshipped and inalienable, revered and protected, given homage and honor. But not here in the U.S. Here they are bargained away in the halls of Congress as in some curious Turkish bazaar. The teachers' lobby, the defenders of the "consuming

what we prize. How is that? In other countries the controlled composition clause just does not fly; here it soars. Why?

We believe in the right of private property, but only just so far when it comes to copyright. Copyright, after all, is a monopoly—an artificial one mandated by the Constitution and implemented with historical discomfort

ety, our political history bequeaths to us an approach to copyright more limited and circumscribed than that of any other industrialized country. But during our relatively brief period as a nation, we have produced great works of art and intellect, including songs. And what songs! Songs that talk of everyday things to everyday people and that still endure like none before.

And yet some say these songs have had their run; when their time is up, it is up; we have increased their protection to 75 years; enough is enough; they have done their time. Sorry, Mr. Berlin, while we are glad you did what you did, no one thought you would live so long; and as for the others, well, they are gone now and their works belong to the ages, to the people, to the public domain.

Well, is that really so? I thought this was a land that believed in the protection of property and that we wanted to encourage people to accumulate property. Perhaps our great songwriters should have left off that trade early on and taken up the business of finance or building, so they could have built empires that they might, in fact, pass on to their children and their children's children and protect and limit in any way they wanted. If I buy land, it is mine to do with as I like forever. That is supposed to be the basis of the country in which we live, at least with regard to economics. This notion that copyright has to have a limited life is absurd.

And yet with our bargain-base approach to copyright, we cheapen our gift. The perceived needs of commerce win. At each turning, we weaken our strength. Tell me why the creation of our pen and our soul should be less prized than the work of our finance and our industry.

'Creators' rights are bargained away in commerce'

Michael F. Sukin, an entertainment attorney, is counsel to the New York firm of Carro, Spanbock, Kaster & Cuiffo and the Nashville firm of Farris, Warfield & Kanaday.



public," and other powerhouse interests are pitted against the small, if noisy and determined, music groups—and the latter are often the losers.

And then, outside the legislative arena, the rights of creators are bargained away in commerce. Devices like the one-half rate, the controlled composition clause, and the rights buyout, and on and on. Against the outer world, the different elements of the music community can often join hands. But the alliance is uneasy, and the community deals harshly within itself. The bigger against the smaller, the stronger against the weaker. No quarter given, no inch left untaken.

How did we get into this fix? We step on what we revere. We humiliate

by Congress. "Discomfort" is the key word. We say we do not like monopolies and we do not like creating them, particularly when they are in private hands—like song ownership. Frankly, that's baloney. We do not mind laws and legislation that make it possible to buy, sell, trade, create, and keep tangible property forever. Land, buildings, cars, yo-yos, and hula hoops—that's OK. But songs? Music that makes us dream and soar, that celebrates our days and our lives, that gives depth to our time and beauty to our world: That is intangible. That is different.

Perhaps because our Founding Fathers were tinkers and inventors of practical contrivances, rather than men of letters and arts, and because we were originally an agrarian soci-

Letters to the Editor

A DIFFERENT COUNTRY

David Grossberg's suggestion that the U.S. follow the Canadian lead in combining BMI and ASCAP into a single performing rights organization (Billboard, Letters To The Editor, May 12) ignores the differences between the two countries and the history of the organizations involved.

The Canadian societies serve fewer than 38,000 writers. BMI and ASCAP between them serve 100,000. Performance royalties in Canada are fixed by a government tribunal. License fees in the U.S. are, for the most part, fixed by free market negotiations. U.S. antitrust laws are among the strongest in the world, and a single, noncompetitive organization would probably be under constant attack under those laws.

Most importantly, Grossberg ignores the fact that it is competition, not consent decrees, that has been responsible for the broadening of the ASCAP logging system, the current, more welcoming attitude to-

ward new forms of music, and, to a large extent, the better quality of service offered to members.

Workshops for composers and writers, awards recognizing the important contribution of writers and publishers (as opposed to the well-recognized performers), early recognition of the importance of the first television theme and background music, offering economic opportunities for new and indigenous American music such as country and what was once known as "race" music—all of these are areas in which BMI led the way. Were we to return to one entrenched performing rights organization, who would make room for the next kind of new music?

Grossberg is proposing what ASCAP has tried to do over the years through the courts, the Justice Department, and the U.S. Congress—that is, to restore ASCAP to its pre-1940 monopoly position. These efforts have failed because the competitive advantages of the present system far outweigh any potential benefit of a monopoly.

Yes, there are two logging systems. They are based on different philosophies. ASCAP logs about

60,000 broadcast hours per annum. BMI logs more than 6 million hours. A single logging system might save some (not very substantial) money but would deprive writers and publishers of a choice of systems. If you combined ASCAP's and BMI's overheads and figured the percentage of both organizations' revenues represented by administrative expenses, the percentage is less than that of many societies operating in single-society countries. It is doubtful that the theoretical possible saving would compensate for the protection against abuse that U.S. writers and publishers currently enjoy because of each organization's constant awareness that, if it doesn't provide maximum service and efficiency, people have someplace else to go.

While most publishers maintain both ASCAP and BMI companies, writers and composers choose their licensing agency. Thousands have chosen BMI, many others ASCAP. Grossberg proposes to deprive them of their freedom of choice.

What's the next step? One giant publishing company? One monster record company? Or, heaven and Grossberg forbid, two giant law

firms serving all of New York? It could be argued that these, too, might result in lower operating costs. But would they be beneficial to the people they purported to serve? Not likely.

Grossberg represents some highly successful writers who would be welcome in any performing rights organization. Perhaps, if he had represented more new and aspiring writers, composers, and publishers, he would today be more aware of the part our competitive system has played in opening the doors of opportunity to creators of music and the development of the rich and varied repertoire that is today available to music users and consumers.

Theodora Zavin
Senior VP/Special Counsel
BMI
New York

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

Dees, Thomas: L.A. Multimedia Morning Men; Stern Gets Serious; Wall Upped To Edens VP

Sean Ross is on vacation. This week's Vox Jox was written by Phyllis Stark in New York and Craig Rosen in Los Angeles.

ABC-TV HAS SOME GOOD news and some bad news for radio jocks. First, the bad news. "Anything For Laughs," the Film House/Dick Clark-produced show that focused on amusing radio stunts and personalities, was not picked up by the network for the fall schedule. The pilot aired on ABC on May 6. The network still has the option of picking up the show in December as a midseason replacement.

The news is better, however, for two Los Angeles morning men. After stints on TV's "Cheers," "Murphy Brown," and "Open House," top 40 **KPWR's** (Power 106) **Jay Thomas** has landed another show, "Married People," which has won a Wednesday night spot on ABC's fall schedule. Meanwhile, **KIIS** Los Angeles morning man **Rick Dees'** late-night show, "Into The Night," is set to debut on ABC July 16.

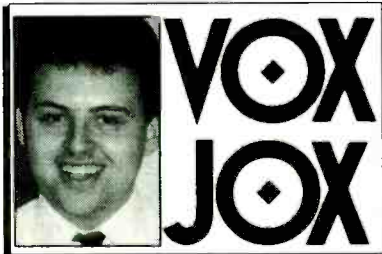
When **ABC Radio Networks** president **Aaron Daniels** announced that he would be leaving his post by June (Billboard, May 5), he said he would name a new VP/entertainment programming before he stepped down, but now Daniels has changed his mind. A replacement for **Tom Cuddy**, who left the post to become **WPLJ** New York VP/programming, won't be appointed until Daniels' successor steps in.

Howard Stern is featured in a five-page story in the current issue of Rolling Stone. In the piece Stern says, "I'm no shock jock. I'm not some desperate, out-of-control loser trying to outrage people to get ratings. And I'm not just another pitiful, middle-aged asshole jock trying to be a 'bad boy' on the air. That's not what my show is about. What my show is about is me trying to be funny, trying to tell the truth, and trying to make a living."

On May 15 the Maryland Commission on Human Relations upheld its earlier ruling that modern rock **WHFS** Washington, D.C., discriminated against jock **Damian Einstein** by moving him to an off-air position. Einstein claims the move was due to his sometimes halting speech, the result of a 1975 auto accident. Einstein's attorney, **Peter Krauser**, says there will be a short conciliation period before the case goes to a public hearing.

Urban **KJMJ** (100.3 JAMZ) Dallas fueled speculation that **Tom Joyner** from crosstown rival **KKDA-FM** (K104) might be joining the station by hinting on the air that "T.J." was coming, without offering any explanation. "T.J." turned out to be the station's new cash promotion, Triple Jam, whereby listeners can win \$5,000 when they hear three songs in a row with the word "jam" in the title. Joyner is staying put.

San Diego PD **Garry Wall** has been upped to VP at parent **Edens Broadcasting**. Wall will remain in San Diego but will also oversee top 40 **WRBQ-AM-FM** (Q105) Tampa, Fla. APD **Kevin Weatherly** has been upped to PD at **KKLQ**. **John Clay** had been named operations director at **WRBQ**. He was formerly PD at top 40 **KYNO-FM** Fresno, Calif. Wall is still looking for a PD for **WRBQ**.



by Sean Ross with
Craig Rosen & Phyllis Stark

Michael Hayes exits as PD of top 40 **WXGT** (92X) Columbus, Ohio, over what **GM Mark Hanson** calls "philosophical differences. We weren't all singing from the same choir book." Hanson expects to name a replacement in the next few days. A noncompete clause with **WXGT** means that Hayes will be leaving the market.

Kerry Gray exits as PD of modern rock **WOXY** (97X) Cincinnati. APD **Phil Manning** becomes acting PD... **AC WVBF** Boston has hired **George Johns** to consult. **Tom Doyle** joins the station for afternoons. He was formerly part of the morning show at crosstown talk station **WHDH**.

Oldies **WYGO** Macon, Ga., PD **Michael Stone** has been named PD at country **KCIL** Houma/New Orleans. He replaces **Kevin Bonner**. Meanwhile, **KCIL GM Darren Guidry** is continuing the search for a news director/morning show co-host.

Country **KVOO** Tulsa, Okla., PD **Rick West** has jumped ship for crosstown oldies **KVLT** (Kool 106)... Top 40 **WSPK** (K104) Poughkeepsie, N.Y., PD **Bob Steele** is out. Reach him at 914-565-6376.

Hozie Mack has been named to the long-vacant PD slot at urban **WCKU** Lexington, Ky. He was most recently PD at similarly-formatted **WFXC** Raleigh, N.C. Mack says he will be taking **WCKU** "in a more hit-intensive direction."

At oldies/country combo **WRXJ/WCRJ** Jacksonville, Fla., **Rick (Baron) Langlois** adds AM OM duties. He has been at the station as air personality, PD, and (most recently) production director for the last three years.

Top 40 **WKPE-AM-FM** Cape Cod, Mass., names APD/MD **Keith Lemire** PD. Lemire has been acting PD since **Rick Ryder** exited for top 40 **WAEB-AM-FM** Allentown, Pa., earlier this year. Lemire is looking for a new morning jock and MD.

Consultant **Mike Chapman** has service-marked a format he calls

"Classic Country" and signed up **WBVE** Cincinnati as the first client. The locally produced format focuses on what Chapman calls "classic country hits of yesterday and today." **WBVE** kicked off the format May 25 by playing 57 hours of **Hank Williams Sr.**

WQMZ-AM Greensboro, N.C., which had been simulcasting with sister urban **WQMZ-FM**, is now airing locally programmed black gospel music from 6 a.m.-noon weekdays and all day on weekends. The stations still simulcast in the afternoon. PD **Sam Weaver** continues to oversee both stations.

KDON-AM Salinas, Calif., which had been programming heavy metal, began simulcasting with sister top 40/dance **KDON-FM** May 1. Before it began simulcasting, the AM played Queen's "Another One Bites The Dust" for 24 hours—an ironic choice given that the AM will be going dark in late June.

PEOPLE: MICHAEL GOES AWOL

AC WNLC New London, Conn., changed to a satellite news format May 14. PD **Danny O'Brien** now does afternoons on sister FM easy **WTYD**. **Cameron MacKenzie** joins **WNLC** as a reporter. She was formerly a part-time reporter at **AC WINY** Putnam, Conn.

In Los Angeles, **KQLZ** (Pirate Radio) VP/programming **Scott Shannon** denies that **KOOL-FM** Phoenix morning man, er, woman **Erin Garrett** will be joining him as co-host. Meanwhile, album **KLOS** sports guy **Todd Donoho**, whose radio gig led to his spot as sports reporter on **KABC-TV**, is giving his buddies in radio a payback. As part of sweeps week, Donoho did a feature on, you guessed it, **KLOS** morning men **Mark & Brian**.

At modern rock **KROQ** Los Angeles, average-Joe air personality **Michael "The Maintenance Man" Burton** (Billboard, May 19) has gone AWOL and is no longer delivering his weather rap. Morning co-host **Gene "Bean" Baxter** says **Burton** complained that he didn't receive respect from **KROQ** staffers, but **Baxter** is hopeful that he can lure **Burton** back into the fold.

Despite what you might have heard elsewhere, top 40 **WPOW** (Power 96) Miami VP/programming **Bill Tanner** had not yet fired consultant **Jerry Clifton** at press time, although it appears likely to happen. **Tanner** says, "I am in the process of reviewing his performance and evaluating our relationship with him, but I have made no decision."

Album **WLZR-AM-FM** (Laser 103) Milwaukee MD/midday personality **Kelly Wallace** exits for Capitol Records in Minneapolis. No replacement has been named.

Country **WSM-AM-FM** Nashville music coordinator **Larry Parreigis** assumes the new MD title. He also becomes director of music video programs for The Nashville Network... Evening jock **Chester Benton** has been upped to MD at urban **WMYK** Norfolk, Va. He re-

newslines...

RON GOLD, GM of **AC WALK-AM-FM** Patchogue, N.Y., exits to form his own company, **Golden Broadcasting Inc.**, which is looking to acquire stations. **Gold's** partner in the new company is **Cid Murtha**, VP of **The Marketing Works**, which will be dissolving at the end of June. No replacement has been named for **Gold** at **WALK**.

TOM TUCKER is GM of N/T-album combo **KJJO-AM-FM** Minneapolis, replacing **Jack Smith**. **Tucker** was most recently national sales manager of N/T-country combo **WJON/WWJO** St. Cloud, Minn.

WESTWOOD ONE's NBC Radio Networks has been awarded the exclusive U.S. radio broadcast rights to the 1992 Summer Olympics in Barcelona, Spain. In other **WWI** news, the networks plan to drop six syndicated programs and lay off 15 employees associated with the programs.

RICHARD WASHER is named director of marketing and sales at **Bonneville Broadcasting System**, a newly created position. He was most recently VP/GM of **WEZW** Milwaukee.

ROBERT HYLAND JR. is named the 1990 winner of the National Assn. of Broadcasters' National Radio Award. **Hyland** is senior VP of **CBS Radio** and VP/GM of **KMOX/KLOU** St. Louis. He will be honored at the September **NAB** convention in Boston.

KENT COOPER, GM of **JPP Broadcasting's** country **KRYS-AM-FM** Corpus Christi, Texas, adds VP stripes. He will continue as GM.

ALLEN GAINES has been named VP/GM of oldies **KWFS** Wichita Falls, Texas. He was most recently AE and morning man at crosstown top 40 **KNIN**.

STEVE NICHOLL, former **KVLT** Tulsa, Okla., GM, is upped to national PD of **Pathfinder Communications**. Former **KVOO** Tulsa GM **Ron Blue** fills **Nicholl's** job at **KVLT**, while **Mike DeMarco**, formerly GM of **KTTS** Springfield, Mo., becomes the new GM at **KVOO**. **DeMarco's** brother, **George**, formerly of **KCSJ** Pueblo, Colo., is the new GM at **KTTS**.

places **Frank Miller**. **Benton** will continue on air.

At top 40 **WPLJ** New York, VP/programming **Tom Cuddy** continues the search for a morning man, while overnight jock **Sky Walker** has moved to afternoons... Former **WHCN** Hartford, Conn., staffer **Kim Alexander** is the new MD at album **KCAL-FM** San Bernardino, Calif. He replaces **Mary Paine**, who will now produce the morning show and handle PSAs.

Former **KYUU** and later **KXXX** (X100) San Francisco morning man and "New Gong Show" host **Don Bleu** has resurfaced at **AC KIOI** (K101) San Francisco. Former morning man **Terry McGovern** will move to afternoons.

J. Alan Schmidt is the new midday man at N/T **WISN** Milwaukee, replacing **Larry Johnson**, who is now doing movie reviews for **WITI-TV**. **Schmidt** was previously PD/morning man at **AC WOSH** Oshkosh, Wis., where he raised a few eyebrows by referring to gays as "queers" and Democrats as "Demo-rats" in an effort to be controversial. But **WISN** PD **Richard Holcomb** says, "That's not his role here"... Top 40 night jock **Rockmon Jr.** and overnigher **Gnarley Charlie** are out at top 40 **WLUM** Milwaukee. Part-timer **Fresh G** is upped to overnight jock. Other shifts have been extended to cover the late-night hole.

Dave Schreiber has been named news director of top 40 **WAVA** Washington, D.C. He was formerly a news anchor for **ABC Radio Networks**... **Bill Cerri** will exit classical **WETA** Washington, D.C., Aug. 24 for medical reasons.

Cerri, who suffers from Parkinson's disease, has been morning man at the station for 20 years. **GM Tom Livingston** is looking for a replacement.

At top 40 **WXXX** Burlington, Vt., evening jock **Ben Hamilton** becomes APD/afternoons. MD **J.J. Reilly** goes to middays. Midday man **Magic Matt Carr** leaves radio. Overnigher **Rob "Rocket Man" Dawes** moves to evenings.

Oldies **WTRY** Albany, N.Y., night jock **Mike Edwards** exits to become production director and midday jock at oldies **KERN-FM** Bakersfield, Calif.... **AC WCBR-FM** Chicago part-timer **Dave Anton** has been upped to full-time overnight jock. **Irv Darling** moves from overnights to evenings, replacing **Ken Cocker**, who exits.

Oldies **WYST-AM** Baltimore has lured market veteran **Buddy Deane** out of retirement to host a Sunday afternoon show that begins June 3. **Dean** hosted a popular afternoon dance party on **WJZ-TV** Baltimore from 1957-64. More recently, he owned **KOTN** Pine Bluff, Ark.

Album **WBCN** Boston weekend-er **Lisa Traxler** (617-522-4698) exits. She had been at the station for five years, previously serving as assistant MD and production staffer.

After a 7-year hiatus, **Michael Ross** returns to radio, doing weekends/swing at classic rock **WZTA** (Zeta 4) Miami. **Ross** is a veteran of **WLIR** (now **WDRE**) Garden City, N.Y., in the '70s, and **WPLJ** New York and **WSHE** Miami in the early '80s. He will be commuting to Miami from New York each weekend.

PROGRAMMING: WALL UPPED TO VP
Top 40 **KKLQ-AM-FM** (Q106)

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WESTWOOD ONE RADIO NETWORKS

After Earth Day Fanfare, Stations Hold Their Environmental Ground

NEW YORK—Lately, Don Henley, Bonnie Raitt, and other celebrities have been responsible for focusing attention on the plight of Walden Woods, the Massachusetts home of Henry David Thoreau's famed Walden Pond, which is set to be destroyed by developers. But it was a

local man, album WBCN Boston public affairs director and weekend jock **Maurice Lewis**, who made a valuable contribution to the fight.

Lewis, who is a member of the Walden Woods Project, first pointed out to the group that Walden was once a stop on the Underground Rail-

road, an organization responsible for transporting slaves to freedom before the Emancipation Proclamation. This new, historic dimension is likely to be an important element in the fight to save Walden Woods.

Although Earth Day has come and gone, at a few radio stations like WBCN the commitment to the environment lives on. For example, before Earth Day, album KDHT Greeley, Colo., was airing a series of "Earth Minutes" telling listeners how to deal with various ecological problems. Due to overwhelming listener response, the station is continuing the features on a weekly basis.

Modern rock KITS (Live 105) San Francisco, which attracted 250,000 people to its Earth Day concert and demonstration, has made a long-term commitment to the environment known as "the greening of Live 105." This commitment includes special



by Phyllis Stark

programs and features as well as a continuing series of promotions focusing on the environment.

Finally, news station WCBS-AM New York has issued a booklet called the "Earth Guide," which lists 88 actionable tips for cleaner water. The booklet includes ideas about water conservation, eliminating household hazardous wastes, fertilizers, and pesticides, and more. The 24-page booklet is printed on recycled paper.

IDEA MILL: TRAILER TRASH
N/T WGST Atlanta midday man

Neal Boortz hosted the Roseanne Barr Trailer Trash Scavenger Hunt during a live remote from a mattress store. Boortz encouraged listeners to bring along Roseanne Barr-ish items, including white bread, TV Guide, terry cloth slippers, and pink sponge curlers. The person who brought the most items won a trip to Cancun, Mexico. Another trip was given to the winner of a Roseanne Barr look-alike contest.

Classic rock **KKZX** Spokane, Wash., morning men **Dave Scott** and **Tom Turner** (the X Men) are leading their listeners in an unusual game of hide and seek. Each Thursday, the X Men hit the road broadcasting from a cellular telephone. The first listener to touch one of the men while they are actually live on the air wins cash or a trip to Disneyland. Each week the game gets more complicated as the X Men use secret hiding places
(Continued on page 21)



Goat Giveaway. AC WROR Boston morning men Joe Martelle, right, and Andy Moes, center, recently sent a herd of goats to a listener's home to trim his lawn "the natural way." Since Earth Day, WROR has been taking suggestions from listeners on ways to improve the environment. The goat giveaway was the prize for the best suggestion. Producer Linda Moretti is also pictured.

Canada Begins Testing Digital Radio Broadcast Groups Eye Conversion From Analog

BY KIRK LaPOINTE

OTTAWA—North America's first digital radio demonstration project is under way, a first step toward what private and public broadcasters in Canada believe will be a full-fledged national system in as little

as five years.

The federal Communications Department, the state-owned Canadian Broadcasting Corp. (CBC), and the Canadian Assn. of Broadcasters (CAB) are jointly conducting the first demonstration of digital radio in North America. Equipment arrived from France in early May and technical tests will be held in the next couple of months in Ottawa, Toronto, Montreal, and Vancouver, British Columbia.

Technical information will be compiled from those tests to give Canadian officials an idea of how to help develop North American standards and lobby for the rearranging of the radio spectrum. A major international conference on the matter is expected in 1992, and from that, momentum could build toward a transition away from an-

alog transmission of signals.

"The rest," says Steve Edwards, chief engineer on the demonstration, and VP corporate engineering for Rogers Broadcasting, "is a political decision on how best to manage change."

CAB hopes the system will be introduced as early as 1995. It believes that stations will be able to convert their operations for about \$100,000. When digital radios are available, they should be no more expensive than existing radios.

The biggest problem should be the timetable for marrying AM and FM radio into one digital band. There will be a wave of regulatory problems because of the significant differences in Canada between AM and FM stations. For years, the broadcast regulator has
(Continued on page 20)

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Album Rock Mane Stays. MCA Records VP Album Promotion John Hey, left, and Cindy Johnson, national MD/RD of Pollack Media Group, met "Joey" the lion, who is being used to promote the new Manitoba's Wild Kingdom album "Wild Kingdom and You" during a recent promotional event.



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POWERPLAYLISTS™

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

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

PLATINUM

Z100
New York
O.M.: Steve Kingston

- 1 Madonna, Vogue
- 2 Partners In Kryme, Turtle Power
- 3 Bell Biv Devoe, Poison
- 4 Linear, Sending All My Love
- 5 M.C. Hammer, U Can't Touch This
- 6 Perfect Gentlemen, Ooh La La (I Can't)
- 7 Janet Jackson, Alright
- 8 Sinead O'Connor, Nothing Compares 2 U
- 9 Calloway, I Wanna Be Rich
- 10 Salt-N-Pepa, Expression
- 11 Aerosmith, What It Takes
- 12 Alisha, Bounce Back
- 13 Phil Collins, Do You Remember?
- 14 New Kids On The Block, Step By Step
- 15 Heart, All I Wanna Do Is Make Love To
- 16 Roxette, It Must Have Been Love (From Snap, The Power)
- 17 Sweet Sensation, Love Child
- 18 Motley Crue, Without You
- 19 Wilson Phillips, Hold On
- 20 Digital Underground, The Humpty Dance
- 21 En Vogue, Hold On
- 22 Glenn Medeiros Featuring Bobby Brown, Expose, Your Baby Never Looked Good I
- 23 Billy Joel, The Downeaster "Alexa"
- 24 Taylor Dayne, I'll Be Your Shelter
- 25 Richard Marx, Children Of The Night
- 26 Michael Bolton, When I'm Back On My F
- 27 Johnny Gill, Rub You The Right Way
- 28 Motley Crue, Don't Go Away Mad (Just

POWER 95
New York
P.D.: Tom Cuddy

- 1 Madonna, Vogue
- 2 Linear, Sending All My Love
- 3 Perfect Gentlemen, Ooh La La (I Can't)
- 4 Janet Jackson, Alright
- 5 Bell Biv Devoe, Poison
- 6 Roxette, It Must Have Been Love (From Snap, The Power)
- 7 Aerosmith, What It Takes
- 8 Phil Collins, Do You Remember?
- 9 Sinead O'Connor, Nothing Compares 2 U
- 10 Heart, All I Wanna Do Is Make Love To
- 11 Partners In Kryme, Turtle Power
- 12 En Vogue, Hold On
- 13 New Kids On The Block, Step By Step
- 14 Wilson Phillips, Hold On
- 15 After 7, Ready Or Not
- 16 Richard Marx, Children Of The Night
- 17 Expose, Your Baby Never Looked Good I
- 18 Snap, The Power
- 19 Glenn Medeiros Featuring Bobby Brown, Andrew Ridgeley, Shake
- 20 Depeche Mode, Enjoy The Silence
- 21 Basia, Cruising For Bruising
- 22 Alisha, Bounce Back
- 23 Billy Joel, The Downeaster "Alexa"
- 24 Tommy Page, When I Dream Of You
- 25 Billy Idol, Cradle Of Love (From "For Nikki, Notice Me")
- 26 EX Love Louie, Sittin' In The Lap Of Lu
- 27 EX George LaMond, Bad Of The Heart
- 28 EX Aina, Got To Tell Me Something
- 29 EX Michael Bolton, When I'm Back On My F
- 30 EX Mariah Carey, Vision Of Love
- 31 EX Lisa Stansfield, You Can't Deny It
- 32 EX Go West, King Of Wishful Thinking
- 33 EX Johnny Gill, Rub You The Right Way
- 34 EX Giant, I'll See You In My Dreams
- 35 EX Tyler Collins, Girls Nite Out
- 36 EX Michelle, Nicety

KIISFM 102.7
Los Angeles
P.D.: Gerry DeFrancesco

- 1 Madonna, Vogue
- 2 Janet Jackson, Alright
- 3 Bell Biv Devoe, Poison
- 4 Heart, All I Wanna Do Is Make Love To
- 5 Digital Underground, The Humpty Dance
- 6 Salt-N-Pepa, Expression
- 7 M.C. Hammer, U Can't Touch This
- 8 Roxette, It Must Have Been Love (From Wilson Phillips, Hold On)
- 9 Sinead O'Connor, Nothing Compares 2 U
- 10 Depeche Mode, Enjoy The Silence
- 11 Rod Stewart With Ronald Isley, This O
- 12 Calloway, I Wanna Be Rich
- 13 Phil Collins, Do You Remember?
- 14 Mellow Man Ace, Mentiroso
- 15 Adam Ant, Room At The Top
- 16 Jane Child, Welcome To The Real World
- 17 Linear, Sending All My Love
- 18 New Kids On The Block, Step By Step
- 19 Taylor Dayne, I'll Be Your Shelter
- 20 Perfect Gentlemen, Ooh La La (I Can't)
- 21 Luther Vandross, Here And Now
- 22 Nikki, Notice Me
- 23 En Vogue, Hold On
- 24 Glenn Medeiros Featuring Bobby Brown, Tommy Page, I'll Be Your Everything
- 25 Michael Bolton, How Can We Be Lovers
- 26 The Cover Girls, All That Glitters Is
- 27 Johnny Gill, Rub You The Right Way
- 28 EX Michael Bolton, When I'm Back On My F
- 29 EX Lisa Stansfield, You Can't Deny It
- 30 EX Mariah Carey, Vision Of Love
- 31 EX Love Louie, Sittin' In The Lap Of Lu
- 32 EX D-Mob With Cathy Dennis, That's The W
- 33 EX EX

108 FM
Boston
P.D.: Sunny Joe White

- 1 Madonna, Vogue
- 2 Bell Biv Devoe, Poison
- 3 M.C. Hammer, U Can't Touch This
- 4 Heart, All I Wanna Do Is Make Love To
- 5 Janet Jackson, Alright
- 6 Roxette, It Must Have Been Love (From Wilson Phillips, Hold On)
- 7 Snap, The Power
- 8 Taylor Dayne, I'll Be Your Shelter
- 9 Perfect Gentlemen, Ooh La La (I Can't)
- 10 Richard Marx, Children Of The Night
- 11 Phil Collins, Do You Remember?
- 12 After 7, Ready Or Not
- 13 Depeche Mode, Enjoy The Silence

GOLD

WJZ
Boston
P.D.: Steve Rivers

- 1 En Vogue, Hold On
- 2 Judge Cole, Baby, It's Tonight
- 3 Michelle, Nicety
- 4 The B-52's, Deadbeat Club
- 5 Alisha, Bounce Back
- 6 Lisa Stansfield, You Can't Deny It
- 7 Digital Underground, The Humpty Dance
- 8 Linda Ronstadt/Aaron Neville, When So
- 9 Elton John, Club At The End Of The St
- 10 Glenn Medeiros Featuring Bobby Brown, Giant, I'll See You In My Dreams
- 11 Brent Bourgeois, Dare To Fall In Love
- 12 Louie Louie, Sittin' In The Lap Of Lu
- 13 Johnny Gill, Rub You The Right Way
- 14 Joe Jackson, What Are You Doing With A
- 15 Michael Bolton, When I'm Back On My F
- 16 D.J. Pierre, C'mon & Fly With Me
- 17 Billy Idol, Cradle Of Love (From "For EX EX Technotronic, This Beat Is Technoln EX EX The Lightning Seeds, Pure EX EX Quincey Jones With Tevin Campbell, Tom

WJZ 94.5 FM
Boston
P.D.: Steve Rivers

- 1 Bell Biv Devoe, Poison
- 2 M.C. Hammer, U Can't Touch This
- 3 Linear, Sending All My Love
- 4 Madonna, Vogue
- 5 Rod Stewart With Ronald Isley, This O
- 6 Janet Jackson, Alright
- 7 Wilson Phillips, Hold On
- 8 Perfect Gentlemen, Ooh La La (I Can't)
- 9 Expose, Your Baby Never Looked Good I
- 10 Roxette, It Must Have Been Love (From Sinead O'Connor, Nothing Compares 2 U
- 11 Phil Collins, Do You Remember?
- 12 Heart, All I Wanna Do Is Make Love To
- 13 Digital Underground, The Humpty Dance
- 14 Michael Bolton, How Can We Be Lovers
- 15 Michelle, Nicety
- 16 Taylor Dayne, I'll Be Your Shelter
- 17 Richard Marx, Children Of The Night
- 18 Sweet Sensation, Love Child
- 19 Glenn Medeiros Featuring Bobby Brown, Judge Cole, Baby, It's Tonight
- 20 New Kids On The Block, Step By Step
- 21 Faster Pussycat, House Of Pain
- 22 Partners In Kryme, Turtle Power
- 23 Aerosmith, What It Takes
- 24 Michael Bolton, When I'm Back On My F
- 25 EX Nikki, Notice Me
- 26 EX After 7, Ready Or Not
- 27 EX Snap, The Power
- 28 EX En Vogue, Hold On
- 29 EX Andrew Ridgeley, Shake
- 30 EX Depeche Mode, Enjoy The Silence
- 31 EX Basia, Cruising For Bruising
- 32 EX Alisha, Bounce Back
- 33 EX Billy Joel, The Downeaster "Alexa"
- 34 EX Tommy Page, When I Dream Of You
- 35 EX Billy Idol, Cradle Of Love (From "For EX EX Nikki, Notice Me
- 36 EX Love Louie, Sittin' In The Lap Of Lu
- 37 EX George LaMond, Bad Of The Heart
- 38 EX Aina, Got To Tell Me Something
- 39 EX Michael Bolton, When I'm Back On My F
- 40 EX Mariah Carey, Vision Of Love
- 41 EX Lisa Stansfield, You Can't Deny It
- 42 EX Go West, King Of Wishful Thinking
- 43 EX Johnny Gill, Rub You The Right Way
- 44 EX Giant, I'll See You In My Dreams
- 45 EX Tyler Collins, Girls Nite Out

B94 FM
Pittsburgh

- 1 Wilson Phillips, Hold On
- 2 Don Henley, The Heart Of The Matter
- 3 Janet Jackson, Alright
- 4 Linear, Sending All My Love
- 5 M.C. Hammer, U Can't Touch This
- 6 Roxette, It Must Have Been Love (From
- 7 Madonna, Vogue
- 8 Taylor Dayne, I'll Be Your Shelter
- 9 Judge Cole, Baby, It's Tonight
- 10 Louie Louie, Sittin' In The Lap Of Lu
- 11 Giant, I'll See You In My Dreams
- 12 Modern English, Me With You
- 13 EX Go West, King Of Wishful Thinking
- 14 Linda Ronstadt/Aaron Neville, When So
- 15 New Kids On The Block, Step By Step
- 16 Glenn Medeiros Featuring Bobby Brown, EX EX Tyler Collins, Girls Nite Out
- 17 EX Alisha, Bounce Back
- 18 EX Mariah Carey, Vision Of Love
- 19 EX En Vogue, Hold On
- 20 EX Michael Bolton, When I'm Back On My F

TEAGLE-106
Philadelphia
P.D.: Todd Fisher

- 1 Madonna, Vogue
- 2 Partners In Kryme, Turtle Power
- 3 Sinead O'Connor, Nothing Compares 2 U
- 4 Heart, All I Wanna Do Is Make Love To
- 5 Calloway, I Wanna Be Rich
- 6 M.C. Hammer, U Can't Touch This
- 7 Rod Stewart With Ronald Isley, This O
- 8 Linear, Sending All My Love
- 9 Perfect Gentlemen, Ooh La La (I Can't)
- 10 Janet Jackson, Alright
- 11 Bell Biv Devoe, Poison
- 12 Salt-N-Pepa, Expression
- 13 Nikki, Notice Me
- 14 Wilson Phillips, Hold On
- 15 EX Roxette, It Must Have Been Love (From Taylor Dayne, I'll Be Your Shelter
- 16 EX Babyface, Whip Appeal
- 17 EX Love Child, Don't Wanna Fall In Love
- 18 EX Digital Underground, The Humpty Dance
- 19 EX Aerosmith, What It Takes
- 20 EX Glenn Medeiros Featuring Bobby Brown, EX EX Snap, The Power

Q107
Washington
P.D.: Lorrin Palagi

GOLD

- 5 M.C. Hammer, U Can't Touch This
- 6 Wilson Phillips, Hold On
- 7 Rod Stewart With Ronald Isley, This O
- 8 Linear, Sending All My Love
- 9 Roxette, It Must Have Been Love (From
- 10 Salt-N-Pepa, Expression
- 11 Phil Collins, Do You Remember?
- 12 Bell Biv Devoe, Poison
- 13 Sinead O'Connor, Nothing Compares 2 U
- 14 The B-52's, Deadbeat Club
- 15 Richard Marx, Children Of The Night
- 16 Janet Jackson, Alright
- 17 Aerosmith, What It Takes
- 18 After 7, Ready Or Not
- 19 Expose, Your Baby Never Looked Good I
- 20 Taylor Dayne, I'll Be Your Shelter
- 21 Paula Abdul, Knocked Out
- 22 Depeche Mode, Enjoy The Silence
- 23 Michelle, Nicety
- 24 Giant, I'll See You In My Dreams
- 25 Glenn Medeiros Featuring Bobby Brown, Brent Bourgeois, Dare To Fall In Love
- 26 Partners In Kryme, Turtle Power
- 27 Tyler Collins, Girls Nite Out
- 28 New Kids On The Block, Step By Step
- 29 Louie Louie, Sittin' In The Lap Of Lu
- 30 Johnny Gill, Rub You The Right Way
- 31 EX Michael Bolton, When I'm Back On My F
- 32 EX Snap, The Power

WVAZ
Washington
P.D.: Matt Farber

- 1 Madonna, Vogue
- 2 M.C. Hammer, U Can't Touch This
- 3 Wilson Phillips, Hold On
- 4 Heart, All I Wanna Do Is Make Love To
- 5 Roxette, It Must Have Been Love (From
- 6 Janet Jackson, Alright
- 7 Partners In Kryme, Turtle Power
- 8 Michael Bolton, How Can We Be Lovers
- 9 Bell Biv Devoe, Poison
- 10 Linear, Sending All My Love
- 11 Sinead O'Connor, Nothing Compares 2 U
- 12 Rod Stewart With Ronald Isley, This O
- 13 Calloway, I Wanna Be Rich
- 14 After 7, Ready Or Not
- 15 Perfect Gentlemen, Ooh La La (I Can't)
- 16 Basia, Cruising For Bruising
- 17 Digital Underground, The Humpty Dance
- 18 Richard Marx, Children Of The Night
- 19 Phil Collins, Do You Remember?
- 20 Depeche Mode, Enjoy The Silence
- 21 New Kids On The Block, Step By Step
- 22 Taylor Dayne, I'll Be Your Shelter
- 23 Johnny Gill, Rub You The Right Way
- 24 Glenn Medeiros Featuring Bobby Brown, EX EX M.C. Hammer, U Can't Touch This
- 25 EX Expose, Your Baby Never Looked Good I
- 26 EX Michael Bolton, When I'm Back On My F
- 27 EX En Vogue, Hold On
- 28 EX Tyler Collins, Girls Nite Out
- 29 EX Snap, The Power
- 30 EX Jane Child, Don't Wanna Fall In Love

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Wilson Phillips, Hold On
- 2 Roxette, It Must Have Been Love (From
- 3 Linear, Sending All My Love
- 4 Heart, All I Wanna Do Is Make Love To
- 5 M.C. Hammer, U Can't Touch This
- 6 Janet Jackson, Alright
- 7 Madonna, Vogue
- 8 Taylor Dayne, I'll Be Your Shelter
- 9 The B-52's, Deadbeat Club
- 10 Judge Cole, Baby, It's Tonight
- 11 Bell Biv Devoe, Poison
- 12 Depeche Mode, Enjoy The Silence
- 13 Richard Marx, Children Of The Night
- 14 After 7, Ready Or Not
- 15 New Kids On The Block, Step By Step
- 16 Brent Bourgeois, Dare To Fall In Love
- 17 Phil Collins, Do You Remember?
- 18 Louie Louie, Sittin' In The Lap Of Lu
- 19 Whistle, Always And Forever
- 20 Seduction, Heartbeat
- 21 D-Mob With Cathy Dennis, That's The W
- 22 Billy Idol, Cradle Of Love (From "For EX EX Basia, Cruising For Bruising
- 23 EX George LaMond, Bad Of The Heart
- 24 EX Adam Ant, Room At The Top
- 25 EX KC & The Sunshine Band, Game Of Love
- 26 EX Glenn Medeiros Featuring Bobby Brown, EX EX Modern English, Me With You
- 27 EX Nikki, Notice Me
- 28 EX Perfect Gentlemen, Ooh La La (I Can't
- 29 EX Tyler Collins, Girls Nite Out
- 30 EX Michael Bolton, When I'm Back On My F
- 31 EX Salt-N-Pepa, Expression

Q103
Tampa
P.D.: Rick Stacy

- 1 Madonna, Vogue
- 2 Heart, All I Wanna Do Is Make Love To
- 3 M.C. Hammer, U Can't Touch This
- 4 Janet Jackson, Alright
- 5 Linear, Sending All My Love
- 6 Michael Bolton, How Can We Be Lovers
- 7 Partners In Kryme, Turtle Power
- 8 A'me Lorain, Whole Wide World (From "Roxette, It Must Have Been Love (From
- 9 Perfect Gentlemen, Ooh La La (I Can't)
- 10 Bell Biv Devoe, Poison
- 11 Sweet Sensation, Love Child
- 12 Whistle, Always And Forever
- 13 Phil Collins, Do You Remember?
- 14 After 7, Ready Or Not
- 15 Sinead O'Connor, Nothing Compares 2 U
- 16 Nikki, Notice Me
- 17 Wilson Phillips, Hold On
- 18 Johnny Gill, Rub You The Right Way
- 19 Taylor Dayne, I'll Be Your Shelter
- 20 Basia, Cruising For Bruising
- 21 Taylor Dayne, I'll Be Your Shelter
- 22 Depeche Mode, Enjoy The Silence
- 23 Wilson Phillips, Hold On
- 24 Tyler Collins, Girls Nite Out
- 25 New Kids On The Block, Step By Step
- 26 Glenn Medeiros Featuring Bobby Brown, EX EX Tommy Page, When I Dream Of You
- 27 EX George LaMond, Bad Of The Heart
- 28 EX Michael Bolton, When I'm Back On My F
- 29 EX Snap, The Power
- 30 EX Brent Bourgeois, Dare To Fall In Love
- 31 EX The B-52's, Deadbeat Club

FOX
Detroit
P.D.: Chuck Beck

- 1 Linear, Sending All My Love
- 2 Partners In Kryme, Turtle Power
- 3 M.C. Hammer, U Can't Touch This
- 4 Heart, All I Wanna Do Is Make Love To
- 5 Young And Restless, "B" Girls
- 6 Aerosmith, What It Takes
- 7 Wilson Phillips, Hold On
- 8 Sinead O'Connor, Nothing Compares 2 U
- 9 Digital Underground, The Humpty Dance
- 10 The Cure, Pictures Of You
- 11 Depeche Mode, Enjoy The Silence
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NAB Chief Looks To Europe's Lead On Digital Radio

BY BILL HOLLAND

WASHINGTON, D.C.—National Assn. of Broadcasters president Eddie Fritts, speaking to assemblages of broadcasters in Luxembourg and London recently, urged European radio broadcasters to share knowledge in the areas of CDs, DAT, and digital audio broadcasting.

Several European countries are ahead of U.S. broadcasters in new-spectrum plans for full-dynamic-range digital radio, and Fritts said that digital audio broadcasting will have a "profound effect on the way all of us conduct our business."

Projecting to 1992 and beyond,

WASHINGTON ROUNDUP

when the European Economic Community could become an even more significant force in the global economy, the NAB chief also suggested that European counterparts embrace the American concept of localism to ensure that the needs of the "world's most-segmented audience" are met. He also said, however, that European broadcasters can "teach us a thing or two" about independent local radio."

BONNEVILLE DENIED WAIVER

On May 16, the FCC denied Bonneville International Corp. a waiver of its one-to-a-market rule that effectively would have permitted the sale of KRPN-FM Roy, Utah, from Kaergo Broadcasting to Bonneville.

Bonneville currently owns a Class I-A in Salt Lake City, KSL, a Class C noncommercial FM in Provo, KBYU-FM, as well as a commercial and noncommercial TV station and a daily newspaper in Salt Lake City.

In support of its waiver request, Bonneville had argued that KRPN was in financial difficulty, and that Kaergo had unsuccessfully sought alternative buyers.

However, the commission noted that Bonneville did not meet the criteria to receive favorable consideration for a waiver because it is not in a top 25 market. In addition, the FCC said that Bonneville already owns stations "of the highest class in each of the broadcast media," and further, had not proved that KRPN was in "severe trouble."

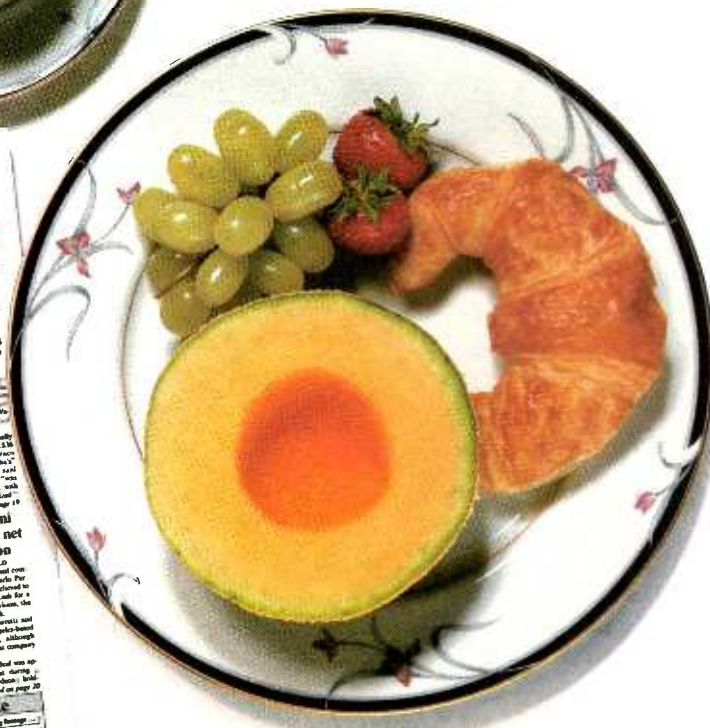
EEO TROUBLE FOR TREASURE COAST

The FCC has conditionally renewed the license of WAVW-FM Vero Beach, Fla., and fined owner Treasure Coast Radio Inc. \$10,000 for failure to comply with commission EEO rules.

The commission found that the licensee had failed to take "meaningful and regular steps to recruit

(Continued on page 20)

POWER BREAKFAST



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	4	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP 3 weeks at No. 1
2	2	3	5	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
3	4	5	11	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
4	6	8	8	WILD CHILD CAPITOL LP CUT	HEART
5	3	2	9	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
6	5	7	7	YER SO BAD MCA 53833	TOM PETTY
7	9	10	10	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
8	7	6	10	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
9	10	20	3	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
10	11	14	5	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
★★★ FLASHMAKER ★★★					
11	NEW ▶		1	HOLY WATER ATCO LP CUT	BAD COMPANY
12	13	18	6	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
13	14	16	7	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
14	29	—	2	I THINK I LOVE YOU TOO MUCH ARISTA LP CUT	THE JEFF HEALEY BAND
15	15	15	11	7 O'CLOCK CAPITOL 44513	THE LONDON QUIREBOYS
16	8	4	12	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
17	18	21	5	NOW YOU'RE GONE Geffen 4-19976	WHITESNAKE
18	16	19	10	THIS & THAT RCA 9180	MICHAEL PENN
19	17	22	11	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
20	20	25	5	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
21	12	9	15	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
22	21	26	7	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
23	28	32	8	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
24	19	30	4	LOVE IS ATLANTIC 7-87945	ALANNAH MYLES
25	27	38	4	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
26	25	27	8	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
★★★ POWER TRACK ★★★					
27	34	—	2	HUNGRY RCA LP CUT	LITA FORD
28	32	37	3	CHAIN OF FOOLS DGC LP CUT	LITTLE CAESAR
29	30	44	3	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
30	NEW ▶		1	EVERY LITTLE THING REPRISE 4-19799	JEFF LYNNE
31	38	43	3	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
32	31	33	7	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
33	36	39	5	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
34	43	—	2	ALL FOR YOU A&M 1505	DAVID BAERWALD
35	33	29	15	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
36	23	13	12	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
37	41	47	3	SUPERCONDUCTOR ATLANTIC LP CUT	RUSH
38	50	—	2	DON'T BE AFRAID OF THE DARK Geffen LP CUT	Y & T
39	46	—	2	YESTERDAY GIRL ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
40	48	—	2	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
41	24	12	8	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
42	44	45	3	ANGEL WITH A DIRTY FACE ATLANTIC LP CUT	LOU GRAMM
43	NEW ▶		1	FLYING UNDER RADAR SIRE LP CUT	JERRY HARRISON: CASUAL GODS
44	NEW ▶		1	WHAT ARE YOU DOING WITH A FOOL LIKE ME CAPITOL 44543	JOE COCKER
45	NEW ▶		1	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
46	39	34	8	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
47	42	28	10	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
48	26	11	9	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
49	NEW ▶		1	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
50	22	17	8	MONKEY ON MY BACK Geffen LP CUT	AEROSMITH

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

RADIO

DIGITAL RADIO

(Continued from page 16)

imposed several conditions on AM and FM licensees to differentiate them.

CAB believes there will be a period of at least 10 years in which all stations would acquire a new digital spot on the dial, but retain their existing frequencies. After that period of simulcast, they would move over to the digital spot only.

"We want an orderly introduction," says Michel Tremblay, CAB's senior VP for radio.

There is expected to be some

'AM has no future, and FM very shortly will have no future'

skepticism because the last great radio innovation, AM stereo, was less than successful in Canada. Yet Tremblay makes it clear that the industry is expecting big things from digital radio.

Indeed, notes Edwards, "we see AM has no future, and FM very shortly will have no future," because of the digital revolution. Recordable CDs, DAT, fiber-optic networks, and computer-to-computer communication will make it possible to bypass radio as a means of delivering music, he notes. "If current radio operations do not want to become obsolete," Tremblay says, "then this is the way of the future."

The future could also include much more specialty radio. In Toronto, Montreal, and Vancouver, federal regulators have been unwilling to licence special-interest radio because of the finite number of frequencies. But the CAB and CBC are hoping that at least three TV-width channels can be reserved for digital radio, a move that could see between 50 and 75 licensees in every market.

"What you could get is a lot of ethnic radio where none now exists," says Edwards. But he adds that too much market fragmentation could do more harm than good to the radio industry.

WASHINGTON ROUNDUP

(Continued from page 17)

qualified minorities and to analyze the station's efforts to recruit and hire qualified minorities."

Treasure Coast's license was renewed subject to regular reporting conditions and progress in EEO areas.

CUBAN AM CAUSING HAVOC

Radio Taino, the new Cuban AM station that started broadcasting in April on 1180 kilohertz, is causing interference with Gulf Coast stations that share that frequency: KGOL Humble, Texas, and WJNT Pearl, Miss.

BILLBOARD RADIO
Easy To Read
Easy To Reach
212-536-5028

THE WAY MOVES

passionate
mystical &
incredibly
intense
rock & roll

includes their
first hit single
One More Kiss
from the album
Favor & Disgrace
on Chameleon Records

AM CANADA GEMA C

Produced by Brian McGee
D-74827

FOR WEEK ENDING JUNE 2, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★★ NO. 1 ★★					
1	3	4	6	POLICY OF TRUTH SIRE 0-21534/REPRISE	DEPECHE MODE 1 week at No. 1
2	5	5	5	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
3	1	2	7	HERE'S WHERE THE STORY ENDS DGC 4-19691	THE SUNDAYS
4	2	1	9	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
5	4	3	9	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
6	8	18	3	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
7	6	6	7	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
8	16	25	3	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
9	11	11	5	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
10	12	22	3	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
11	7	7	5	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
12	9	8	7	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
13	10	9	7	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
14	15	17	4	NOBODY BUT YOU SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE
15	22	—	2	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
16	13	12	11	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
17	14	13	14	METROPOLIS ARISTA 9944	THE CHURCH
18	26	28	3	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
19	19	24	4	LOVE BARGE EPIC LP CUT	BIG DIPPER
20	18	14	9	PURE MCA 53816	THE LIGHTNING SEEDS
21	23	—	2	TEARS WON'T HELP RHINO LP CUT	STEVE WYNN
22	NEW ▶		1	BACK OF MY MIND EPIC LP CUT	O-POSITIVE
23	NEW ▶		1	PINEAPPLE FACE CAPITOL V-15559	REVENGE
24	NEW ▶		1	WE DON'T DO THAT ANYMORE MAMMOTH LP CUT/RCA	SIDEWINDERS
25	NEW ▶		1	STARING AT THE SUN COLUMBIA 44-73196	ULTRA VIVID SCENE
26	NEW ▶		1	FALLING WARNER BROS. 4-19757	JULEE CRUISE
27	20	20	13	THIS AND THAT RCA 2512	MICHAEL PENN
28	24	19	7	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
29	NEW ▶		1	GIVE IT UP POLYDOR 869-044 4	HOTHOUSE FLOWERS
30	17	10	14	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	THE HOUSE OF LOVE

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

WNCI 97.9

Columbus P.D.: Dave Robbins

1	2	Madonna, Vogue
2	4	Heart, All I Wanna Do Is Make Love To You
3	3	Janel Jackson, Alright
4	1	Wilson Phillips, Hold On
5	7	Richard Marx, Children Of The Night
6	6	Depeche Mode, Enjoy The Silence
7	8	Sinead O'Connor, Nothing Compares 2 U
8	11	Expose, Your Baby Never Looked Good I
9	10	Roxette, It Must Have Been Love (From "The Mirror")
10	12	Phil Collins, Do You Remember?
11	13	Don Henley, The Heart Of The Matter
12	14	Phil Collins, Do You Remember?
13	15	Jude Cole, Baby, It's Tonight
14	16	Calloway, I Wanna Be Rich
15	17	Young And Restless, "B" Girls
16	18	Technonotic, Get Up! (Before The Nig
17	19	Taylor Dayne, I'll Be Your Shelter
18	20	Rod Stewart With Ronald Isley, This O
19	21	New Kids On The Block, Step By Step
20	22	Richard Marx, Children Of The Night
21	23	Janel Jackson, Alright
22	24	Luther Vandross, Here And Now
23	25	Salt-N-Pepa, Expression
24	26	Nikki, Notice Me
25	27	Depeche Mode, Enjoy The Silence
26	28	Mariah Carey, Vision Of Love
27	29	Billy Joel, The Downeaster "Alexa"
28	30	Alannah Myles, Love Is

WNCI 97.9

Cleveland P.D.: Cat Thomas

1	2	Madonna, Vogue
2	3	M.C. Hammer, U Can't Touch This
3	1	Heart, All I Wanna Do Is Make Love To You
4	4	Roxette, It Must Have Been Love (From "The Mirror")
5	5	Wilson Phillips, Hold On
6	6	Perfect Gentlemen, Ooh La La (I Can't)
7	7	Rod Stewart With Ronald Isley, This O
8	8	Linear, Sending All My Love
9	9	Janel Jackson, Alright
10	10	Bell Biv Devoe, Poison
11	11	Phil Collins, Do You Remember?
12	12	Sinead O'Connor, Nothing Compares 2 U
13	13	New Kids On The Block, Step By Step
14	14	Giant, I'll See You In My Dreams
15	15	Digital Underground, The Humpty Dance
16	16	Richard Marx, Children Of The Night
17	17	L.A. Guns, The Ballad Of Jayne
18	18	Jude Cole, Baby, It's Tonight
19	19	Partners In Kryme, Turtle Power
20	20	Taylor Dayne, I'll Be Your Shelter
21	21	Whistle, Always And Forever
22	22	The B-52's, Deadbeat Club
23	23	Glenn Medeiros Featuring Bobby Brown,
24	24	Glenn Medeiros, Vision Of Love
25	25	Aerosmith, What I Takes
26	26	Michael Bolton, When I'm Back On My F
27	27	Luther Vandross, Here And Now
28	28	Brent Bourgeois, Dare To Fall In Love
29	29	Brent Bourgeois, Vision Of Love
30	30	Taylor Dayne, I'll Be Your Shelter
31	31	Phil Collins, Do You Remember?
32	32	Nikki, Notice Me
33	33	Michael Bolton, When I'm Back On My F
34	34	Mariah Carey, Vision Of Love
35	35	Billy Joel, The Downeaster "Alexa"
36	36	Alannah Myles, Love Is

WNCI 97.9

Cincinnati P.D.: Dave Allen

1	3	Heart, All I Wanna Do Is Make Love To You
2	4	Wilson Phillips, Hold On
3	6	Aerosmith, What I Takes
4	1	Sinead O'Connor, Nothing Compares 2 U
5	8	M.C. Hammer, U Can't Touch This
6	2	Luther Vandross, Here And Now
7	7	Madonna, Vogue
8	13	Roxette, It Must Have Been Love (From "The Mirror")
9	5	Giant, I'll See You In My Dreams
10	10	Phil Collins, Do You Remember?
11	12	Jude Cole, Baby, It's Tonight
12	14	Rod Stewart With Ronald Isley, This O
13	15	Adam Ant, Room At The Top
14	16	Janel Jackson, Alright
15	17	Natalie Cole, Wild Women Do (From "Pr
16	18	Richard Marx, Children Of The Night
17	19	Don Henley, The Heart Of The Matter
18	20	Michael Bolton, When I'm Back On My F
19	21	Bodyface, Whip Appeal
20	22	Expose, Your Baby Never Looked Good I
21	23	Linear, Sending All My Love
22	24	Alannah Myles, Love Is
23	25	Jane Child, Welcome To The Real World
24	26	Don Henley, The Heart Of The Matter
25	27	Phil Collins, Do You Remember?
26	28	Calloway, I Wanna Be Rich
27	29	Roxette, It Must Have Been Love (From "The Mirror")
28	30	Madonna, Vogue
29	31	Rod Stewart With Ronald Isley, This O
30	32	Basia, Cruising For Brusing
31	33	Don Henley, The Heart Of The Matter
32	34	Expose, Your Baby Never Looked Good I
33	35	Glenn Medeiros Featuring Bobby Brown,
34	36	Tommy Page, When I Dream Of You
35	37	Tyler Collins, Girls Nite Out

WNCI 97.9

Milwaukee P.D.: Mike Berlak

1	3	Wilson Phillips, Hold On
2	2	Michael Bolton, How Can We Be Lovers
3	1	Sinead O'Connor, Nothing Compares 2 U
4	4	Calloway, I Wanna Be Rich
5	5	Perfect Gentlemen, Ooh La La (I Can't)
6	6	Timmy T, Time After Time
7	7	Expose, Your Baby Never Looked Good I
8	8	Rod Stewart With Ronald Isley, This O
9	9	Basia, Cruising For Brusing
10	10	Phil Collins, Do You Remember?
11	11	Jude Cole, Baby, It's Tonight
12	12	Don Henley, The Heart Of The Matter
13	13	Expose, Your Baby Never Looked Good I
14	14	Richard Marx, Children Of The Night
15	15	Elton John, Club At The End Of The St
16	16	Partners In Kryme, Turtle Power
17	17	Tommy Page, When I Dream Of You
18	18	New Kids On The Block, Step By Step
19	19	Taylor Dayne, I'll Be Your Shelter
20	20	Elton John, Sacrifice
21	21	Go West, King Of Wishful Thinking

WNCI 97.9

Minneapolis P.D.: Gregg Swedberg

1	2	Madonna, Vogue
2	3	Roxette, It Must Have Been Love (From "The Mirror")
3	1	Wilson Phillips, Hold On
4	4	Expose, Your Baby Never Looked Good I
5	5	M.C. Hammer, U Can't Touch This
6	6	Technonotic, Get Up! (Before The Nig
7	7	2 Live Crew, Pretty Woman
8	8	Ice MC, Easy
9	9	Janel Jackson, Alright
10	10	Lisa Stansfield, You Can't Deny It

WNCI 97.9

St. Louis P.D.: Lyndon Abell

1	2	Roxette, It Must Have Been Love (From "The Mirror")
2	6	Madonna, Vogue
3	3	Wilson Phillips, Hold On
4	14	M.C. Hammer, U Can't Touch This
5	5	Faster Pussycat, House Of Pain
6	7	Richard Marx, Children Of The Night
7	9	Janel Jackson, Alright
8	8	Jude Cole, Baby, It's Tonight
9	11	Young And Restless, "B" Girls
10	26	Taylor Dayne, I'll Be Your Shelter
11	1	Heart, All I Wanna Do Is Make Love To You
12	4	New Kids On The Block, Step By Step
13	17	Alannah Myles, Love Is
14	34	Digital Underground, The Humpty Dance
15	7	Phil Collins, Do You Remember?
16	4	Linear, Sending All My Love
17	20	Go West, King Of Wishful Thinking
18	21	The B-52's, Deadbeat Club
19	21	The 4 Of Us, Drag My Bad Name Down
20	22	Nikki, Notice Me
21	25	John Farnham, You're The Voice
22	24	Expose, Your Baby Never Looked Good I
23	12	Aerosmith, What I Takes
24	28	After 7, Ready Or Not
25	29	Billy Joel, The Downeaster "Alexa"
26	30	Louie Louie, Sittin' In The Lap Of Lu
27	31	Brent Bourgeois, Dare To Fall In Love
28	32	Sinead O'Connor, Nothing Compares 2 U
29	33	Glenn Medeiros Featuring Bobby Brown,
30	34	Glenn Medeiros, Vision Of Love
31	35	Aerosmith, What I Takes
32	36	Michael Bolton, When I'm Back On My F
33	37	Luther Vandross, Here And Now
34	38	Glenn Medeiros Featuring Bobby Brown,
35	39	Fleetwood Mac, Save Me
36	40	Elton John, Club At The End Of The St

WNCI 97.9

San Diego P.D.: Garry Wall

1	5	Bell Biv Devoe, Poison
2	1	M.C. Hammer, U Can't Touch This
3	3	Digital Underground, The Humpty Dance
4	4	After 7, Ready Or Not
5	6	Mellow Man Ace, Mentiroso
6	2	Madonna, Vogue
7	9	Johnny Gill, Rub You The Right Way
8	10	Janel Jackson, Alright
9	7	Whistle, Always And Forever
10	13	Depeche Mode, Enjoy The Silence
11	12	Perfect Gentlemen, Ooh La La (I Can't)
12	15	Roxette, It Must Have Been Love (From "The Mirror")
13	8	Salt-N-Pepa, Expression
14	16	Nikki, Notice Me
15	19	New Kids On The Block, Step By Step
16	18	Partners In Kryme, Turtle Power
17	20	Sinead O'Connor, Nothing Compares 2 U
18	20	Tyler Collins, Girls Nite Out
19	14	Expose, Your Baby Never Looked Good I
20	23	The Power
21	24	Glenn Medeiros Featuring Bobby Brown,
22	25	The U.K.W., If U Were Mine
23	26	Wilson Phillips, Hold On
24	EX	En Vogue, Hold On
25	27	George LaMond, Bad Of The Heart
26	28	Michael Bolton, When I'm Back On My F
27	29	Tommy Page, When I Dream Of You
28	EX	Howie Mandel, Show Me
29	EX	Icey Jay, It's Just A Girl Thing
30	32	Basia, Cruising For Brusing
31	A	Mariah Carey, Vision Of Love
32	A	Keith Sweat, Make Me Sweat
33	A	Stacey & Kimiko, Wait For Me
34	A	U-Krew, Let Me Be Your Lover
35	EX	Louie Louie, Sittin' In The Lap Of Lu

WNCI 97.9

Seattle P.D.: Tom Hutlyer

1	2	Heart, All I Wanna Do Is Make Love To You
2	3	Janel Jackson, Alright
3	5	Wilson Phillips, Hold On
4	1	Linear, Sending All My Love
5	1	Madonna, Vogue
6	9	Roxette, It Must Have Been Love (From "The Mirror")
7	7	Expose, Your Baby Never Looked Good I
8	10	Jude Cole, Baby, It's Tonight
9	16	M.C. Hammer, U Can't Touch This
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11	11	Basia, Cruising For Brusing
12	12	Giant, I'll See You In My Dreams
13	14	After 7, Ready Or Not
14	15	Richard Marx, Children Of The Night
15	17	Michelle, Nicely
16	18	Phil Collins, Do You Remember?
17	19	Bell Biv Devoe, Poison
18	21	Brent Bourgeois, Dare To Fall In Love
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20	23	Louie Louie, Sittin' In The Lap Of Lu
21	24	Partners In Kryme, Turtle Power
22	26	Taylor Dayne, I'll Be Your Shelter
23	27	Perfect Gentlemen, Ooh La La (I Can't)
24	28	Elton John, Club At The End Of The St
25	29	Glenn Medeiros Featuring Bobby Brown,
26	30	Glenn Medeiros, Vision Of Love
27	EX	Tommy Page, When I Dream Of You
28	EX	New Kids On The Block, Step By Step
29	EX	Dei Amitti, Kiss This Thing Goodbye
30	EX	Nikki, Notice Me
31	A	Lisa Stansfield, You Can't Deny It
32	A	Motley Crue, Don't Go Away Mad (Just
33	A	Go West, King Of Wishful Thinking
34	A	Jane Child, Welcome To The Real World
35	A	Tyler Collins, Girls Nite Out
36	A	U-Krew, Let Me Be Your Lover
37	EX	Mariah Carey, Vision Of Love
38	EX	Whitesnake, Now You're Gone
39	EX	Ana, Got To Tell Me Something
40	EX	The Lightning Seeds, Pure
41	EX	Alannah Myles, Love Is
42	EX	George LaMond, Bad Of The Heart
43	EX	Ice MC, Easy
44	EX	Joe Kicker, What Are You Doing With A
45	EX	Michael Bolton, When I'm Back On My F
46	EX	Billy Idol, Cradle Of Love (From "For

WNCI 97.9

Milwaukee P.D.: Mike Berlak

1	3	Wilson Phillips, Hold On
2	2	Michael Bolton, How Can We Be Lovers
3	1	Sinead O'Connor, Nothing Compares 2 U
4	4	Calloway, I Wanna Be Rich
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WNCI 97.9

Minneapolis P.D.: Gregg Swedberg

1	2	Madonna, Vogue
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7	7	2 Live Crew, Pretty Woman
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WNCI 97.9

St. Louis P.D.: Lyndon Abell

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4	14	M.C. Hammer, U Can't Touch This
5	5	Faster Pussycat, House Of Pain
6	7	Richard Marx, Children Of The Night
7	9	Janel Jackson, Alright
8	8	Jude Cole, Baby, It's Tonight
9	11	Young And Restless, "B" Girls
10	26	Taylor Dayne, I'll Be Your Shelter
11	1	Heart, All I Wanna Do Is Make Love To You
12	4	New Kids On The Block, Step By Step
13	17	Alannah Myles, Love Is
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16	4	Linear, Sending All My Love
17	20	Go West, King Of Wishful Thinking
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20	22	Nikki, Notice Me
21	25	John Farnham, You're The Voice
22	24	Expose, Your Baby Never Looked Good I
23	12	Aerosmith, What I Takes
24	28	After 7, Ready Or Not
25	29	Billy Joel, The Downeaster "Alexa"
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32	36	Michael Bolton, When I'm Back On My F
33	37	Luther Vandross, Here And Now
34	38	Glenn Medeiros Featuring Bobby Brown,
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WNCI 97.9

San Diego P.D.: Garry Wall

1	5	Bell Biv Devoe, Poison
2	1	M.C. Hammer, U Can't Touch This
3	3	Digital Underground, The Humpty Dance
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5	6	Mellow Man Ace, Mentiroso
6	2	Madonna, Vogue
7	9	Johnny Gill, Rub You The Right Way
8	10	Janel Jackson, Alright
9	7	Whistle, Always And Forever
10	13	Depeche Mode, Enjoy The Silence
11	12	Perfect Gentlemen, Ooh La La (I Can't)
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13	8	Salt-N-Pepa, Expression
14	16	Nikki, Notice Me
15	19	New Kids On The Block, Step By Step
16	18	Partners In Kryme, Turtle Power
17	20	Sinead O'Connor, Nothing Compares 2 U
18	20	Tyler Collins, Girls Nite Out
19	14	Expose, Your Baby Never Looked Good I
20	23	The Power
21	24	Glenn Medeiros Featuring Bobby Brown,
22	25	The U.K.W., If U Were Mine
23	26	Wilson Phillips, Hold On
24	EX	En Vogue, Hold On
25	27	George LaMond, Bad Of The Heart
26	28	Michael Bolton, When I'm Back On My F
27	29	Tommy Page, When I Dream Of You
28	EX	Howie Mandel, Show Me
29	EX	Icey Jay, It's Just A Girl Thing
30	32	Basia, Cruising For Brusing
31	A	Mariah Carey, Vision Of Love
32	A	Keith Sweat, Make Me Sweat
33	A	Stacey & Kimiko, Wait For Me
34	A	U-Krew, Let Me Be Your Lover
35	EX	Louie Louie, Sittin' In The Lap Of Lu

WNCI 97.9

Seattle P.D.: Tom Hutlyer

1	2	Heart, All I Wanna Do Is Make Love To You
2	3	Janel Jackson, Alright
3	5	Wilson Phillips, Hold On
4	1	Linear, Sending All My Love
5	1	Madonna, Vogue
6	9	Roxette, It Must Have Been Love (From "The Mirror")
7	7	Expose, Your Baby Never Looked Good I
8	10	Jude Cole, Baby, It's Tonight
9	16	M.C. Hammer, U Can't Touch This
10	13	The B-52's, Deadbeat Club
11	11	Basia, Cruising For Brusing
12	12	Giant, I'll See You In My Dreams
13	14	After 7, Ready Or Not
14	15	Richard Marx, Children Of The Night
15	17	Michelle, Nicely
16	18	Phil Collins, Do You Remember?
17	19	Bell B

BLACK RADIO GOES TO BRITAIN

(Continued from page 12)

tates by Kym Mazelle and Queen Latifah."

"Although some record companies were a bit slow to start with, they soon realized that the stuff we were putting on our playlist wasn't being played by a lot of other stations," says Shaft. "We're accused of playing a lot of the same records as [national top 40 service] BBC Radio 1, but we were playing them long before they were. Both Radio 1 and Piccadilly's Key-103 FM service have upped their black music output and, as far as I'm concerned, they're moving nearer to us."

And despite his initial problems, Shaft now says that national and local advertisers are coming around to Sunset. While some of his sales team have come across the same prejudice as American urban radio salespeople, he says, "If we come up against the racism thing with some potential advertisers we just say 'thank you' and leave the shop. We know we don't just have black listeners—we have 16% of the white and 67% of the black community in our area—because black music is currently the most popular."

And Choice-FM has already succeeded in lining up national sponsors for its black music, reggae, and U.S. dance music chart shows. GSM Neil Kenlock claims this is a record for any new radio station: "It demonstrates the confidence of major national advertisers in a soul station's ability to reach a large audience in our 16-35 target."

Adds GM Patrick Berry, "We've tried to play down the ethnic pitch, and we tell advertisers that our program menu is available to all—after all, you don't have to be Indian to eat in an Indian restaurant—and our audience is made up of people like anybody else."

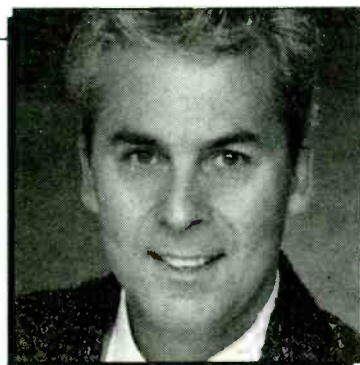
One difference between British urban radio and its American counter-

parts is the presence of block programming beyond the quiet storm-type programs or weekend mix shows found here. Sunset carries programs for Manchester's sizable Asian communities at night, during what would be prime time for U.S. urban radio. North London's WNK Afro-Caribbean Radio (the calls stand for "wicked, neutral, and kicking") has had to alternate four-hour blocks with London Greek Radio, which had not made it easy for either station to establish itself with listeners or advertisers.

The establishment of urban radio here comes at a time when European stations of all formats have been mulling just how "Americanized" to become. British radio has traditionally had longer playlists and more personality than its U.S. counterpart. In the past, British stations have tended to borrow slogans, but not formatics, from the U.S. Kiss-FM's logo comes from WRKS New York. And the BBC's now-defunct Radio London used WBLS New York's longtime slogan, "In a class by itself."

Both Sunset's Shaft and Choice's Crawford have been strongly influenced by what they have heard of black American radio. Crawford, an American, admits that he cannot help borrowing ideas from such stations as WBLS. "I used to drive to New York to hear Frankie Crocker, and would like Choice to sound like 'BLS, but that station is peculiar to New York. But if we can be as diverse within a framework as 'BLS is, then I'll be happy."

Shaft has never been to the U.S., but has heard a lot of air checks. "There's no reason why a station like WBLS can't succeed here—they're much slicker than the way most British stations sound—and we've tried to capture that. When we're criticized for sounding too American it actually pleases me!"



Billboard's
PD
of the week

Michael Spears
KKDA-FM Dallas

MICHAEL SPEARS, VP of programming for KKDA-AM-FM Dallas, points out early on in this interview that his urban FM, K104, has, for almost the last eight years, "never been beaten by any contemporary station—no AOR, CHR, or urban station has ever beaten us. There's a lot of pride behind that."

That may be true, but in the past 18 months, K104 has had to deal with a much different marketplace. Once AC powerhouse KVIL's constant rival for the market's top slot, K104 has seen its shares reduced by KJMZ (100.3 Jamz), its first full-signal competitor in several years. Over the last year it has also had to contend with the fact that the Metroplex's top 40 stations, KHYI and KEGL, play urban crossovers again, after an extended period of boycotting almost any black or dance music.

Just having KJMZ in the market meant that K104's shares went from the seven- and eight-share range to the fives. Last fall, Spears admitted to a convention panel that KKDA-FM had "made a lot of mistakes" in handling KJMZ, including, presumably, an abrupt name change to Hot 104, since discarded, and moving its quiet storm program to later in the evening.

Since then, things may have stabilized somewhat. After a bad fall Arbitron for Dallas contemporary stations overall, K104 was up 5.4-6.3 12-plus in the winter, which made it third to country KSCS (7.6-8.8) and KVIL (10.7-7.2). It was ahead by more than a share of its rivals KJMZ (4.7-5.2), KHYI (3.2-4.5), and KEGL (3.4-4.2.)

So how should Spears have handled KJMZ? "I don't think there's much you can do against some-

thing that's new like that. We have to overspend for talent, contests, and advertising, to block that eating us up. If they don't beat you right away like [WHTZ] Z100 [New York] did with WPLJ, the chances of them coming back and beating you after they level off are not as great, unless you shoot yourself in the foot.

"KJMZ took a share from Eagle, a share from Y95, and a couple of shares from us because we had more to give up than the other two. It proved what I'd said to [owner] Hyman Childs for a couple of years; there was no good urban-based CHR in this market."

In referring to KJMZ as a top 40/dance station, Spears tends to dismiss the fact that Jamz has moved clearly back onto K104's musical turf in recent months, dropping first the pop, then the Latin dance records from the station. "I'm not sure what that station is committed to, and maybe that's on purpose. They continue to befuddle not only industry people but probably their audience."

"I don't know if you can be all things to all people. That's the basic problem with churban radio. I feel [consultant] Jerry Clifton's approach is fundamentally flawed, and being so broad is part of it. They're still trying to figure out what does and doesn't work here. This week it appears their plan is to be a little blacker than they used to be."

As for the presence of urban crossovers on KEGL and Y95, Spears says, "We don't really share much audience at all. All that does is keep the nonethnic people listening to those stations. I don't think it attracts 15 people from our core audience. It just services the white or Hispanic crossover crowd."

During the winter book, Spears "made some music and tempo changes. He started the quiet storm earlier again. He moved Michael Hernandez into early middays and brought DeWayne Dancer, PD of the old KNOK-FM, in for late middays. He also worked to skew night jock Bad Brad "just a little older." The station became "a little more adult in some dayparts."

This is a recent midday hour of K104: After 7, "Can't Stop"; Foster & McElroy, "Dr. Soul"; Winans, "It's Time"; Whistle, "Chance For Our Love"; Michael Cooper, "My Baby's House"; David Peaston, "We're All In This Together"; Janet Jackson & Heavy D, "Alright"; Bobby Brown, "My Prerogative"; Basic Black, "She's Mine"; Babyface, "Sunshine"; Klymaxx, "Good Love"; and Melba Moore, "Lift Every Voice And Sing."

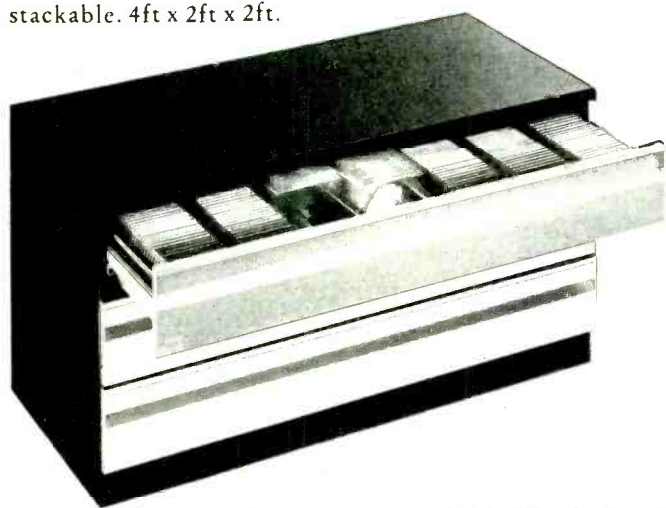
K104 music is the province of MD D.J. Sloan and VP/operations Terri Avery, with whom Spears "co-programs" K104. Avery works with the morning show and on research and outside projects. Spears works with the jocks, does "a lot of writing," and oversees "a pretty extensive promotion department."

This October, K104 will celebrate the fifth anniversary of its time-shared morning-man arrangement with WGCI-FM Chicago, for whom "flyjock" Tom Joyner does afternoons. Joyner's numbers had tracked down with K104's ratings during that station's lull. Now, Spears says, "We promote the morning show a lot more on our own air."

"I think Tom loves a good bit of competition, so he's pushing harder than ever. He's recruited more comics to join him in the morning. There's a lot more writing being done. All the morning team members are really pumped up. The morning show has 13 people and they're all out on the street promoting the show."

For K104 to reach the 10-share level again, it will need a format monopoly, Spears says. "We really have to put Jamz out of business to do that. And we will. It's just a matter of who has the most staying power. We can get another 10 share, but it may take another couple of years." SEAN ROSS

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NETWORKS AND SYNDICATION

(Continued from preceding page)

"TNN Music City News Country Awards" live from the Grand Ole Opry at 9 p.m. ET on June 4.

"Don Kirshner's 35th Anniversary Of Rock'n'Roll," a 35-hour series of summer specials, now has more than 200 affiliates, including WNSR New York, KRLA Los Angeles, WJMK Chicago, and KVIL Dallas.

MUSIC SPECIALS

June 1-3, Little Anthony/Tommy James/Robby Krieger/Amy Irving/Martin Short, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

June 1-3, Richard Marx, The Weekly Special,

Unistar Radio Networks, 90 minutes.

June 1-3, The Beach Boys, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

June 1-3, Sammy Davis Jr., The Great Sounds, Unistar Radio Programming, four hours.

June 1-3, Dan Seals, The Stories Behind The Songs, Unistar Radio Programming, one hour.

June 2, Eddie Rabbitt, Country Gold Saturday Night Live, Unistar Radio Programming, five hours.

June 2, Chicago, Solid Gold Saturday Night, Unistar Radio Programming, five hours.

June 4-10, Dinner With Dr., Dr. Demento, Westwood One Radio Networks, two hours.

June 4-10, Rod Stewart, Superstar Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 4-10, Live Voltage: Bonham, High Voltage, Westwood One Radio Networks, two hours.

June 4-10, Fleetwood Mac/Jackson Browne/J. Geils Band, Classic Cuts, MJI Broadcasting, one hour.

June 4-10, Grateful Dead, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

June 4-10, Coast To Coast With O'Boogie Fab Four, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

June 4-10, Sting, Live Show, RTE, two hours.

June 4-10, Miki Howard, Night Scene, Westwood One Radio Networks, one hour.

June 4-10, Marcus Roberts, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Funky Town, Lipps Inc., CASABLANCA
2. Call Me, Blondie, CHRYSALIS
3. Lost In Love, Air Supply, ARISTA
4. Don't Fall In Love With A Dreamer, Kenny Rogers With Kim Carnes, UNITED ARTISTS
5. Sexy Eyes, Dr. Hook, CAPITOL
6. Biggest Part Of Me, Ambrosia, WARNER BROS.
7. Stomp, The Brothers Johnson, A&M
8. Hurt So Bad, Linda Ronstadt, ASYLUM
9. Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
10. Cars, Gary Numan, ATCO

POP SINGLES—20 Years Ago

1. Everything Is Beautiful, Ray Stevens, BARNABY
2. American Woman/No Sugar Tonight, Guess Who, RCA
3. Love On A Two-Way Street, Moments, STANG
4. Cecilia, Simon & Garfunkel, COLUMBIA
5. Up Around The Bend/Run Through The Jungle, Creedence Clearwater Revival, FANTASY
6. Which Way You Goin' Billy?, Poppy Family, LONDON
7. The Letter, Joe Cocker, A&M
8. Turn Back The Hands Of Time, Tyrone Davis, DAKAR
9. Vehicle, Ides Of March, WARNER BROS.
10. Let It Be, Beatles, APPLE

TOP ALBUMS—10 Years Ago

1. Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
2. Glass Houses, Billy Joel, COLUMBIA
3. The Wall, Pink Floyd, COLUMBIA
4. Just One Night, Eric Clapton, RSO
5. Mouth To Mouth, Lipps Inc., CASABLANCA
6. Women And Children First, Van Halen, WARNER BROS.
7. Christopher Cross, Christopher Cross, WARNER BROS.
8. Go All The Way, Isley Brothers, T-NECK
9. Mad Love, Linda Ronstadt, ASYLUM
10. Pretenders, Pretenders, SIRE

TOP ALBUMS—20 Years Ago

1. McCartney, Paul McCartney, APPLE
2. Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
3. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
4. Chicago, COLUMBIA
5. Hendrix Band Of Gypsies, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
6. Tom, Tom Jones, PARROT
7. Hey Jude, Beatles, APPLE
8. Santana, COLUMBIA
9. American Woman, Guess Who, RCA VICTOR
10. Live, Steppenwolf, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. My Heart/Silent Night (After The Fight), Ronnie Milsap, RCA
2. The Way I Am, Merle Haggard, MCA
3. Don't Fall In Love With A Dreamer, Kenny Rogers With Kim Carnes, UNITED ARTISTS
4. One Day At A Time, Cristy Lane, UNITED ARTISTS
5. Temporarily Yours, Jeanne Pruitt, IBC
6. I'm Already Blue, The Kendalls, OVATION
7. Trying To Love Two Women, The Oak Ridge Boys, MCA
8. Startin' Over Again, Dolly Parton, RCA
9. Smooth Sailin', T.G. Sheppard, WARNER/CURB
10. Lucky Me, Anne Murray, CAPITOL

SOUL SINGLES—10 Years Ago

1. Let's Get Serious, Jermaine Jackson, MOTOWN
2. Funky Town, Lipps Inc., CASABLANCA
3. Sweet Sensation, Stephanie Mills, 20TH CENTURY
4. Lady, Whispers, SOLAR
5. Shining Star, Manhattans, COLUMBIA
6. Let Me Be The Clock, Smokey Robinson, TAMLA
7. Gotta Get My Hands On Some, Fatback, SPRING
8. Don't Say Goodnight, Isley Brothers, T-NECK
9. Two Places At The Same Time, Ray Parker Jr. & Raydio, ARISTA
10. Landlord, Gladys Knight & the Pips, COLUMBIA

Long-Awaited Restructuring Takes Place At ABC, Following Moves By CBS, WW1

LOS ANGELES—After much speculation in these pages and within the industry, ABC Radio Networks recently became the third radio entity to restructure its networks this year (Billboard, May 26). The network radio leader's move follows restructurings by CBS Radio Networks and Westwood One Radio Networks (Billboard, April 14) earlier this year.

Although ABC, WW1, and CBS all made the moves to make their product more appealing to advertisers, each network's plans are unique.

ABC's restructuring calls for its existing seven networks to be repackaged into five, beginning in 1991. The realignment will give ABC three adult networks and two youth networks.

The restructuring, however, is for sales purposes only. In fact, the directors of each of the seven existing networks recently sent letters to affiliate GMs assuring them that the changes reported in the trade press will not affect their stations. "These merchandising changes are not related to programming. You will continue to receive the same news, special features, and other programming services that you have enjoyed in the past as an affiliate," the letter reads.

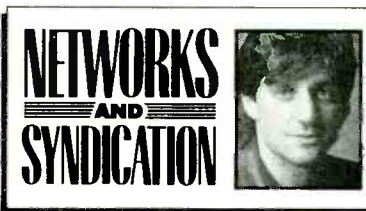
Under the new plan, ABC's Prime network will become the country's largest radio network, with more than 1,000 stations. ABC predicts Prime will have a 2.4 rating and 28% of the audience in the 25-54 demographic. According to ABC director of marketing Jed Buck, Prime will be unbeatable. "We put ours together so no matter what anybody does, we will be No. 1. Prime will be so far away, I don't anticipate anyone can catch it."

The two other adult nets, Platinum and Galaxy, will have more than 800 affiliates each. ABC projects Platinum will be ranked No. 2 in the next RADAR survey with a 1.2 rating and 14% of the 25-54 demo. Galaxy is expected to rank in the top 10

with a 0.5 rating and a 5% share.

The realignment will also make ABC extremely strong in the younger demographics. Genesis, which will have more than 350 affiliates, is expected to be No. 1 in the 18-34 demo with a 1.7 rating and 35% of the audience. The fifth net, Excel, is designed to fill the gap between the 12-24 youth and 25-54 adult demo. ABC projects Excel will rank No. 3 in the 18-34 demo with a 1.1 rating and 23% of the audience.

Although many industry insiders speculate that ABC decided to restructure following similar moves by CBS, WW1, and, to some extent, Un-



by Craig Rosen

istar (the new entity created from the Transtar-United Stations merger), Buck says that is not the case. "We have been working on this thing for more than a year," he says. "It's not in response to anything that has happened recently. ABC is the leader in network radio and it is proactive, rather than reactive."

According to Buck, network radio isn't the only medium going through changes. "The media business is in constant change now," he says. "In order to be competitive in the marketplace, you need to adapt to what is going on."

WW1 announced the formation of its fourth network, WONE, in April. At that time, WW1 president/chief financial officer Bill Battison said the move was designed to bring WW1's "elements from outside the RADAR-rated universe [such as "The Larry King Show," evening news reports, and Talknet] into the RADAR-rated world."

PROMOTIONS & MARKETING

(Continued from page 16)

and special escape routes to elude listeners. The game will continue until the X Men are apprehended.

Top 40 KITY (Power 93) San Antonio, Texas, awarded Madonna tickets to listeners who could show up at a station event wearing the most station bumper stickers on their bodies. Meanwhile, sister oldies outlet KONO was to air a Memorial Day broadcast, billed as the "Rock 'N' Roll Heaven Reunion," which featured Elvis Presley, Marvin Gaye, Otis Redding, Roy Orbison, Buddy Holly, and other deceased performers. The show was teased on-air like an actual concert, with jocks giving out parking and first-aid information.

Top 40 WRXQ (Q107) Washington, D.C., has been named the official radio station of the 35 area Cineplex Odeon Theaters. Q107 has provided each of the theaters with a selection of digitally recorded top 40 music to be played before and after the films. In return, the station receives exclu-

sive movie previews and posters in the theater lobbies.

Top 40 WKXS-FM (Kiss 108) Boston will celebrate its 11th anniversary Saturday (2) with a concert featuring nine hours of nonstop music. More than 15,000 fans are expected to attend. New Kids On The Block, Smokey Robinson, Donna Summer, Eddie Money, M.C. Hammer, and Kenny G are among the nearly two dozen performers scheduled to appear... Album WKLS Atlanta planned to mark its 16th anniversary with a charity concert and chili cook-off on May 26.

Radio Promotion Media Consultants has been appointed the official radio promotions company for Roger Waters' "The Wall" concert on July 21 in Berlin. The concert aims to raise \$815 million for the Memorial Fund for Disaster Relief and is expected to draw 200,000 people. Radio packages include round-trip airfare, first-class hotel accommodations, tickets to the concert, and Berlin sightseeing tours.

In February, CBS merged its affiliate lineups from the CBS Radio Network and CBS RadioRadio to form CBS Spectrum (Billboard, Feb. 17). CBS VP/GM Robert Kipperman said at that time the change was meant to adapt to the older-skewing demos of the CBS O&O oldies outlets.

C.C. ROCKS AGAIN

C.C. McCartney, the legendary Houston rock personality who made the transition to country and launched the syndicated "C.C. McCartney's Back 40" last year, has plans to rock again. "Climbing Rock," a sort of rock version of "Back 40," similar to WW1's "Future Hits," will make its debut in June with McCartney as host. Meanwhile, according to Christopher Powers, VP of C.C. McCartney Prods., the "Back 40" is heard on more than 250 stations.

CURTIN FOR NPR

Actress Jane Curtin recently testified for National Public Radio before members of the Interior Subcommittee of the U.S. House Appropriations committee for continued support of the National Endowment for the Arts and Humanities, which offers funding for NPR.

Although best known for her work on TV's "Saturday Night Live" and "Kate & Allie," Curtin has been featured on the NPR series "Selected Shorts." During the hearing, Curtin urged the committee to "continue to oppose any restrictions that directly or indirectly regulate or chill expressions and put the government in the role of regulating speech."

AROUND THE INDUSTRY

Global Satellite Network recently scored a coup by landing the exclusive radio broadcast rights to Roger Waters' performance of "The Wall" live from Berlin on July 21. GSN will also offer a special edition of "Rockline" on July 4 with Robert Plant.

(Continued on next page)

Contact RPMC at 818-501-7762.

The Radio Promotion Bulletin, a monthly publication aimed at helping broadcasters produce inexpensive and innovative promotions, is beginning its second year of publication. A one-year subscription is \$95. For more information, contact publisher Jon Sullivan at 713-684-6914.

PRO-MOTIONS

Andy Isola has been named director of marketing and promotion at top 40/dance WMXD Detroit. He previously held the same position at N/T-easy combo WCKY/WWEZ Cincinnati, where Michelle Dickinson replaces him. Dickinson formerly worked for a local advertising agency. Lisa Brancato becomes promotion coordinator at WMXD.

Pat Braddick has been named promotion director at AC KKYY (Y95) San Diego. He was most recently assistant promotion director at cross-town country KSON-AM-FM.



Hot Hits in Tokio

Week of May 13, 1990

1. Nothing Compares 2 U, Sinéad O'Connor
2. Don't Wanna Fall In Love, Jane Child
3. Alright, Janet Jackson
4. Vogue, Madonna
5. All I Wanna Do Is Make Love To You, Heart

6. I Wanna Be Rich, Calloway
7. Hold On, Wilson Phillips
8. Whip Appeal, Babyface
9. This Old Heart Of Mine, Rod Stewart with Ronald Isley
10. Rub You The Right Way, Johnny Gill

11. Heartbeat, Seduction
12. Poison, Bell Biv DeVoe
13. Do You Remember, Phil Collins
14. All Around The World, Lisa Stansfield
15. Save Me, Fleetwood Mac

16. Drive Me Nuts, Pink Cloud
17. Book Of Dreams, Suzanne Vega
18. U Can't Touch This, M.C. Hammer
19. Whole Wide World, A'me Lorain
20. Love Child, Sweet Sensation

21. It Must Have Been Love, Roxette
22. Shake It Up, Jamaica Boys
23. The Humpty Dance, Digital Underground
24. How Can We Be Lovers, Michael Bolton
25. Spread My Wings, Troop

26. Morcego, Lisa Ono
27. I'll Be Your Everything, Tommy Page
28. A Little Love, Corey Hart
29. Welcome To The Terrordome, Public Enemy
30. The Sex Of It, Kid Creole & The Coconuts

31. Get Up (Before The Night Is Over), Technatron featuring Ya Kid K
32. Cruising For Bruising, Basia
33. Endless Game, Tetsuro Yamashita
34. Make It Last Forever, Paul Jackson, Jr.
35. Here And Now, Luther Vandross

36. Kissing Gate, Sam Brown
37. I Wish It Would Rain Down, Phil Collins
38. John Cole Songs For Drella, Lou Reed
39. The Heart Of The Matter, Don Henley
40. Love Will Lead You Back, Taylor Dayne

41. Deadbeat Club, B-52's
42. Tiny Lips, Gontiti
43. Children Of The Night, Richard Marx
44. With A Little Love, Sam Brown
45. It's Time, The Winans

46. Captured, Brian Kennedy
47. Wild Women Do, Natalie Cole
48. Sending All My Love, Linear
49. The Secret Garden, Duquincy Jones
50. Monster Rock, Tokyo Ska Paradise Orchestra



FM JAPAN 81.3 FM

FOR WEEK ENDING
JUNE 2, 1990

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	2	2	9	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
2	1	1	12	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	6	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
4	5	9	5	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
5	8	12	6	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
6	4	4	38	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
7	7	6	12	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
8	6	7	35	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
9	10	10	8	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
10	11	8	25	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
11	9	5	44	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
12	12	13	8	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
13	13	11	29	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
14	16	19	7	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
15	14	14	10	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
16	15	16	8	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
17	18	17	22	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
18	30	44	3	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
19	17	15	38	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
20	56	—	2	TONY! TON! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
21	23	29	6	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
22	20	20	14	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
23	19	18	29	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
24	21	22	9	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
25	27	28	22	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
26	22	23	26	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
27	24	26	30	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
28	28	31	24	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
29	25	21	31	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
30	29	25	24	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
31	26	24	9	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
32	32	34	11	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
33	35	40	17	MICHAEL COOPER REPRIZE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
34	33	27	12	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
35	31	30	42	CHRISTOPHER WILLIAMS GEFEN 24220/REPRIZE (9.98) (CD)	ADVENTURES IN PARADISE
36	36	45	7	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
37	58	85	3	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
38	41	52	6	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
39	40	38	30	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
40	34	42	6	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
41	37	33	31	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
42	39	37	38	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
43	44	51	10	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
44	42	46	22	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
45	51	53	6	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
46	45	41	28	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
47	49	47	45	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
48	48	57	9	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
49	43	43	11	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL

50	53	59	5	THE JAMAICA BOYS REPRIZE 26076 (9.98) (CD)	J BOYS
51	50	35	46	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
52	60	54	6	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
53	59	58	10	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
54	61	61	7	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
55	38	32	48	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
56	92	89	3	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
57	74	71	29	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
58	55	50	24	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
59	46	36	48	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
60	62	60	11	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
61	69	86	3	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
62	67	66	17	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
63	72	76	5	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
64	64	63	43	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
65	63	56	62	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
66	52	49	27	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
67	47	48	26	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
68	NEW	1	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS	
69	66	67	20	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
70	80	—	2	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
71	73	68	8	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
72	70	65	20	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
73	71	72	13	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
74	54	55	27	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
75	57	39	24	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
76	65	69	35	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
77	75	87	15	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
78	90	—	2	JANE CHILD WARNER BROS. 26858 (9.98) (CD)	JANE CHILD
79	68	70	39	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
80	76	62	29	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
81	79	82	13	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
82	82	78	37	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
83	84	88	30	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
84	85	80	7	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
85	81	79	96	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
86	91	93	30	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
87	78	64	26	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
88	87	90	3	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
89	86	83	36	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
90	89	75	11	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
91	100	98	3	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
92	83	77	12	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
93	88	—	23	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
94	77	73	37	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
95	95	97	24	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
96	93	74	7	PETERS POSSE PETERS 1001 (8.98) (CD)	PETERS POSSE
97	98	94	7	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
98	RE-ENTRY	24	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE	
99	96	84	10	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
100	99	100	4	KAOS & MYSTRO WORLD ONE 500 (8.98) (CD)	OUTCAST VOL. 1

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

BILLBOARD

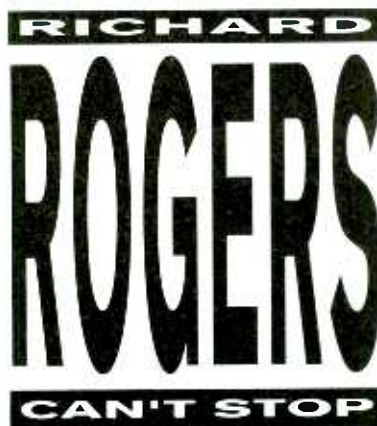
"Rogers' vocal amid the comforting string and horn arrangements is a winner."

DANCE MUSIC REPORT
"By coupling Richard Rogers with Marshall Jefferson the listener is guaranteed a musical journey for his mind, body, and soul."

URBAN NETWORK

"Ain't no question that this man is one of the rising stars of the '90s..."

RECORD MIRROR
"If this record were a stick of rock, the word classic would be stamped through its middle..."



The debut album by **Richard Rogers** featuring the hit singles "(I'll Be Your) Dream Lover" and "Can't Stop Loving You."
RELEASE DATE: JUNE 8

Watch for the forthcoming video of "Can't Stop Loving You."

S&N RECORDS INC.
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Clear As A Belle. Columbia recording artist Regina Belle gives it her all at a recent performance at New York's Beacon Theatre. (Photo: Chuck Pulin)

Melba Moore Sings Freedom's Praises

■ BY JANINE McADAMS

NEW YORK—One of the best-known and most beloved songs in African-American history, now recorded by stage, screen, and recording star Melba Moore with R&B's top contemporary vocal talents, continues to climb the Hot Black Singles chart after initial resistance at a handful of urban radio stations. "Lift Every Voice And Sing," an inspirational song with a universal message of faith and survival, was perceived by some programmers as "too black," by others as a novelty record. "I've heard [white] people singing 'We Shall Overcome' on the steps of the White House," says Step Johnson, VP of black music for Capitol Records, who feels that the charity

song should be the next "We Are The World." "The minute a whole bunch of black people get together to do something in a positive manner, there's always resistance.

"Now it's doing well," adds Johnson about "Lift Every Voice," which is bulleted in the top 20 of the black singles chart. "This is a song for all people."

Moore, who has been extremely active in charity and sociopolitical organizations such as the National Council of Negro Women and the National Coalition of 100 Black Women, agrees that the song's message is timely in view of world events, including the Tiananmen Square massacre, the crumbling of the Berlin Wall, and the release of Nelson Mandela from a South African prison. Moore chose to

record the song as a benefit record with a cast that includes Howard Hewett, Bobby Brown, Freddie Jackson, the Clark Sisters, Stevie Wonder, Dionne Warwick, Stephanie Mills, Jeffrey Osborne, BeBe & CeCe Winans, Anita Baker, Take 6, and others. It features a spoken segment by the Rev. Jesse Jackson and was produced by BeBe Winans. Proceeds from the single benefit four organizations: the NAACP, the National Assn. for Sickle Cell Disease Inc., the United Negro College Fund, and NCNW, for which Moore serves as national membership chairperson and has traveled the country performing "Lift Every Voice" a cappella.

"Naturally, I'm talking to our own back yard first," says Moore, referring to the James Weldon Johnson-penned song's identification as the Negro National Anthem. (Moore recently performed it for Congress, where it was entered into the Congressional Record.) "But we're trying to show it's not exclusive. It's a freedom song. Every group of people has gone through agony and bloodshed. Nobody's free without a price. We really are inviting everyone to sing it with us."

"Lift Every Voice" leads off Moore's new album, "Soul Exposed," her 11th and the first in three years. It is an album on which the artist says she simply wanted to return to basics, with smooth love ballads, the Lena Horne tribute "Stormy Weather," and the Janice Dempsey-penned gospel tune "Face To Face."

According to Johnson, the second single, "Do You Really Want My

Love," will be released early in June; it was produced by Surface's David "Pic" Conley and David Townsend. Other producers of note who contributed to Moore's latest are Norman Connors, Sir Gant, Gene McFadden, and William Rhinehart.

Moore seems to feel satisfied that the album expresses what she really is: spiritual, romantic, and dedicated. Now the artist, who has appeared on Broadway in "Purlie," "Hair," "Tambuktu," and "Harlem Suite," as well as in numerous TV projects, would like to maintain more balance between music and acting. "What I would like to do with my concert tour is lead into legitimate theater," she says. "I've been away from the stage, and it's the way people expect to see the real Melba Moore."

Moore continues to make promotional appearances in support of the album; she recently was awarded an honorary doctorate by her alma mater, Montclair State Teacher's College in New Jersey. Plans are in the works for a concert tour in September with Orpheus Records artist Eric Gable as the opener; Moore hopes that some of the Friends she assembled for "Lift Every Voice" may be able to appear with her on stage on various dates, though nothing is as yet confirmed.

Power Playlists have moved to the Radio section ... see page 19

Gangster Flicks Call On Music's Big Guns Ice-T, Tone Loc, Levert Lend Talents To New Projects

BABY, I'M A STAR: The last wave of popular black cinema was in the '70s, when "blaxploitation" films about gangsters and hustlers cashed in at the box office. Now gangster epics are back in vogue. "New Jack City" is the title of the upcoming gangster film that has been building anticipation, especially in relation to the number of artists starring in it. Due in early 1991, this Jackson/McHenry production, written by Village Voice writer Barry Michael Cooper, is being directed by Mario Van Peebles and will be distributed by Warner Bros. In key roles are Ice-T (in a unique bit of casting as a drug-busting cop, and we hear he's quite good), comedian Chris Rock, Christopher Williams, and Nick Ashford, along with actors Wesley Snipes, Bill Nunn, Tracy Camila Johns, and Akosua Basia. The score is being composed by Wally Badarou, while Teddy Riley produces; contributing artists include Troop, Williams, Guy, Ice-T, and Levert. The album will be on the new Giant Records label from Azoff Entertainment. The film's plot is your classic tale of good vs. evil, in this case a drug war pitting drug overlords against the police and innocents in an inner-city project.

Meanwhile, get set for "The Return Of Superfly." The soundtrack for the original 1972 "Superfly" by Curtis Mayfield is a modern classic. Now Capitol will release the soundtrack for the second coming of Superfly on July 23, with Mayfield returning to compose and produce tracks for this sequel. Rap tracks also figure on the new disk: Tone Loc, Eazy-E, Mellow Man Ace, Def Jef, the Uzi Bros., and C.P.O. contribute. The lead single, "Superfly 1990," teams Mayfield with Ice-T.

Not a gangster epic, the upcoming Richard Gere flick "Fear No Evil" has cast EMI chanteuse Dianne Reeves as a jazz singer who performs such standards as "Stormy Weather" and "Easy Come, Easy Go." Another Warner Bros.-distributed project, the film centers on the McCarthy hearings and their effect on Hollywood during the '50s.

DEE-TROIT CITY THROWDOWN: The rap scene in the state of Michigan has blossomed enough to merit awards for performance from peers. Now in its second year, the Michigan Rap Music Awards honored its own May 11 at Detroit's Ford Auditorium. Hosted by "Yo! MTV Raps" MCs Dr. Dre and Ed Lover, the program featured the induction of the Fat Boys into the Michigan Rap Hall Of Fame (though the boys are from the Big Apple, they were hailed as one of the earliest successful rap acts; Kurtis Blow was so honored last year). Def

Jef, EPMD, Kwamé, Redhead Kingpin, and Icey Jaye were on hand as presenters. Big local winners were **Kaos & Maestro**, whose single "Maestro On The Flex" (World One Records) earned them awards for best new artist, best rap group, and best video. **Merciless Ameer** earned best-record-of-the-year and best-mal-rapper honors with "A Day Without A Rhyme" (Nickerson Records). **Doug E. Fresh** and **Dana Dane, X-Clan**, and local act **Bat Mike** performed before an audience of 1,200, according to awards program president **Dave Bishop**, who plans to move the event to Lansing next year. You can reach Bishop at 313-836-4018.



TIDBITS: Atco artist Michelle, who has scored a gold record for her self-titled debut album, has signed on as the opening act for M.C. Hammer's U.S. tour, to kick off June 20 in Louisville, Ky. . . .

Rapper **Doug E. Fresh** has just been signed to Dick Scott Entertainment . . . **Barbara Weathers'** new self-titled album is on Reprise. The first single, "The Master Key," already at radio, was produced by **David "Pic" Conley**. The album drops June 12 . . . Ex of controversial rap act N.W.A., **Ice Cube** takes his tough, ironic, strident lyrical style to the next phase on his new single, "AmeriKKKa's Most Wanted," on Priority Records. It's from the album of the same name, which teams Ice Cube with **Public Enemy** producers **Eric "Vietnam" Sadler, Keith Shocklee, Hank Shocklee, and Sir Jinx**, a member of the **Lench Mob**, Cube's band. The album's combination of innovative, streetwise musical tracks and Ice Cube's grim and often offensive views of life in "AmeriKKKa" will make this one of the most talked-about records of the year. Expect it to carry the new Recording Industry Assn. of America official "Explicit lyrics" sticker . . . Columbia has unveiled new singer/songwriter **Mariah Carey** with some slick ads and promotional items. Carey's self-titled debut shows thoughtful songwriting and gospel-tinged vocals with music in the pop/R&B vein. Should be popular with both audiences . . . **Keith Sweat** proved he knows what the young, streetwise audience wants in terms of image, style, and sound his first time out. Sweat's sophomore project, "I'll Give All My Love To You" (Vintertainment) capitalizes on his grind-on-a-dime balladry, with "Your Love," "Merry Go Round," and "I Knew That You Were Cheatin'" examples of Sweat's pleading style. First single, "Make You Sweat," officially issued May 21, finds Keith into a hard-hitting, swing-beat groove offering up his sly, seductive, somewhat raw vocals. Favorite track is the vaguely Soul II Soul-ish "Your Love Part 2."

The Rhythm and the Blues

by Janine McAdams

Big Turnout Expected At BRE Confab In Big Easy

NEW YORK—As Black Radio Exclusive, the magazine founded in Los Angeles by Sydney Miller to cover the black radio and records industry, celebrates its 15th year in publishing, its staff has also converged on New Orleans to welcome attendees to its 14th annual BRE Conference.

The convention is being held Wednesday (30) through June 3 at the Sheraton New Orleans. Most of the black music industry's heavy hitters from major labels, independents, radio, and press are expected. This is the third BRE convention to be held outside Los Angeles, where the magazine is headquartered.

"New Orleans was chosen because we feel that it is the cradle of black music," says Miller, "conceived in the form that we knew it then and even now. It all evolved around Congo Square, one of the few places where black slaves were allowed to dance and entertain themselves to their own native music on the weekends."

At press time, Miller says an estimated 1,900 industryites are expected at this year's meet.

Miller adds that, despite complaints about overcrowding—in particular by gate crashers—at last year's meet, he is not seeking to restrict registration.

This year's theme is "Image Power." Seminars will focus on professional and personal imaging within the business. Also of import is a panel on international radio. Some fun highlights are a brass-band-led parade to the pier, where attendees can embark on a CBS/Epic-sponsored cruise down the Mississippi; a golf tournament; a Def Jam party featuring all the label's artists; an "untalented talent show," featuring a band of industryites backing any attendee who cares to perform; a Bust It Records showcase featuring M.C. Hammer that will be broadcast by BET; and an opening cocktail reception hosted by WYLD New Orleans, at which Mayor Sydney Bartholomew is expected to speak. A Saturday evening awards program will honor the year's outstanding radio, label, and retail players.

BRE is planning a special 15th anniversary issue and a party in October.

Billboard. Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HOLD ON	EN VOGUE	1	1	1	HOLD ON	EN VOGUE	1
2	3	ALRIGHT	JANET JACKSON	4	2	3	THE BLUES	TONY! TONI! TONE!	2
3	2	RUB YOU THE RIGHT WAY	JOHNNY GILL	9	3	4	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	3
4	5	THE BLUES	TONY! TONI! TONE!	2	4	6	WHY YOU GET FUNKY ON ME	TODAY	5
5	8	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	3	5	7	IT'S TIME	THE WINANS	6
6	9	IT'S TIME	THE WINANS	6	6	2	ALRIGHT	JANET JACKSON	4
7	10	U CAN'T TOUCH THIS	M.C. HAMMER	7	7	8	MY BABY'S HOUSE	MICHAEL COOPER	8
8	7	911 IS A JOKE	PUBLIC ENEMY	15	8	10	U CAN'T TOUCH THIS	M.C. HAMMER	7
9	11	WHY YOU GET FUNKY ON ME	TODAY	5	9	11	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	11
10	15	MY BABY'S HOUSE	MICHAEL COOPER	8	10	16	GOOD LOVE	KLYMAXX	16
11	16	DON'T WANNA FALL IN LOVE	JANE CHILD	10	11	14	DON'T WANNA FALL IN LOVE	JANE CHILD	10
12	6	POISON	BELL BIV DEVOE	20	12	12	SHAKE IT UP!	THE JAMAICA BOYS	12
13	18	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	11	13	17	OOH LA LA...	PERFECT GENTLEMEN	13
14	20	GHETTO HEAVEN	THE FAMILY STAND	14	14	18	ALL I DO IS THINK OF YOU	TROOP	17
15	21	OOH LA LA...	PERFECT GENTLEMEN	14	15	19	GHETTO HEAVEN	THE FAMILY STAND	14
16	23	SHAKE IT UP!	THE JAMAICA BOYS	12	16	5	RUB YOU THE RIGHT WAY	JOHNNY GILL	9
17	4	GET A LIFE	SOUL II SOUL	26	17	23	PARADISE	RUBY TURNER	22
18	22	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	21	18	24	NICETY	MICHEL'LE	18
19	25	TURTLE POWER	PARTNERS IN KRYME	25	19	27	YOU CAN'T DENY IT	LISA STANSFIELD	23
20	24	NICETY	MICHEL'LE	18	20	30	SIR LANCELOT	CALLOWAY	19
21	17	THE HUMPTY DANCE	DIGITAL UNDERGROUND	32	21	33	UNTIL YOU COME BACK TO ME	MIKI HOWARD	35
22	26	SIR LANCELOT	CALLOWAY	19	22	31	STAY	GLENN JONES	33
23	12	ALWAYS AND FOREVER	WHISTLE	27	23	29	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	29
24	13	SHOW ME	HOWARD HEWETT	28	24	30	MERCY MERCY ME (THE ECOLOGY)	MILIRA	30
25	—	ALL I DO IS THINK OF YOU	TROOP	17	25	39	VOGUE	MADONNA	24
26	28	VOGUE	MADONNA	24	26	35	FOR THE LOVE OF YOU	EARTH, WIND & FIRE	37
27	36	GOOD LOVE	KLYMAXX	16	27	37	911 IS A JOKE	PUBLIC ENEMY	15
28	39	THE POWER	SNAP	31	28	34	IRRESISTIBLE	MILES JAYE	42
29	14	ALL OVER YOU	FREDDIE JACKSON	38	29	—	THIS IS LOVE	REGINA BELLE	45
30	34	SPIN THAT WHEEL	HI TEK 3 FEATURING YA KID K	41	30	—	WE CAN MAKE IT ALRIGHT	THE GAP BAND	39
31	35	I'M THE MAGNIFICENT	SPECIAL ED	40	31	32	HELLO STRANGER	SHE FEATURING KIM WATERS	44
32	30	ONE GIRL	CHRISTOPHER WILLIAMS	49	32	21	SHOW ME	HOWARD HEWETT	28
33	—	YOU CAN'T DENY IT	LISA STANSFIELD	23	33	13	ALWAYS AND FOREVER	WHISTLE	27
34	27	READY OR NOT	AFTER 7	53	34	38	HUNGRY FOR ME AGAIN	ASHFORD & SIMPSON	43
35	33	RIISING TO THE TOP	PHALON	34	35	26	RIISING TO THE TOP	PHALON	34
36	—	SWEAT YOU	NEWKIRK	36	36	—	I'D LIKE TO GET TO KNOW YOU	JERMAINE JACKSON	46
37	—	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	29	37	—	CAN YOU GIVE ME WHAT I WANT	MEL'ISA MORGAN	48
38	—	MERCY MERCY ME (THE ECOLOGY)	MILIRA	30	38	15	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	21
39	31	JUICY GOTCHA CRAZY	OAKTOWN'S 3-5-7	79	39	—	SWEAT YOU	NEWKIRK	36
40	—	PARADISE	RUBY TURNER	22	40	—	DO IT (ONE MORE TIME)	MIDNIGHT STAR	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
15 911 IS A JOKE (Del American, BMI)	BMI	43 HUNGRY FOR ME AGAIN (FROM DEF BY TEMPTATION) (Nick-O-Vol, ASCAP)	BMI
97 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	ASCAP	46 I'D LIKE TO GET TO KNOW YOU (Colgems-EMI, ASCAP) WBM	ASCAP
17 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	BMI	50 I DON'T FEEL MUCH LIKE CRYING (Kermy, BMI/Hip Trip, BMI)	BMI
38 ALL OVER YOU (FROM DEF BY TEMPTATION) (Auteur, BMI/Bocar, BMI)	BMI	40 I'M THE MAGNIFICENT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	BMI
4 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) WBM	ASCAP	42 IRRESISTIBLE (Abana, BMI/Virgin Songs, BMI)	BMI
27 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	ASCAP	54 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Blue Mountain, ASCAP)	ASCAP
73 ANY LOVE (EMI April, ASCAP/Uncle Ronnie, ASCAP/MCA, ASCAP/Sunset Bergundy, ASCAP)	ASCAP	68 (IT'S THE) SAME OLD LOVE (Jobete, ASCAP/Taj Mahal, ASCAP/Gold, ASCAP/One's Kid, ASCAP)	ASCAP
71 B GIRLS (P-Man, BMI)	BMI	6 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)	ASCAP
2 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	ASCAP	88 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Da, BMI/Rustomatic, ASCAP)	BMI
59 CAN'T STOP LOVING YOU (Vergo One, ASCAP)	ASCAP	63 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP)	ASCAP
67 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	BMI	29 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsya, ASCAP/Bridgeport, BMI)	ASCAP
48 CAN YOU GIVE ME WHAT I WANT (Black Lion, ASCAP/Captain Z, ASCAP/Joytel, ASCAP) WBM	ASCAP	79 JUICY GOTCHA CRAZY (Bust-It, BMI)	BMI
83 COME INTO MY HOUSE (Tee Girl, BMI)	BMI	66 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP)	ASCAP
52 COME IN (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hille, BMI)	ASCAP	11 LIFT EVERY VOICE AND SING (Edward B. Marks, BMI)	BMI
21 CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	BMI	57 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)	BMI
51 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	BMI	98 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP	ASCAP
10 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	BMI	75 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vinterainment, ASCAP) WBM	ASCAP
64 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Syent Partnor, BMI/Gabrielle, BMI) WBM	BMI	58 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP)	ASCAP
89 A DREAM'S A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/Colgems-EMI, ASCAP)	ASCAP	90 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP)	ASCAP
84 DRIVING (Complete, BMI)	BMI	30 MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)	ASCAP
101 FFUN (Burrin Ave., ASCAP)	ASCAP	62 MIDNIGHT LOVE (Harrindur, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)	BMI
87 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	ASCAP	8 MY BABY'S HOUSE (Bee Germaine, BMI)	BMI
37 FOR THE LOVE OF YOU (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	ASCAP	76 MY HEART BEATS FOR YOU (Music Corp. Of America, BMI/Glitter & Gold, BMI)	BMI
65 FRIENDS' ADVICE (DON'T TAKE IT) (Stone Diamond, BMI/Feel The Beat, BMI/AMH Kid, BMI)	BMI	61 MY HOOPTIE (Locked Up, ASCAP)	ASCAP
95 FUN HOUSE (FROM HOUSE PARTY) (Hittage, ASCAP/Turnout, ASCAP)	ASCAP	55 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Green Skirt, BMI)	BMI
26 GET A LIFE (Virgin, ASCAP) CPP	ASCAP	18 NICETY (Ruthless Attack, ASCAP)	ASCAP
14 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LesSun, ASCAP/Maanami, ASCAP)	ASCAP	72 NOT ON THE OUTSIDE (Gambi, BMI)	BMI
69 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	BMI	94 OBSESSION (Virgin, ASCAP/Command Performance, BMI)	ASCAP
70 GOD MADE ME FUNKE (Willesden, BMI)	BMI	49 ONE GIRL (Trycep, BMI/Willesden, BMI)	BMI
16 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	ASCAP	80 ONE MILE FROM PARADISE (Peljo, BMI/Bernard, BMI)	BMI
44 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI) WBM	BMI	13 OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP
1 HOLD ON (Two Tuff-Enuff, BMI)	BMI	22 PARADISE (Zomba, ASCAP)	ASCAP
56 HOW 'BOUT US (FROM TRUE LOVE) (Irving, BMI) CPP	BMI	20 POISON (Hi-Frost, BMI)	BMI
32 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike,	BMI	87 THE POWER (Frozen Soap, ASCAP)	ASCAP
		31 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)	ASCAP
		99 RADIO DRIVER (EMI Blackwood, BMI/Domino Theory,	ASCAP

"SPELLBOUND"
 (4-87922/0-86198/DMD 1484)
 THE NEW SINGLE AND VIDEO BY
K-SOLO
 FROM THE DEBUT ALBUM
TELL THE WORLD MY NAME
 (82108)
 PRODUCED BY PARRISH [EPMD] SMITH
 FOR SLOW-FLOW PRODUCTIONS
 On Atlantic Records,
 Cassettes and Compact Discs
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FOR WEEK ENDING JUNE 2, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY 2 weeks at No. 1
2	8	12	4	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE
3	9	11	5	THE POWER ARISTA 2014 (C)	◆ SNAP
4	4	6	8	"B" GIRLS PANDISC 056 (C)	◆ YOUNG AND RESTLESS
5	6	9	7	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
6	3	4	19	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
7	15	21	3	U CAN'T TOUCH THIS CAPITOL 15571	◆ M.C. HAMMER
8	2	1	12	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
9	11	10	6	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
10	7	3	13	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW
11	5	5	12	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF
12	13	17	6	MY HOOPTIE NASTYMX 76988 (M)	◆ SIR MIX-A-LOT
13	10	7	11	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
14	20	—	2	TURTLE POWER SBK 19710 (C)	◆ PARTNERS IN KRYME
15	14	18	6	GET A HOLD OF YOURSELF MCA 24012 (C)	◆ MARK DEE
16	19	22	5	RAISE THE FLAG 4TH & B'WAY 487/ISLAND (C)	◆ X-CLAN
17	12	8	11	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.
18	24	26	4	IT'S JUST A GIRL THING ARISTA 2001 (C)	◆ ICEY JAYE
19	22	15	16	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
20	21	16	25	EXPRESSION ● NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
21	26	25	3	WHAT "U" WAITIN' "4"?? WARNER BROS. 0-21477 (C)	◆ JUNGLE BROTHERS
22	25	—	2	ON THE ROAD AGAIN FIRST PRIORITY 0-96494/ATLANTIC (C)	◆ AUDIO TWO
23	29	—	2	FAME 90 RYKO 56163/EMI (C)	DAVID BOWIE WITH QUEEN LATIFAH
24	18	19	13	BACK TO BOOM NASTYMX 76981 (C)	KID SENSATION
25	23	20	8	DON'T SWEAT ME ON TOP 8007/JOEY BOY	◆ M.C. SHY-D
26	17	14	8	BASS IN THE BOX PETERS 107 (C)	◆ KENNY B DEVINE
27	30	—	2	THE WOMAN IN ME GEFFEN 0-21506 (C)	◆ SILK TYMES LEATHER
28	28	28	4	MENTIROSA CAPITOL 15509 (C)	◆ MELLOW MAN ACE
29	27	23	7	COME INTO MY HOUSE TOMMY BOY 948 (M)	◆ QUEEN LATIFAH
30	16	13	12	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST

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

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	2	8	THE POWER ARISTA AD1-2014 1 week at No. 1	◆ SNAP
2	1	1	7	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
3	3	4	7	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
4	4	6	8	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
5	5	7	5	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
6	8	8	8	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
7	9	12	6	POISON MCA 24003	◆ BELL BIV DEVOE
8	11	16	6	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
9	12	17	9	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
10	15	24	5	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
11	6	5	11	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
12	16	22	5	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
13	13	18	5	N-R-G MCA 24015	◆ ADAMSKI
14	10	11	8	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
15	19	26	5	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
16	21	25	5	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
17	14	19	6	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
18	7	3	9	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
19	20	23	6	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
20	25	27	5	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
21	18	20	6	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
★ ★ ★ POWER PICK ★ ★ ★					
22	32	43	3	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
23	26	33	5	THE SEX OF IT COLUMBIA 44 69204	◆ KID CREOLE AND THE COCONUTS
24	31	40	4	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
25	17	14	7	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
26	50	—	2	THIS BEAT IS TECHNOTRONIC SBK V-19709	TECHNOTRONIC
27	36	—	2	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
28	27	31	5	NATURAL THING PROFILE PRO-7284	INNOCENCE FEATURING GEE MORRIS
29	22	9	9	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
30	33	38	4	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
31	28	30	6	HALLELUJAH ELEKTRA 0-60945	◆ HAPPY MONDAYS
32	38	—	2	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
33	39	—	2	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
34	48	—	2	BOUNCE BACK MCA 24018	ALISHA
35	45	—	2	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
36	42	—	2	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
37	43	49	3	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
38	40	45	3	PICTURES OF YOU ELEKTRA 0-66639	◆ THE CURE
39	24	10	7	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
40	23	15	7	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
41	46	44	3	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
42	NEW ▶	1	1	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIBE 101
43	NEW ▶	1	1	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
44	NEW ▶	1	1	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
45	37	41	4	C'MON AND DANCE WITH ME COLUMBIA 44 69206	PARIS BY AIR
46	NEW ▶	1	1	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
47	44	47	3	MOONLIGHT ON WATER ATLANTIC 0-86195	◆ LAURA BRANIGAN
48	47	48	3	PROBABLY A ROBBERY/SPACE GLADIATOR ENIGMA V-75543	RENEGADE SOUNDWAVE
49	29	32	5	GIVE ME LOVE ZYX 6268-12	FUN FUN
50	34	36	5	COME AND FLY WITH ME JIVE 1342-1-JD/RCA	DJ PIERRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	6	VOGUE SIRE 0-21513/WARNER BROS. 5 weeks at No. 1	◆ MADONNA
2	4	5	8	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
3	2	2	7	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
4	3	3	9	POISON MCA 24003	◆ BELL BIV DEVOE
5	6	6	5	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
6	7	10	8	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
7	14	39	3	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
8	9	15	5	THE POWER ARISTA AD1-2014	◆ SNAP
9	5	4	8	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
10	10	16	5	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
11	13	14	7	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
12	22	24	5	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
13	8	9	9	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
14	19	22	5	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
15	16	18	6	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
16	21	23	5	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
17	20	20	6	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
18	11	7	10	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
19	15	11	17	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
20	25	32	4	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
21	12	12	9	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
22	27	31	5	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
23	17	8	9	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
24	29	35	5	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
25	18	13	8	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
★ ★ ★ POWER PICK ★ ★ ★					
26	33	—	2	GET DUMB! (FREE YDUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
27	26	26	6	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	◆ PUBLIC ENEMY
28	23	19	8	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
29	24	17	9	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
30	34	36	4	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
31	40	—	2	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
32	31	38	4	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
33	38	47	3	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
34	28	28	7	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
35	37	41	3	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
36	36	42	3	RESCUE ME SLEEPING BAG SLX-40155	RAIANA PAIGE
37	43	49	3	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
38	45	—	2	GOOD LOVE MCA 24000	◆ KLYMAXX
39	49	—	2	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
40	47	48	3	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB V-77051	HUBERT KAH
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
41	NEW ▶	1	1	BOUNCE BACK MCA 24018	ALISHA
42	NEW ▶	1	1	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
43	30	27	8	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
44	NEW ▶	1	1	YOU CAN'T DENY IT ARISTA AD1-2024	LISA STANSFIELD
45	NEW ▶	1	1	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
46	NEW ▶	1	1	TURTLE POWER SBK V-19710	◆ PARTNERS IN KRIME
47	32	25	12	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
48	39	37	6	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	◆ JIMMY SOMERVILLE
49	50	45	4	CRAZY 4 YOU NEXT PLATEAU NP50115	◆ SYBIL
50	35	21	17	ALL AROUND THE WORLD ARISTA AD1-9929	◆ LISA STANSFIELD

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.

THE BIGGEST IDEAS COME FROM UNEXPECTED SOURCES.



FAN CLUB

A new world of pop/dance sensations
crossing over from New Zealand to the U.S.



"DON'T LET ME FALL ALONE"
Remixed by Rique "Billy Bob"
Alonso... and Lewis A. Martineé
on the extended remix.

FROM THE ALBUM
"RESPECT THE BEAT."
FAN CLUB. THE ZEAL IS REAL.
ON EPIC.

Produced by Mark S. Berry for MSB Ltd., U.S.A.
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Beats & Pieces: U.S./U.K. Spring Fever Continues

Audrey Horne rules.

TWIN BEATS: Justin Strauss has completed postproduction on Mark Almond's "Desperate Hours." Strauss has also been working on Jane Wiedlin's "World On Fire," Devo's "Post Modern Man," and Adam Ant's "Ruff Stuff" . . . Expect a new track from celebrity DJ Johnny Dynell on Atlantic titled "Love Finds A Way" . . . **Backroom Music Productions** has completed albums for both Precious and Jomanda for Big Beat Records. Expect a summer release for each . . . **Keith Thompson** ("Can't Take It") has been in at New York's Prime Cuts studio recording new material . . . Also at the studio, **Mark Kamins** has been in with performance

artist **Karen Finley** producing her forthcoming single, "Stop Talking, Start Kissing" . . . Rumor has it the **Carpenters'** "Calling Occupants" is being remixed by **Candy Flip**.

New York's own **Dee-lite** is completing its self-produced debut album, "World Clique," for Elektra Records. **Bootsy Collins, Q-Tip** (A Tribe Called Quest), and the legendary **Horny Horns** (Fred Wesley, Maceo Parker, Rich Griffith, and Rick Gardner) guest . . . **George LaMond** is busy completing his debut album for Columbia, set for a late-June release. The set features a duet with **Brenda K. Starr**. Starr is also completing her label debut for Epic . . . **Sheena Easton** has been working with **The System's David Frank** on new material.

Canada's **Netwerk Productions** has opened a U.S. office headed by **David Bassin**. He can be reached at 818-508-3130 . . . Louisiana-based alternative label **C'est La Mort Rec-**

1470 Howard Street, San Francisco, Calif. 94103; phone: 415-252-0900, or fax: 415-252-1330.

PEAKED PIECES: PolyGram U.K. has issued an ABC greatest-hits package ushered in by a remix (not favored by the band), of "The Look Of Love" . . . **Neneh Cherry** has reportedly been working with the **Jungle Brothers** on material for a forthcoming project . . . **Monie Love's** long-awaited album debut is due to be preceded in the U.K. this summer by the **Fine Young Cannibals**-produced single "Monie In The Middle" . . . **C.J. McKintosh & Dave Dorrell** have completed (yet even more) remixes of **Janet Jackson's** "Alright" for official U.K. release . . . **George Michael's** new disk is reportedly a double album, featuring one of "pop" songs and one of "R&B" songs. If that is indeed the case, spare us the unnecessary segregation, please.

Stetsasonic's Daddy-O has produced four tracks for **Mushroom/A&M** act **Big Pig** (remember

"Breakaway"?). **Daddy** is also working with **Tina Baker** (formerly Tina B), the **Cookie Crew**, and **Kiara** . . . **Bruce** (we still don't hear from you) **Forest** is reportedly producing five tracks and (co-writing three) for the new **Boy George** project . . . **Stellar U.K.** rappers **She Rockers** are being produced by **Technotronic**, while **DJ Mark The 45 King** is scheduled to go into the studio with **Technotronic's MC Eric** . . . **New Jersey's Bassment** (201-963-1560) has been doing well with **Joey Kid's** "Counting The Days." Expect an album from **Kid** real soon . . . Expect a new **Yazz** single out on **Big Life/PolyGram Records** . . . **Freddy Bastone** is producing and co-writing tracks for a **Deon Estus** forthcoming album.

Congrats to **Shep Pettibone** for his recent No. 1 pop success with "Vogue." Along with the successes of **Andy Panda** and **Clivilles & Cole**, perhaps doors will open for other "remixers" who've proved to be more than able producers.



by Bill Coleman

ords has recently inked a distribution deal with **Rough Trade**. First releases include sets by **Condition** and **Handful Of Snowdrops**. Call **Woody Dumas** at 504-774-8286 or fax 504-778-0215 . . . **Ziggy Marley & The Melody Makers** will be the opening act on the **B-52's** 40-city **Summer Of 1990** tour, which begins in June . . . A remix of **New Order's** "Confusion" is available from **Minimal Records** (212-489-7260) . . . **WARD** (Western Assn. Of Rock Disc Jockeys) can now be reached at



BEATS INTERNATIONAL: From left, Lester Noel, Norman Cook, Lindy Layton, and Andy Boucher.

NEW ON THE CHARTS

Vaulting up **Billboard's Club Play** and **12-inch Singles Sales** charts is the premiere single release, "Dub Be Good To Me," by Elektra Entertainment recording act **Beats International**.

What was initially slated as a solo project for former **Housemartins** member **Norman Cook** developed into a "family" as more and more people became involved in the fruition of the debut album, "Let Them Eat Bingo." Cook, a 27-year-old DJ/remixer from London, along with **BI** singers **Lester Noel** and **Lindy Layton**, keyboardist **Andy Boucher**, and percussionist **Luke Cresswell**, has enlisted the talents of such diverse mu-

sicians as **Billy Bragg**, **MC Wildski**, **Captain Sensible**, and the **Real Sounds Of Africa** in what Cook describes as more of "a collective than a pop group."

For "Let Them Eat Bingo," Cook drew not only from his love of **R&B**, **soul**, and **dance music** but from his **punk-fueled** teen years. This is evidenced in the inspired rhythms, which range from the **Clash** to the **Jacksons**. Cook still retains that "punk attitude," however, when recording: "I just come in with machines I don't know how to work and a pile of records. I experiment and see what happens."

BILL COLEMAN

CHIMES HIT RIGHT NOTE

When U.K. recording artists the **Chimes** recently visited the States to promote their **Columbia** debut album, they had an important message to spread: They are not a product of **Soul II Soul** mastermind **Jazzie B**.

At first, such an assumption made sense. The trio's first single, the No. 1 club hit "1-2-3," not only sported a decidedly **Soul II Soul**-influenced groove, but it was produced by **Jazzie** with his partner, **Nellee Hooper**.

However, upon investigation of the **Chimes'** self-titled set, which is produced primarily by the band itself, each successive track reveals a more vintage **R&B** style than their alleged prototype's beat-based vibe.

"There's no denying that we've profited from the original connection we had with **Jazzie**," says singer **Pauline Henry**, "but we're quite different from **Soul II Soul**—

both in style and intention. I don't think that **Jazzie** views **Soul II Soul** as a group with longevity. It seems more like a project of collective sounds and ideas that will eventually end. We, on the other hand, are a band that will be around for a long time—a band that will have a slow and natural creative evolution."

The members of this racially mixed trio differ as much in musical backgrounds as they do culturally. **Scottish-born Mike Peden** and **James Locke** rattled around the **Edinburgh** rock pub-band circuit during the mid-'80s before joining the road lineup of the last **Funkadelic** tour. Meanwhile, **Henry** was pursuing session work in **North London**.

When **Henry** discovered that **Peden** and **Locke** were forming a band, she flew in and auditioned—a meeting that proved disastrous. "We hated each other initially," says **Henry**. "I think they were looking for someone a little less aggressive. I wanted to work in a band-oriented situation, but I did not want to completely follow anyone's instructions."

Ultimately, the group agrees, the chemistry was undeniable. "When we tried to work together a

second time, we all knew that there was something special there," says **Peden**. **Jokes Henry**: "Now we're great friends—except when it comes to **James'** smelly feet!"

With the **Chimes'** eponymous album recently released at radio and retail, and plans for a national summer tour under way, **Columbia's** promotional emphasis is on breaking the band's third single, a groove-laden cover of the **U2** hit "I Still Haven't Found What I'm Looking For." **LARRY FLICK**

ARTIST DEVELOPMENTS

HOT DANCE BREAKOUTS

CLUB PLAY

1. A DREAM'S A DREAM SOUL II SOUL VIRGIN
2. CAN'T HOLD BACK DOUG LAZY ATLANTIC
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Breakouts: Titles with future chart potential, based on club play or sales reported this week.



Can They Kick It? **Jive's** Afro-centric missionaries of rap, **A Tribe Called Quest**, were in **Hollywood, Calif.**, recently promoting their "People's Instinctive Travels & The Paths Of Rhythm" debut. Shown filming a segment of **Fox TV's** "Pump It Up," from left, are **Jarobi**; **Q-Tip**; **Dee**, host of "Pump It Up"; **Phife**; and **Ali**. (Photo: **Lisa Johnson**)

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Talent

IN THIS SECTION

What Songwriters Must Produce

Ice Cube Goes Solo On Priority Disk

Miki Howard, David Peaston Caught Live

New On The Chart: Steve Wynn's "Tears"

Midnight Oil 'Mines' Environmental Vein Group Presses Social Issue On New Disk

BY JIM BESSMAN

NEW YORK—Since Midnight Oil's 1987 breakthrough album, "Diesel And Dust," one of the Australian band's chief concerns—environmentalism—has become a mainstream cause.

"The Oils have been an environmental band for a decade or so,"

'This time we wanted to reflect our world experiences—after our Australian reflections'

says vocalist Peter Garrett. "For our new album ['Blue Sky Mining'], we wanted to deepen the way in which we dealt with something which has become quite trendy."

So, besides recording such environmental message songs as "River Runs Red" and "Antarctica" on its latest Columbia disk, Midnight Oil threatened to withhold the album from CBS-Australia to force the company into using recycled-paper packaging. Columbia used recycled paper for the CD longbox of "Blue Sky Mining" in the U.S. and is considering doing the same for upcoming releases by Rosanne Cash, Rodney Crowell, and Poi Dog Pondering (Billboard, April 14).

"We requested that recyclable paper be used as much as possible—or they wouldn't get to hear the album," says Garrett.

Cypress' '80s Rock Roundup Pays Tribute To KROQ's Carroll

LOS ANGELES—Former KROQ Los Angeles MD Larry Groves and independent promoter/consultant Mike Jacobs are assembling "The Rock Of The '80s," a series of compilation albums for Cypress Records that will pay tribute to the late KROQ PD Rick Carroll and the role he played in breaking modern rock acts during the last decade.

"Some people may have forgotten what impact Rick Carroll had on music and radio. That's one reason why we are doing it," says Groves, who is serving as executive producer of the project with Jacobs.

Tracks confirmed for the series, slated for release in the late summer or early fall, include Blondie's "Heart Of Glass"; Haircut 100's "Love Plus One"; Thompson Twins' "Hold Me Now"; and Icicle Works' "Whisper To A Scream

"They still haven't done it properly—and they won't hear the next one unless they do. If every company and band did this, we'd see a massive saving of carbon-dioxide-holding timber and forest cover that the earth so desperately needs to hold the soil and keep fresh air in the atmosphere."

Midnight Oil's environmental involvement also led the band to invite like-minded organizations, including Greenpeace, Rainforest Action Network, and Alliance For Survival, to distribute information at its tour stops. Also, a forthcoming video for "Antarctica" will focus on the dangers facing that continent.

"The Bush administration is blocking moves to declare Antarctica a world wilderness park," says Garrett. "Unless it happens, it will be the end of Antarctica as the last pristine place."

The Oils have completed a video for the anti-war second single, "Forgotten Years," following the album's title-track first single and video. It was shot at the World War I battlefield of Verdun, "where so many kids perished so quickly for no reason," says Garrett.

"Video has never been a big part of what we do, but we now realize that it makes up part of what people see [as being] the band. It can help explain the cultural and social aspects of our songs and influence young people—which we can't always do in the songs but can suggest in the video."

Columbia also plans to release a 5-inch CD of "Forgotten Years," also featuring remixed versions of "Blue

Sky Mining," "Power And The Passion," and the nonalbum track "You May Not Be Released." That is part of a retail strategy coinciding with the band's current tour that also includes the rerelease of "Essential Oils"—five earlier albums released by Midnight Oil between 1978 and 1985.

As for the new album's songs, Garrett (Continued on page 34)



A Great Wedding Band. The nuptials of WTG Records artist Jason Bonham, center, to longtime girlfriend Jan Charteris in London April 28 were followed by a reunion of surviving Led Zeppelin members. Vocalist Robert Plant, left, guitarist Jimmy Page, right, and bassist John Paul Jones (out of photo) jam on Zeppelin classics including "Black Dog," "Rock And Roll," "Custard Pie," and "When The Levee Breaks." Jason Bonham, son of the late Zep drummer John Bonham, last played with the band during the Atlantic Records 40th anniversary bash in New York in 1988, before launching his own band, Bonham, on WTG. (Photo: Justin Thomas)

Iron Maiden's Dickinson Boasts Own 'Tattoo'; Sinead Strategy; Rap History; Road Trips

"THE REASON that I got involved with music was because I wanted to entertain people and provoke reactions from people; it wasn't anything to do with being able to afford a tankful of Jack Daniels on a drip-feed."

So says a thoughtful (and sober) **Bruce Dickinson**, lead singer for **Iron Maiden**, on the anti-status attitude behind "Tattooed Millionaire," the lead single and title track of his upcoming solo debut on Columbia Records, a hook-laden rocker that already has hit the top 20 on the U.K. chart.

After a decade fronting the platinum-plus metal onslaught of Britain's Iron Maiden, Dickinson says it was time to try something different, if only for a while. "I'm very happy with Iron Maiden," he says. "It fulfills a big part of me." "But because of the success of Iron Maiden—and because we're instantly identifiable in having a style—the emotional range you can cover is more limited. And this [solo disk] is not a heavy metal record. This is a hard-rock record."

Consider the influences, says Dickinson. "All those bands like **Free**, and **Bad Company**, and early **AC/DC**," or **Mott The Hoople**, to whom Dickinson pays tribute with a cover, "All The Young Dudes."

Dickinson—who is just as enthusiastic discussing his fencing hobby, his recently published first novel ("The Adventures Of Lord Iffy Boatrace"), or the pleasures of train travel as he is talking music—will launch a U.S. club tour in July. Opening will be PolyGram's **Jagged Edge U.K.**, whose drummer, **Fabio Del Rio**, played on his album. Will solo success follow his metal acclaim?

"That's going to come when people hear this music," he says. "Maiden's stuff is very melodramatic. I make no apologies for that; that's the way the music is. Subtlety gets lost in the mix. Now, so many people have come up to me [and said of the new album], 'I didn't know you could sing like that.'"

ON THE BEAT: At **Sinead O'Connor's** stunning performance at the Beacon Theatre in New York May 10, **Chris Wright**, chairman of the Chrysalis Group P.L.C., told Billboard the label has planned the next three singles for O'Connor's No. 1 Ensign/Chrysalis album, "I Do Not Want What I Haven't Got," through the release of "The Last Day Of Our Acquaintance" early next year—to coincide with Grammy time... How long has Columbia Records been preparing for the debut of **Mariah Carey**, one of the label's most promising stars of 1990? Introducing Carey at a recent invite-only showcase in New York, Columbia VP of artist development

Kid Leo said he was lured to the label from his longtime post with WMMS Cleveland, in part, after hearing a copy of the singer's demo tape in late fall of 1988... Carey's brief set, meanwhile, confirmed that this young woman has the poise and vocal power in live performance to match the panache of her leadoff single, "Vision Of Love." Accompanying Carey was keyboardist **Richard Tee**, who, after years of work as an ace session man, is releasing his own debut for Columbia, "Inside You," featuring guest shots by **Patti Austin**, **Marcus Miller**, **Eddie Gomez**, and **Steve Gadd**.

RAP AROUND: If there's any doubt that rap has secured its own tradition by now, a new Rhino Records set helps settle the issue. "Hip Hop Greats: Classic Raps" lives up to its title with 10 tracks including "Rappers Delight" from the **Sugarhill Gang**, "Jam On It" from **Newcleus**, and "White Lines (Don't Do It)" and "The Message" from **Grandmaster Flash & The Furious Five**... US magazine checks in with a "Rap Spotlight" in its June 11 issue, spreading the mainstream word on **Queen Latifah**, **Kid 'N Play**, the **Jungle Brothers**, **Young M.C.**, and **3rd Bass**... Enigma's new "One Voice/Pride" compilation brings together raps on the subjects of racism and black pride by artists including **Schooly D**, **Three Times Dope**, **Sir Mix-A-Lot**, **Tuff Crew**, **Blackmale**, **Robbie B & DJ Jazz**, **Mac Money**, and **Joe "The Butcher" Nicolo**, who co-produced the set with **Chris Schwartz**. Twenty cents from each disk sold will go to the **United Negro College Fund**.

ON THE ROAD: The reunited **Little River Band**, with original lead singer **Glenn Shorrock**, kicked off a spring/summer tour May 18 in Vancouver, British Columbia, to showcase its new MCA album, "Get Lucky," and will play the Roxy in L.A. Wednesday (30)... **Stevie Ray Vaughan & Double Trouble** team up with **Joe Cocker** for a double-bill tour that opens June 8 at the Shoreline Amphitheater in Mountainview, Calif.... **Luther Vandross**, **After 7**, **Bell Biv DeVoe**, **Regina Belle**, **Maze** featuring **Frankie Beverly**, **Patti LaBelle**, **Tony Toni Toné**, and **Stephanie Mills** are on tap for the 11th season of the Budweiser Superfest tour, opening June 15 at the Charlotte (N.C.) Coliseum... **Linda Ronstadt** will reprise her pop chart hits and tracks from her current "Cry Like A Rainstorm, Howl Like The Wind" album with a tour kicking off Aug. 9 in Dallas... And **Barry White**, showcasing his new A&M album, "The Man Is Back," hit the road May 25 at St. Louis' Fox Theatre with a 30-piece "Love Unlimited Orchestra." No sampled strings for this man!



by Thom Duffy

ARTIST DEVELOPMENTS

CLEGG'S BEAUTIFUL WORLD

Politics has always been intrinsic to the music of Johnny Clegg & Savuka. But band leader Clegg sees the South African group's newest Capitol album, "Cruel, Crazy, Beautiful World," as a thematic expansion.

"Songs like 'Rolling Ocean' try to get beyond politics to something in the actual character and experience of the South African people that we're ignoring, that gives me hope," says Clegg, pointing specifically to his countrymen's resiliency and humor.

"Learning to carry on and smile and survive—for me that's the basis for the good will that still exists underneath everything."

The same sentiment applies, obviously, to the title track. The single "One (Hu) Man, One Vote," meanwhile, is indeed political.

"I wrote it before the release of [anti-apartheid leader Nelson] Mandela and the unbanning of the African National Congress," says Clegg. "One man, one vote is the hidden [but] real issue for the '90s in South Africa."

The new album also reflects Clegg's continued musical experimentation. Horns and sampling are new additions to his rock, rooted in the African Zulu culture.

There is also less emphasis on melodicism in favor of Clegg's discovery of different vocal styles.

"That's one of the major breakthroughs of the album. I'm learning to add a bit of emotion, a bit of a cry. I'm learning that volume doesn't necessarily make it big, that if you squeeze a note you can still get the impression of [it being] big. On the next album, my voice will do a lot of new stuff."

Live touring has proven to be Clegg & Savuka's best exposure

tool. The group hit the touring trail this month, opening for and backing Tracy Chapman in a series of amphitheater dates through early July. **JIM BESSMAN**

ICE ON HIS OWN

When N.W.A. and Eazy-E came blasting straight outta Compton and into the national consciousness last year, rap fans and anti-rap forces alike were stunned by the power of the language used. Graphic, brutal, and with the ring of truth, these rappers' powerful images of the street attracted unprecedented controversy, including a negative review from the FBI, whose director of public affairs formally objected to Priority Records about N.W.A. (*Billboard*, Oct. 21).

Now Ice Cube, the writer of

most of those words, has stepped out on his own. He signed a solo deal with Priority Records, which has just released his debut disk, "AmeriKKKa's Most Wanted." With the album, recorded in New York with the aid of Chuck D and much of Public Enemy's production team (Hank Shocklee, Keith Shocklee, Eric Stadler), Cube is aiming for the best of East meets West rap styles.

Although the record is unlikely to get any radio support, songs like "Endangered Species," "Once Upon A Time In The Projects," "The Nigger You Love To Hate," and the title track should ensure that the self-described "angry motherfucker with a mike" will continue to be a lightning rod for attention from law enforcement agencies, the record-labeling

lobby, and others.

"Any time you have kids talking to a mass of other kids, and they're listening, you're going to have controversy," he says. But he is not overly concerned. "I've had much worse done to me before than get a letter [from the FBI]."

In addition to his work as a recording artist, Ice Cube has co-founded Street Knowledge with his new manager, Pat Charbonnet. A production and management company, its first project is an album from its new artist, Yo-Yo, a teenage Los Angeles female rapper. Ice Cube is producing her debut album, due in mid-June on Atlantic.

WENDY BLATT



Just Folks. Pete Seeger, a board member of the not-for-profit Sing Out! corporation, signs a limited-edition C.F. Martin guitar being produced to commemorate the 40th anniversary of Sing Out!, the quarterly folk music magazine edited by Mark D. Moss and devoted to social and political commentary. Marking the milestone, artists including Seeger, David Bromberg, and Loudon Wainwright III, performed in New York May 19, one of 15 such concerts scheduled nationwide. Also planned is the publication of two new collections from Sing Out Publishing and a companion album, "Sing For Freedom," due from Rounder/Folkways. The Sing Out! Resource Center opened this month in Bethlehem, Pa., where the magazine is based, offering an extensive collection of writings about and recordings of folk music and folklore.

TALENT IN ACTION

**MIKI HOWARD
DAVID PEASTON**

*Universal Amphitheatre
Universal City, Calif.*

LIKE THE recent Maze/Regina Belle bill at this venue, the pairing of Miki Howard and David Peaston provided an excellent evening of entertainment for lovers of traditional, heartfelt, vocal R&B.

Since the release of "Come Share My Love," her first Atlantic album four years ago, songstress Miki Howard has become one of the leaders in the "new breed" of hard-hitting black female vocalists.

In the past, Howard has appeared mostly in club settings, which offered a more intimate atmosphere for her mix of R&B grooves, soul ballads, and jazz stylings. She was able to create the same kind of rapport with the much larger audience here, which was clearly enthused with How-

ard's gritty musical approach.

She obviously enjoyed herself during up-tempo tunes like "Ain't Nuthin' In The World," and a hip-hop-styled version of "Until You Come Back To Me," during which she invited Cherrelle and Johnny Gill up from the audience to join her. But the former Side Effect singer is in her element on impassioned material like "Baby Be Mine" and her recent hit, "Love Under New Management," which showcased a strong gospel influence.

Like Howard, David Peaston (who came to prominence via the "Showtime At The Apollo" television series), uses his musical church roots to full advantage. Peaston imbues slower material such as "Tonight," "Can I?" and his show-stopping version of "God Bless The Child" with distinctive, intense vocal pyrotechnics. And even on groove tunes like his hit "Two Wrongs (Don't Always Make It Right)," the Geffen/Reprise singer moved with intensity. But it was on material like Jackie Wilson's "Woman, Lover &

Friend" that Peaston shone brightest, singing with confidence, warmth, and style.

DAVID NATHAN

**CLIVE GREGSON &
CHRISTINE COLLISTER**

The Bottom Line, New York

EARLY IN Gregson & Collister's April 29 Bottom Line show, guitarist extraordinaire Clive Gregson practically apologized for the thoroughly depressing nature of the duo's songs. Even the one cheerful tune in the set of melancholy melodies had a reference to death in its opening lyric.

Yet the gig was anything but a *(Continued on next page)*

NEW ON THE CHARTS

Steve Wynn, the former front man and songwriter of the Dream Syndicate, sets out to find solo success with "Kerosene Man," his first release on Rhino Records. "Tears Won't Help," the lead single from the disk, is creating a stir at college radio and debuted last week on the Modern Rock Tracks chart.

The 30-year-old California native, who has been performing with bands in the Los Angeles area since age 12, helped direct Dream Syndicate to the forefront of L.A.'s neopsychedelic scene in the '80s. During his tenure with Dream Syndicate, Wynn recorded a duo album with Dan Stuart of Green On Red and later set up an acoustic ensemble called the Steve Wynn Quartet, which sporadically toured the West Coast.

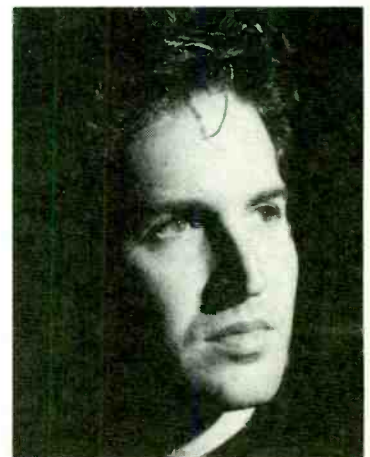
"When Dream Syndicate broke up, I wanted to start out fresh with a new label," says Wynn of his latest move. "I've known people at Rhino for a long time and really feel comfortable there."

And with a new home comes a new sound. "The music is a departure [from Dream Syndicate], but it can't be a total departure, since I'm stuck with the same singer and songwriter," he

quips. "The obvious difference is in the instrumentation and lyrics. Dream Syndicate was based on two guitars colliding, while this album focuses more on things like violins and keyboards, and it's much more song oriented."

The video for Wynn's next single, "Carolyn," has just been completed, and the singer is currently putting together a band that will play opening dates for the Sidewinders next month.

JIM RICHLIANO



STEVE WYNN.

South Jersey Arts Center Proposed

■ **BY MAURIE H. ORODENKER**

CAMDEN, N.J.—A South Jersey Performing Arts Center costing between \$20 million and \$25 million has been proposed for a site along the waterfront here by a group of civic leaders. The multipurpose performing arts center, viewed as a "mini-Lincoln Center," would serve not only Southern New Jersey but the entire Philadelphia region as well. Philadelphia is located directly across the Delaware River.

The sponsoring group has en-

gaged Harrison Price Co., a California consulting firm, to gather information about construction costs, funding sources, and the theater-going habits of people in the South Jersey and Philadelphia areas. If the consulting firm's report shows that the performing arts center would be successful, it will be used to support a grant application to the New Jersey Council on the Arts. Nearly \$12 million remains in an arts council fund to build cultural arts centers in the state. Half of the funds are specifically earmarked for Southern New Jersey.

Two theaters would make up the performing arts complex. The major theater, for concerts and Broadway show tours, would seat 1,500-1,800 people, with sophisticated stage and sound equipment. The second theater would be a smaller, 800-seat auditorium with more intimate space for local and area performances. The center would also

have rehearsal space and practice rooms.

James Artz, a former board member of the American Music Theater Festival in Philadelphia who is leading the group involved with the proposal, says the center would satisfy South Jersey's need for a major theater space, as well as provide Philadelphia groups with another major venue. Artz said there are not a lot of spaces available to handle a real variety of performing arts in Philadelphia. The Academy of Music, Philadelphia's major concert venue, is heavily booked all year round. Even the Philadelphia Orchestra, which owns the Academy, is presently engaged in a capital campaign to build a new music hall for itself.

South Jersey, on the other hand, Artz said, has no public performance hall comparable to the Academy of Music, despite its rapid population growth in recent years.

FOR THE RECORD

Contrary to a report in a May 26 Talent In Action review, Slaughter's label is Chrysalis Records.

TALENT IN ACTION

(Continued from preceding page)

downer. Gregson's Bozo-the-Clown-ish looks and self-effacing, deadpan humor balanced both the melancholic song lyrics and Christine Collister's dead serious, equally extraordinary vocals.

Gregson even gently put down "This Is The Deal," the first single from the duo's new Rhino album, "A Change In The Weather," as merely a "promo single." But the quip hardly diluted the song's powerful lyric about wife-beating, as it built inexorably on his frightful acoustic guitar strums and tricky, one-note runs.

For her part, Collister slapped out the rhythm on her green skirt while vocally hitting blue notes with precision and dynamic control. When the two sang together, it was with the mutual sensitivity of the great country male/female duos.

High points abounded, but a special standout had to be "Voodoo

Doll," from the new album, a low-down, dirty rockabilly guitar outing full of Collister's black-cat cries. Otherwise, the set showcased the pair's exacting musicianship and ironically engaging personality in the face of such dour duets.

JIM BESSMAN

RED HOT CHILI PEPPERS

The Ritz, New York

LIKE PUBLIC Enemy, Red Hot Chili Peppers appear to want to do the right thing. It's just that they keep sticking their feet in their mouths—or rather, their hands on their crotches. At this April 27 show, the Chili Peppers' "testosterone" was repeatedly summed up in lead singer Anthony Kiedis' gesture of machismo: hand-dive into fly, then fist-raise into air. It's a move Kiedis copped from male

rappers and its symbolism of male bonding (and female exclusion) helps explain the L.A. band's appeal.

Its appeal is undeniable: The band sold out a two-night stand here and has sold more than 500,000 copies of its latest EMI album, "Mother's Milk," while its presence on the hit soundtrack for "Pretty Woman" has given the group further exposure still. EMI toned down some of the profanities on the lyric sheet of "Mother's Milk." But there was no covering up the sense of a song like "Sexy Mexican Maid," with its racist and misogynistic leanings. That cut was just one of the many sludge-funk numbers that had the mostly male, mostly white audience slamming; among other enlightening pieces was the anthemic "Party On Your Pussy." At a previous stop on this tour in Florida, two band members were arrested for allegedly jumping off the stage and molesting a female fan. This night, fortunately, they kept their hands to themselves.

While rapping over a churning bass groove, covering Stevie Wonder and Jimi Hendrix, or mimicking B-boy antics, the band's rhythms sounded bagged in taffy. Except for adroit bassist Flea, the musicianship was mediocre. On stage, the Chili Peppers looked like adolescents drunk on ego and hormones—running, tumbling, spitting, screaming, drinking, cursing, and, of course, grabbing their crotches. The band seems to get paid to act out its audience's ids. Or is that idiocy?

EVELYN McDONNELL



New York Jammin' Shabba Ranks, above, was named D.J. of the year in the second annual New York Reggae Awards staged recently by Tamika Productions. Foxy Brown, whose single "Sorry" was a reggae hit, led the winners with five awards, including most promising artist of the year. Other top honorees: Steely & Cleve, producers of the year; Home-T, group of the year; Ziggy Marley & the Melody Makers, international artists of the year; "No Contest" by Dennis Brown and Gregory Isaacs, album of the year; and Marcia Griffiths, presented with the Bob Marley Lifetime Achievement award. (Photo: Earl G. Brown)

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Paladium To Be Renovated

N.C. Venue Will Hold 13,000

CHARLOTTE, N.C.—The Paladium amphitheater at the Carowinds theme park here will undergo a \$4 million renovation in the coming year that will increase the shed's capacity from 8,200 to 13,000, the park's owner, King Entertainment Company, has announced.

Plans call for the Paladium to function as a stand-alone facility, rather than as a segment of the theme park, allowing it to host more frequent concerts by larger acts. At least 25 concerts are expected during the 1991 season and as many as 40 per season by 1993.

The planned renovation will include a new steel roof to cover the front 5,000 reserved seats at the shed, replacement of bleachers

with individual stadium-style seats, additional restrooms, concession and merchandise areas, and a new entrance plaza. Work is expected to begin after the theme park closes in October and be completed in time for a premier concert May 25, 1991.

"The new Paladium project is a very efficient use of our resources because the base facility with land, parking, and support staff already exists," says Vicki Sutton, VP and GM of Carowinds in a press statement. "The \$4 million expansion to the present facility will create a major new amphitheater for the area that would cost anyone else four times that much to put together."

MIDNIGHT OIL CARRIES ENVIRONMENTAL TORCH

(Continued from page 32)

rett notes that "Blue Sky Mine" is a departure in that it contains "touring music" written largely on the road, mainly by drummer Rob Hirst and guitarist/keyboardist Jim Moginie.

"This time we wanted to reflect our world experiences—after [our

Australian reflections. Rob wanted it to be more atmospheric—not as drive-y, guitar, upfront rock songs. I wanted to sing in tune—the usual requirements!

"But we wanted the songs to work as songs, so that musically they could handle a lot of listening. They're lyrically direct, stripped down, and have sufficient space to get people hooked in quickly. Quite often, we just poured out as many words as fast as we could. With 'Diesel,' you could stay with it awhile, and that needs to happen for bands to reach a wider audience [in the U.S.]. We're not against doing that, but we want to reach it on the road we build—not someone else's road."

But as Midnight Oil embarks on its U.S. tour—which opened May 16 in Norfolk, Va.—there is full awareness of how vital live performance has been for the band.

"At the end of the day," says Garrett, "the Oils aren't a band you taste fully until you see the show."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA TECHNOTRONIC	Los Angeles Sports Arena Los Angeles	May 11-13 & 15-16	\$2,242,110 \$30	77,217 sellout	Avalon Attractions
JANET JACKSON CHUCKII BOOKER	Great Western Forum Inglewood, Calif.	April 20-21 & 25-26	\$1,196,448 \$22	57,600 sellout	Avalon Attractions
STEVE LAWRENCE & EYDIE GORME PHYLLIS DILLER	Westbury Music Fair Westbury, N.Y.	May 9-12 & 16-19	\$551,931 \$27.50	22,960 sellout	Music Fair Prods.
WHITESNAKE BAD ENGLISH GIANT	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 11-12	\$437,513 \$25/\$20/\$17.50	22,516 sellout	Avalon Attractions
DIANA ROSS A.J. JAMAL	Valley Forge Music Fair Devon, Pa.	May 17-20	\$417,491 \$37.50/\$32.50	13,238 14,660 sellout	Music Fair Prods.
CHER DOM IRRERA	Palace of Auburn Hills Auburn Hills, Mich.	May 19	\$380,778 \$25/\$22.50	16,739 sellout	Belkin Prods.
ERIC CLAPTON	Great Western Forum Inglewood, Calif.	May 1	\$361,733 \$22.50	16,654 sellout	Avalon Attractions
BILLY JOEL	McNichols Sports Arena Denver	April 21	\$359,519 \$24.75	14,526 sellout	Fey Concert Co.
DON HENLEY INNOCENCE MISSION	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	May 19	\$358,688 \$23.25/\$18.25	18,600 20,000	MCA Concerts PACE Concerts
ERIC CLAPTON	McNichols Sports Arena Denver	April 27	\$309,922 \$20.35/\$19.25	15,690 sellout	Fey Concert Co.
RUSH VOIVOD	Montreal Forum Montreal	May 14	\$243,180 (\$285,008 Canadian) \$23.50	12,128 12,800	Donald K. Donald Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	May 4	\$225,537 \$19.50	11,566 14,000	Belkin Prods. Future Entertainment
KISS	Palace of Auburn Hills Auburn Hills, Mich.	May 18	\$222,352 \$18.50	12,019 16,000	Belkin Prods.
ERIC CLAPTON	Activity Center Arizona State Univ.-Tempe Tempe, Ariz.	April 30	\$213,453 \$18.50	11,538 sellout	Fey Concert Co.
CHER DOM IRRERA	Cincinnati Riverfront Coliseum Cincinnati	May 20	\$212,036 \$22	9,638 12,000	Belkin Prods. Electric Factory Concerts
WHITESNAKE BAD ENGLISH	Red Rocks Amphitheatre Denver	May 4	\$198,000 \$22	9,000 sellout	Fey Concert Co.
DAVID COPPERFIELD	The Riverside Theatre Milwaukee	May 4-6	\$197,937 \$21.75/\$16.75/ \$11.75	10,538 15,000	Joseph Entertainment Group
AEROSMITH JOAN JETT & THE BLACKHEARTS	Mid-South Coliseum Memphis	May 19	\$196,785 \$18.50	10,637 sellout	Mid-South Concerts
AEROSMITH JOAN JETT & THE BLACKHEARTS	Keifer UNO Lakefront Arena Univ. Of New Orleans New Orleans	May 15	\$189,810 \$18.50	10,601 sellout	Beaver Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Rupp Arena, Lexington Center Lexington, Ky.	May 2	\$187,610 \$19.50	9,621 14,000	Belkin Prods. Future Entertainment
AEROSMITH JOAN JETT & THE BLACKHEARTS	Hirsch Memorial Coliseum, Louisiana State Fairgrounds, Shreveport, La.	May 16	\$172,328 \$18.50	9,609 sellout	Beaver Prods.
DON HENLEY INNOCENCE MISSION PINKARD & BOWDEN	Mid-South Coliseum Memphis	May 20	\$165,690 \$18	9,205 9,500	Mid-South Concerts
ERIC CLAPTON	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	April 29	\$164,795 \$19.50	10,612 sellout	Evening Star Prods.
TEARS FOR FEARS CHALK CIRCLE	Montreal Forum Montreal	May 16	\$157,115 (\$183,668 Canadian) \$22.50	8,163 10,000	Donald K. Donald Prods.
RANDY TRAVIS TAMMY WYNETTE/SHENANDOAH	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	May 19	\$145,620 \$18	8,090 sellout	Special Moments Promotions A.C.T.S.

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What's The Write Number Of Songs Due A Publisher?

■ BY IRV LICHMAN

WRITER/PUB WRITES: When a songwriter signs an exclusive publishing deal, just how many songs is he or she obligated to write, anyway? That's the musical question that Words & Music posed to veteran entertainment attorney Michael Sukin.

"It really depends on circumstances, and there are fair points from both the publisher's and writer's points of view. Assuming that the publisher is making a meaningful commitment to the writer in terms of activity and money, the publisher is entitled to anticipate receipt of sufficient songs to give a fair expectation of a return on his investment.

"The writer, on the other hand, cannot be committed to deliver more than he can produce. For some writers that may be just a few songs. For some very successful writers that is all it takes.

"Other writers may be writer/producers or writer/artists who can only really be expected to produce material for projects on which they are actually working. Many other writers these days write on staff. They write alone or co-write with writers signed to the publisher; they write for projects or artists that are coming up. These writers are often expected to be more prolific and more regular in their writing output, so that publishers can actively promote their songs.

"When negotiating a deal, both publishers and writers should aim for a song commitment that is reasonable to the situation at hand. Otherwise, circumstances can develop where the writer has not fulfilled a commitment which has been imposed on him. This usually leads to a suspension of the agreement and an extension of its term, during which time a writer is often paid no royalties or advances. This can be avoided by good planning and sensible negotiations on both sides."

TURTLE POWER COMES To Print: "Teenage Mutant Ninja Turtles" invades the music print field in about a month as Hal Leonard Publishing prepares a number of tie-ins with the smash film and hit soundtrack album on SBK Records. Hal Leonard's tie-in with EMI/SBK publishing gives it print rights to the catalog. Product due contains some novel approaches. For instance, the "Teenage Mutant Ninja Turtles Kazoo Play Along Pack"—housed in a clear-plastic "clam shell"—includes four kazoos, one each in the four Ninja Turtle colors, a play-along cassette featuring background musicians on one channel and a kazoo solo on the other, plus a book with big-note music arrangements, lyrics to eight of the

soundtrack songs, and color photos from the movie. List price is \$12.95. Also on their way is a folio of piano/vocal arrangements, an easy-piano folio, two different big-note folios for electronic keyboards and organs, an electronic keyboard book/cassette play-along pack, as well as marching band, concert band, jazz ensemble, and choral arrangements. Whew!!

DEALS: STAMP, the recent music publishing unit of Hemdale Film Corp., has signed an exclusive writer agreement with David Batteau, in addition to acquiring his catalog of more than 300 titles. His first assignment is a co-writing effort with Andre Fisher on a title song, "Don't Tell Her It's Me," for the upcoming Hemdale film starring Steve Guttenberg, Shelley Long, Jami Gertz, and Kyle MacLachlan. Batteau, Darryl Brown, and

Madeline Stone have a cut on the hot SBK album by Wilson Phillips. He has also co-written songs recorded by

Bonnie Raitt, Robert Palmer, Toni Childs, Dolly Parton, Jermaine Jackson, Donna Summer, and Jeffrey Osborne, among others. Batteau has also recorded his own albums for Columbia, A&M, and Atlantic. STAMP, by the way, is an acronym for Screen Television And Media Publishing... New York singer/songwriter Valerie Block signs with CBS Songs. Block is the co-writer with Jane Wiedlin, Scott Cutler, and Ashley Hall on "World On Fire," the first single off Wiedlin's upcoming EMI album, "Tangled."

LYRICS TO ORDER: All it seems to take is appreciative friendship to get lyricist Sammy Cahn to compose well-wishes in the form of re-writes of familiar tunes. When buddy Jay Morganstern of Warner/Chappell Music was given a surprise 60th birthday party May 3 in Hollywood by company president Les Bider, Cahn supplied appropriately new lyrics to "The Lady Is A Tramp" and "Too Marvelous For Words." Cahn sang the parodies, but on cassette, since he was on business in New York. Here is a sample of the revised "The Lady Is A Tramp": "Commutes to ASCAP each month from L.A./Serves on the board without any pay/ He drew the short straw to replace Chuck Kaye/ But still the gentleman is a champ!

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

1. Bonnie Raitt, Nick Of Time
2. Slaughter, Stick It To Ya
3. Linda Rondstadt, Cry Like A Rainstorm, Howl Like The Wind
4. Faster Pussycat, Wake Me When It's Over
5. Roxette, Look Sharp!



Billboard SPOTLIGHTS THE NEW MUSIC SEMINAR

This year the New Music Seminar will cover many angles of the music industry, including the international scene, alternative music, dance and rap, radio, media, talent and booking, legal and publishing, technology and video.

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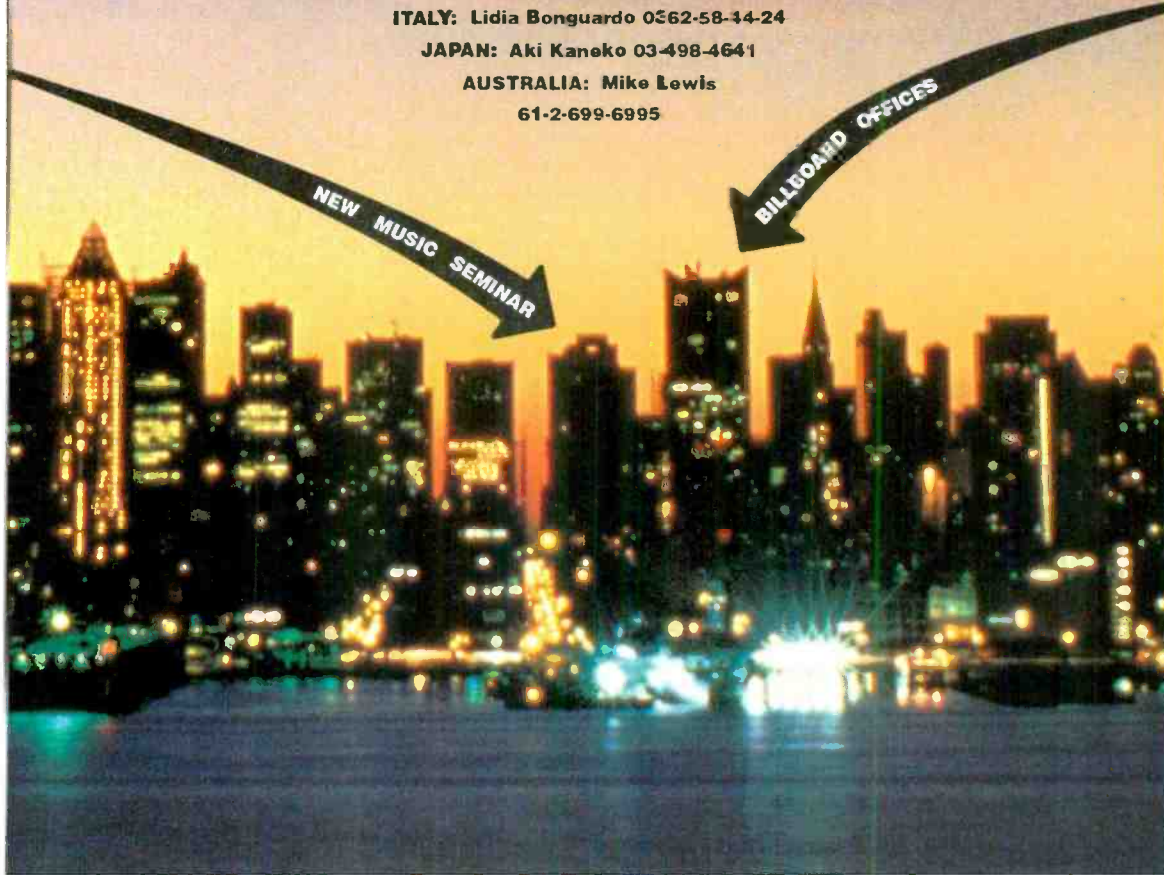
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Party Caucus. Discussing business at the grand-opening party for Warner/Chappell's new Nashville offices, from left, are Les Bider, president and CEO of Warner/Chappell; producer and songwriter Randy Scruggs; Jay Morgenstern, executive VP and GM of Warner/Chappell; and Tim Wipperman, VP and executive GM of Warner/Chappell's Nashville division. The new digs are located at 21 Music Square East. (Photo: Alan Mayor)

Veterans Find 2nd Home In Branson Mo. Town's Tourist Trade Hinges On Country

■ BY EDWARD MORRIS

NASHVILLE—The Country Music Assn.'s May 16 reception for local entertainment figures in Branson, Mo., was further acknowledgment that the small town with the big tourist draw has perfected the process of turning country music into gold. Located in the Ozarks near the northern border of Arkansas, Branson has developed a lucrative summer tourist trade built around the area's pristine upland scenery and a steady diet of live country shows.

Hosting the CMA event was board member and Epic Records artist Ricky Skaggs, a frequent performer in the Branson area.

Many prominent country artists

who are no longer on labels or who have had little recent chart activity now find work and admiring crowds in Branson. Some have bought or leased music halls in the region or are lending their names to them.

Branson has an off-season permanent population of approximately 2,250. However, according to figures released by the Marketing Council of Ozark Mountain Country, the area drew 3,638,000 visitors in 1989. Of these, 679,560 reported seeing at least one music show, while 407,736 saw four or more.

The figures are based on a survey taken by Silver Dollar City amusement park representatives at various locations in and around Branson. Of those surveyed, 24.6% said they came to the region primarily because of the music.

The council reports that Branson has 23 music halls with a total seating capacity of 41,235.

Most of these venues have several shows a day, seven days a week, during the peak season that stretches from late spring through early fall.

Among the celebrities who appear in theaters that carry their names are Boxcar Willie, Danny Davis & the Nashville Brass, Freddy Fender, Mickey Gilley, Mel Tillis, Roy Clark, and Cristy Lane.

While the namesake generally serves as resident headliner, the venues also hire dozens of other name acts. For example, Gilley's Family Theatre, a 914-seater, will feature shows by Patty Loveless, Lee Greenwood, Billy Joe Royal, Buck Owens, Ronnie Milsap, Jim Stafford, Tom T. Hall, Moe Bandy, Pat Boone, Billy

"Crash" Craddock, the Forester Sisters, Doug Kershaw, Wild Rose, and Holly Dunn.

Many of these acts will perform at Gilley's throughout the May-October period. Greenwood is booked for 30 days of shows. Gilley himself will work the stage for 64 days. All the shows will be opened by banjo stylist Buck Trent, a former cast member of "Hee Haw" and of Porter Wagoner's band, the Wagonmasters.

Adult tickets at Gilley's go for \$14.50 each and for children under 15, \$8.50.

The Roy Clark Celebrity Theatre (1,000 seats) has booked for 1990 such country standbys as Skaggs, Janie Fricke, Roger Miller, Louise Mandrell, Marie Osmond, Loretta Lynn, B.J. Thomas, Ray Stevens, Tammy Wynette, T.G. Sheppard, and Tanya Tucker. Show-only tickets (Clark also has dinner theater shows) are the same as for Gilley's.

The Mel Tillis Ozark Theatre (996 seats) has a roster of staff acts that include, other than Tillis himself, Billie Joe Spears, David Slater, Mel Tillis Jr., and Steve Browning. Among Cristy Lane's in-house acts are Charlie Rich, the CMA's 1974 entertainer of the year, and Jerry Wallace. Lane is scheduled to perform at the 1,300-seat theater named for her 126 days, May-October. Rich is set to have 18 days of shows during this period.

Marketing Council statistics also reveal that, last year, 34.8% of the tourists in Branson were there on vacation; 45.2% were families with children; and 28.3% were people in 35-54 age range.

Only One Thing Is Missing From The Ryman Old Opry Site Is Restored, But Where's The Music?

BRING BACK THE MUSIC. Ryman Auditorium, the mother church of country music and the home of the Grand Ole Opry from 1943 to 1974, has been beautifully restored by its Opryland USA owners. After the Opry moved to its new, spacious, cool, hi-tech digs at Opryland, the original plan was to demolish the famous Ryman that will be 100 years old next year. As preservationists, history buffs, and country music fans voiced their displeasure with the destruction plans, officials tried to PR their way out of it. One ploy put forward: the bricks from the Ryman would be hauled out to Opryland and used to construct the "Little Church at Opryland." Anybody ready to do battle with God? Even Roy Acuff, who had donated about a thousand pounds of summer sweat at the un-air-conditioned Ryman, had no sentiment for the building. Referring to the sex

shops that littered the downtown Broadway area, Acuff huffed, "It's too near them rubbin' parlors." The rubbin' parlors that rubbed Acuff the wrong way are long gone as the city of Nashville continues to spruce up its historic riverfront district with loft apartments, restaurants, boutiques, and music clubs. The new convention center, the popular new Church Street Centre shopping mall, downtown trolleys, and the Broadway Dinner Train have all helped revive Nashville's once-decaying downtown. The Ryman renovation is the latest boost.

The million-dollar project was beset by such unexpected problems as asbestos in the old roofing material, and rotted wood under the asbestos. About 70% of the wooden window sills and frames were replaced and all 144 windows were restored to glass. The huge arched pediment window that had fallen out one night 20 years ago had been boarded up with plywood. A new one was custom made. Mortar was replaced between bricks and the entire exterior was cleaned. The Ryman sparkles once again. Congratulations go to Opryland USA, its president/CEO, **Bud Wendell**, director of development **Val Smith**, development coordinator **Shaw Flippen**, and all those who worked on this project.

Inside, the stage that was graced by such legends as **Hank Williams**, **Patsy Cline**, **Tex Ritter**, **Stringbean**, **Mother Maybelle Carter**, **Red Foley**, **Jim Reeves**, **Cowboy Copas**, **Hawkshaw Hawkins**, **Del Wood**, and **Ernest Tubb** just oozes with memories. Those vacant pews downstairs and in the Confederate balcony are simply SRO with spirits. The walls want to sing of heartache and hope, birth and death, mothers and trucks, simple people and simple pleasures. The words and melodies are buried deep into the bricks. Such is the newly restored

Ryman Auditorium, named after hell-raising riverboat captain **Tom Ryman**, who came to a religious tent meeting to heckle the preacher, but instead was converted and later built the structure as a tabernacle. There's only one thing missing now—the excitement of live music coming from the stage and bouncing off those walls and windows that perform acoustic miracles.

A May 16 RCA Records party for **Lorrie Morgan** celebrating her first gold album brought members of the music industry back to the Ryman, where Morgan first performed as a youngster, led on stage by her famous father, **George Morgan**. There was **Hal Durham**, now head of the Opry, with his golden 18-balled voice resonating through the mike and off the walls once again. And Morgan recalled how she stood, center stage, a kid scared half to death, and made it through her song



by Gerry Wood

by staring straight ahead at the support poles and not looking at the audience. Those poles are still there. And so is the stage. There's just one thing missing.

The music. The Ryman would be the perfect setting for live concerts. It's already a stop on every tour bus route, and thousands of fans would love to see shows from the old Ryman as well as the new Opry House. Perhaps showcases of rising new talents and the old grand masters of the Opry. Previews of shows now being staged at Opryland USA. Benefits to aid the homeless. Music-business showcases and album parties such as the recent innovative RCA bash.

The music. Let's bring it back, rattle the ghosts out of the walls, and make the Ryman sing again.

TALENT WATCH: Capitol Records sent Nashville Scene a preview tape of a new group called **Pirates Of The Mississippi**. Watch for these newcomers with that spicy name. And listen for an incredibly powerful song by the Pirates—"Feed Jake." They don't come any better than this ballad of compassion and concern.

PARTY TIME: Amusement Business, the international newsweekly for sports and mass entertainment, will sponsor its annual talent buyers party during the International Country Music Talent Buyers Assn. convention in Nashville. The June 3 dinner party at the Nashville Palace will showcase such acts as the above-mentioned Pirates and **T. Graham Brown**. ICMTBA registrants are invited to attend. For more information contact **Laura Stroh** at AB, 615-431-4254. It's rumored that the beverage consultant for the party is none other than AB's **Tom Powell**.



Rhino Mining Country Vaults For Reissue-Series Treasures

■ BY JIM BESSMAN

NEW YORK—Rhino Records' recent release of a supplementary companion volume to the Merle Haggard "Collectors Series" CD compilation from Capitol Records is just one of several examples of Rhino's commitment to country music reissues.

In June, the label will issue the five-volume "Billboard Top Country Hits 1959-1963." Following the format of the label's earlier "Billboard Top Hits" R&B and rock'n'roll reissues series, the country titles feature each year's top 10 country hits as determined by Billboard chart compiler Joel Whitburn.

The 10-song volumes feature the works of such legends as Patsy Cline, Johnny Cash, Marty Robbins, George Jones, Jim Reeves, Ray Price, and Buck Owens. Owens' six tracks in the collection are the first CD embodiment of his classic hits. Many of the hits are also available here for the first time in true stereo.

"We started with the idea of a tribute to Merle Haggard because of his contributions to country mu-

sic," says Rhino's associate director of A&R, James Austin. "We're now making a commitment to country music by reissuing the 'Billboard' series."

Rhino's 18-track "More Of The Best" Haggard set came out in

'We want to put together great anthologies, with special packaging'

February in conjunction with the Capitol vintage CD collection.

Unlike the Capitol entry, which had 20 all-Capitol hits from 1966-76, the Rhino disk (also available in abbreviated cassette form) had eight MCA singles from 1977-81, in addition to 10 Capitol sides from 1963-75.

"We wanted to do a major anthology, along the lines of our Neville Brothers' 'Traacherous,'" continues Austin, "a historic overview of his career from beginning (Continued on page 38)

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	55	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 16 weeks at No. 1
2	2	2	29	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	3	3	10	TRAVIS TRITT WARNER BROS. 26094 4 (8.98) (CD)	COUNTRY CLUB
4	4	4	18	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
5	5	5	11	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
6	7	6	33	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	6	10	58	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	8	7	12	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
9	9	9	15	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
10	10	8	50	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
11	11	12	55	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	12	11	15	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
13	13	15	7	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
14	14	14	30	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
15	15	13	9	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
16	21	22	41	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
17	17	19	51	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
18	20	17	32	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
19	16	16	34	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
20	23	23	158	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	19	18	86	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
22	18	21	66	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
23	26	28	8	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
24	24	20	8	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
25	22	25	67	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
26	31	24	29	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
27	25	30	66	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
28	30	32	93	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	35	61	4	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
30	33	27	50	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
31	29	29	45	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
32	32	36	146	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
33	27	26	36	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
34	39	65	4	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
35	41	43	58	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
36	37	37	102	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
37	28	31	42	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
38	36	34	17	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	38	96	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
40	34	35	33	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
41	40	33	85	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
42	47	45	206	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
43	49	42	9	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
44	43	46	16	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
45	48	41	223	ALABAMA ▲ ³ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
46	42	49	55	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
47	44	59	3	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
48	45	52	140	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	46	40	33	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
50	52	39	67	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
51	51	44	237	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	67	—	2	LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
53	54	51	54	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
54	65	64	89	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
55	50	47	9	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
56	61	48	169	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
57	69	—	53	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
58	56	50	109	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
59	58	—	195	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
60	53	53	54	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
61	RE-ENTRY	101		K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	57	58	13	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
63	64	—	269	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
64	55	54	4	THE FORESTER SISTERS WARNER BROS. 26141 (8.98) (CD)	COME HOLD ME
65	60	69	31	MARTY STUART MCA 4231 2 (8.98) (CD)	HILLBILLY ROCK
66	59	55	21	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
67	68	—	11	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
68	70	—	3	KENNY ROGERS RCA 8371 (8.98) (CD)	GREATEST HITS
69	66	57	14	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
70	71	66	3	DAVID LYNN JONES MERCURY 836 951 2 (CD)	WOOD, WIND AND STONE
71	63	62	47	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
72	62	68	314	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
73	NEW ▶		1	PRAIRIE OYSTER RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
74	RE-ENTRY	3		TIM MENSY COLUMBIA 45088/CBS (CD)	STONE BY STONE
75	73	—	20	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT

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COUNTRY CORNER



by Marie Ratliff

"THIS WOULD BE A HUGE HIT, if programmers would just give it a chance," says MD John Saville, WWYZ Hartford, Conn., of Donnie Marsico's "I Will Stand By You" (Barn Burner). "This song has turned out to be the most requested song we have ever had since we signed on as a country station in September 1988. It's a gorgeous ballad—like a cross between Michael Bolton, Joe Cocker, and Kenny Rogers—and helps give the format some variety. We're 75% up-tempo here, but I'm not going to pass up a killer ballad like this one. It's a great attention-getter for scanners from other formats."

In addition to the Hartford market, Marsico's record is getting good play at WDSY Pittsburgh.

RICKY VAN SHELTON'S "I've Cried My Last Tear For You" (Columbia) moves into the No. 1 position on the Hot Country Singles & Tracks chart, edging out Clint Black's "Walkin' Away" (RCA), which slips to No. 2 after two weeks at the top. However, one of the fastest movers in chart history is George Strait's "Love Without End, Amen" (MCA), which is a very strong No. 3 and has the potential to set a speed record to the top. It has been on the chart only six weeks.

NEW ADDS on Kevin Welch's "Till I See You Again" (Reprise) at WXTU Philadelphia, WTDR Charlotte, N.C., WFMS Indianapolis, and KKAT Salt Lake City—as well as big moves at KEEN San Jose, Calif., WCTK Providence, R.I., WDSY Pittsburgh, KSAN San Francisco, WDAF Kansas City, Mo., and WBVE Cincinnati—help boost the song to No. 67 this week.

"Our request action is coming in much heavier from men than from women right now," says PD Bill Mackey, KMIX Modesto, Calif. "It's looking good."

"WHAT GREAT HARMONIES," says OD Dale Eichor, KWMT Fort Dodge, Iowa, of the vocals of Vince Gill with Patty Loveless on Gill's single, "When I Call Your Name" (MCA), charted at No. 62. "It's getting instant acceptance here," Eichor adds.

It's strong, too, at WTQR Greensboro, N.C., KASE Austin, Texas, KCKC San Bernardino, Calif., WIVK Knoxville, Tenn., WSIX Nashville, WQDR Raleigh, N.C., WCMS Norfolk, Va., WESC Greenville, S.C., and KEBC, WKY, and KXXY Oklahoma City. It's a new add this week at WPOC Baltimore, KVOO Tulsa, Okla., KSOP Salt Lake City, and KIKK Houston.

"HE'S REVERTED BACK to his beginnings," says KFRG San Bernardino MD Don Jeffrey of Randy Travis, whose "He Walked On Water" (Warner Bros.) is at No. 22 in its fourth week on the chart. "It reminds me of Randy Travis when he first started, which is good in my opinion. This song I could have heard on his first album. We're usually more conservative, but I added this one right away."

Jeffrey is also seeing good potential in Baillie & the Boys' "Perfect" (RCA), charted at No. 28. "It's a real commercial-sounding song—very catchy. I believe it will do very well."

"Perfect" is a new add this week at KFKF Kansas City, WKIS Miami, KYGO Denver, and WONE Dayton, Ohio; it shows big moves at WSIX Nashville, WKHK Richmond, Va., WMIL Milwaukee, WYNY New York, KSON San Diego, KSAN San Francisco, WQIK Jacksonville, Fla., WYAY Atlanta, and KRPM Seattle.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. BABY, WALK ON MATRACA BERG RCA
2. LOOKS AREN'T EVERYTHING MARK COLLIE MCA
3. SHOT FULL OF LOVE JENNIFER McCARTER/McCARTERS WARNER BROS.
4. THE GRASS IS GREENER MARSHA THORNTON MCA
5. GOOD TIMES DAN SEALS CAPITOL
6. ROSEANNE JEFF STEVENS & THE BULLETS ATLANTIC
7. TANQUERAY VERN GOSDIN COLUMBIA
8. TOO BLUE TO BE TRUE LARRY BOONE MERCURY
9. I'LL LIE MYSELF TO SLEEP SHELBY LYNNE EPIC
10. MEXICAN WIND JANN BROWNE CURB

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

COUNTRY

RHINO DUSTS OFF BILLBOARD'S BEST FOR LATEST COUNTRY-REISSUE SERIES

(Continued from page 36)

to end. Then Capitol put out its 'Collectors Series' volume, which was excellent. Obviously, we didn't want to compete or duplicate, so we picked up [missing] songs, like 'Mama Tried,' and MCA

hits, like 'Ramblin' Fever,' which Capitol didn't want. [Capitol] distributes our product and was kind enough to let us do our companion. And we note their volume in our liner notes."

Besides the "Billboard Top Country Hits" series, Rhino has a "Best Of Slim Whitman 1952-1972" set due out in May, a "Best Of Tennessee Ernie Ford" and Wanda Jackson's "Rockin' In The Country" slated for June release, and a "Best Of Merle Travis" and "Night Life: Early Hits And Rare Tracks By Willie Nelson" scheduled for July. "Memphis Ramble:

A Sun Country Collection" was recently released.

Previously, the label put out "Johnny Cash: The Sun Years," as well as "Ernest Tubbs: Live 1965," three volumes of early Patsy Cline recordings, and a "Hillbilly Holiday" Christmas set.

"We want to find country releases that haven't been reissued and put together great anthologies, with special packaging and liner notes," says Austin. "The advent of artists like Dwight Yoakam has proven that there's a market out there for this kind of material."

Country Awards Show Sets Slate

NASHVILLE—More than a dozen top acts are scheduled to perform on the two-hour TNN Music City News Country Awards special June 4. The show will be broadcast live from the Grand Ole Opry House on TNN, starting at 9 p.m. EDT.

The event combines for the first time awards ceremonies formerly held separately by TNN (The Nashville Network) and "Music City News," a monthly fan magazine.

Performers in addition to Barbara Mandrell and Jimmy Dean, who will host the show, are Clint Black, Ricky Van Shelton, Reba McEntire, Ray Stevens, the Statler Brothers, Garth Brooks, Lorrie Morgan, Randy Travis, Larry Gatlin & the Gatlin Brothers, Shelby Lynne, and George Jones.

Award presenters include Patty Loveless and the Oak Ridge Boys.

Winners in the 13 categories are determined by phone-in and mail-in votes from TNN viewers and "Music City News" subscribers.

Additionally, "Living Legend" and "Minnie Pearl" awards will be presented to persons who have distinguished themselves in country music.

The broadcast will be bracketed by two 30-minute programs conducted by Lorianne Crook and Charlie Chase, hosts of TNN's "Crook And Chase" show. These segments will give a backstage preview of the show and follow-up interviews.



Dinahmite. Dinah Shore beams with pride while displaying the Governor's Outstanding Tennessean Award from Tennessee Governor Ned McWherter, left, and U.S. Representative Bob Clement. The reception on behalf of Junior Achievement was held at the Governor's Mansion in Nashville and preceded a variety special telecast live over The Nashville Network from the Grand Ole Opry House. (Photo: Gerry Wood)

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

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

SHEET MUSIC AGENTS

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

HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	NO. 1 I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
2	1	1	13	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA 2520-7
3	5	9	6	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
4	7	8	11	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
5	3	4	14	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
6	4	7	13	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	DOUG STONE EPIC 34 73246/CBS
7	6	2	15	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
8	9	10	6	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	ALABAMA RCA 2519-7
9	8	11	11	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
10	10	14	12	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY,B.FOSTER)	STEVE WARINER MCA 53733
11	14	17	9	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
12	12	20	8	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
13	16	19	11	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
14	18	24	9	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
15	19	25	10	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	LACY J. DALTON CAPITOL 79962
16	17	22	10	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
17	15	12	13	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	ROBIN LEE ATLANTIC 4-87979
18	30	42	5	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL 79024
19	22	29	7	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
20	13	5	16	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
21	11	6	14	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
22	27	44	4	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS. 7-29878
23	26	30	9	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
24	20	15	21	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	ALAN JACKSON ARISTA 9922
25	21	16	15	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
26	23	23	17	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
27	31	41	7	ISLAND B.BECKETT (T.SEAL,E.RAVEN)	EDDY RAVEN CAPITOL 79997
28	34	39	8	PERFECT K.LEHNING (M.E.NE*IN)	BAILLIE AND THE BOYS RCA 2500-7
29	25	26	18	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
30	32	27	19	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
31	36	36	9	I GO TO PIECES SOUTHERN PACIFIC,J.E.NORMAN (D.SHANNON)	SOUTHERN PACIFIC WARNER BROS. 7-19860
32	33	28	19	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
33	24	13	15	BRING BACK OUR LOVE TO ME R.SCRUGGS,E.T.COWLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
34	41	45	8	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 79000
35	35	31	22	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	PATTY LOVELESS MCA 53764
36	37	32	22	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	PAUL OVERSTREET RCA 9116-7
37	46	51	8	NOBODY'S TALKING R.SCRUGGS,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE ARISTA 2009
38	42	52	7	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	28	21	17	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
40	51	66	3	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
41	29	18	16	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
42	40	38	25	NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
43	38	37	26	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL 44527
44	39	34	21	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
45	56	73	3	POWER PICK/AIRPLAY GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
46	43	48	9	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	FOSTER & LLOYD RCA 2502-7
47	44	40	22	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
48	55	61	4	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
49	45	33	18	BACK WHERE I CAME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
50	53	62	6	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	MARTY STUART MCA 79001
51	48	47	26	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH,S.DEAN,R.ALVES)	ALABAMA RCA 9083-7
52	57	71	4	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
53	49	46	25	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
54	59	70	3	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
55	54	49	24	SOONER OR LATER B.BECKETT (S.LONGACRE,B.FOSTER,B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
56	47	35	15	MISTER DJ J.STROUD (C.DANIELS,T.CRAIN,T.DIGREGORIO,C.HAYWARD,F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
57	67	—	2	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
58	65	—	2	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CAPITOL/CURB 79040/CAPITOL
59	52	53	24	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI,Q.POWERS)	REBA MCENTIRE MCA 53763
60	68	—	2	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
61	50	43	18	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
62	72	—	2	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA 79011
63	63	67	6	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
64	58	54	20	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
65	70	—	2	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC 34 73352/CBS
66	NEW	1	1	HOT SHOT DEBUT OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
67	73	—	2	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	KEVIN WELCH REPRISE 7-19873/WARNER BROS.
68	64	65	26	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING,L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
69	NEW	1	1	MY ANNIVERSARY FOR BEING A FOOL C.WATERS,H.DUNN (H.DUNN)	HOLLY DUNN WARNER BROS. 7-19847
70	NEW	1	1	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT ARISTA 2002
71	60	50	14	SILVER STALLION C.MOMAN (L.CLAYTON)	WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
72	62	59	17	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
73	71	74	3	BABY, YOU'LL BE MY BABY J.BOWEN (G.PISTILLI,T.SEALS)	THE OAK RIDGE BOYS MCA 79006
74	74	68	25	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE,J.P.PENNINGTON)	EXILE ARISTA 9911
75	75	—	2	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013

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Retail

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Cassette Makers Vie For Market Niches Cos. Target Music Dealers, CD Sector, Teens

BY EARL PAIGE

LOS ANGELES—The marketing wars between blank audiotape suppliers continue to escalate as manufacturers search for niches that will give them a competitive advantage.

For the first time, some top manufacturers are distributing principally, if not exclusively, certain product lines through music retailers, while others are promoting their tapes as vehicles to copy pre-recorded CDs. Still other companies are trying to establish a beachhead among young consumers.

Among those targeting the music retailers, as a means of boosting market penetration, are such top names as Memorex, Maxell, and Fuji.

According to an official with one tape manufacturer, music retailers, with an 11.8% market share, are the second largest distribution channel for blank audiotape, behind discount department stores, which snare about 35.4%. Of that discounters' segment, Tom Anderson, national sales and marketing manager at SKC, says K Mart racks up about 10% of blank audiotape sales; Wal-Mart, 8.4%; Target, 4.4%; and other discount department stores, 12.6%. After music stores, warehouse clubs have an 11.5% market share; drugstores and grocery stores, 6.6%; department stores, 4.7%; and a huge 30% through various other channels.

The latest brand to take direct aim at its target audience, via pre-recorded audio outlets, is Memtek Products with its famous Memorex logo. The company will introduce a new line called Cire at the Summer Consumer Electronics Show June 2-5.

Memtek senior product manager John Phillips describes Cire packaging as "fluorescent pinks and sharp black tones highlighted against a background of cool purples, greens, and blues." Distribu-

tion through music chains is ideal for Cire, which was "designed to harness the mix of attitude, fashion, and personal expression in music that appeals to consumers aged 14-26," Phillips says.

Memtek joins Maxell, which introduced the dramatically shaped Capsule tape in January. Capsule,

'As a new brand, we had to go after teens and young adults'

distributed exclusively through music retailers, may be an even bigger hit than Maxell officials anticipated, as some buyers report back orders on the tape.

At Maxell, Peter Brinkman, national marketing manager, indicates that any reports about back orders are most likely from stores that ordered too light. "Capsule has exceeded every expectation we had for it," Brinkman says.

A new twist in marketing tapes currently is that blank audiotape manufacturers are no longer as timid about promoting tapes for copying CDs, long a sticking point between the music and tape manufacturers.

For instance, That's, a new entry to the U.S. market, offers one product aimed at exploiting the CD copying market. The company is identifying the line as "CD recording cassettes" in a blister package that resembles a 6-by-12-inch longbox. Another manufacturer, TDK, has a new package with a sticker that reads "best for CD."

As part of the marketing tactic to tap into CD listeners, manufacturers have added 100-minute tapes to their merchandising mix and are emphasizing high sound quality.

TDK product manager Steve Diamond says, "The consumer is recording for his or her own use, normally to hear the music in a car or

portable tape player" and that the early stigma associated with home copying has dissipated.

Indeed, that is exactly the point behind the marketing pact between Fuji and Enigma records, according to an official with a tape manufacturer. The pact is an extensive agreement between the two companies, which includes Fuji sponsoring live shows by Enigma artists, an Enigma sampler distributed with Fuji blank tapes, and a rebate tie-in.

"I was surprised that Fuji and Enigma Records would team up," says Jim Dobbe, VP of sale merchandise at 263-unit Warehouse Entertainment in Torrance, Calif. "The labels and blank-tape companies would seem to be adversaries" in terms of the home taping issue.

(Continued on page 45)

Promos Among The 'Whys' Of Mich. Where House's Success

BY MOIRA McCORMICK and BIRD CUPPS

CHICAGO—In-store promotion is the name of the game at seven-unit web Michigan Where House Records, headquartered in East Lansing, Mich. "We're more than just a merchandiser," says Jeff Morse, VP of purchasing. "We like to sell music—we use a lot of our own company-generated promo material."

The chain, in fact, recently received a NARM advertising award for a direct-mail promotion staged the last week of December. To promote CBS classical music line Dinner Classics, Michigan Where House's director of promotions and advertising Frank Jenks designed a flier that looked like a menu, with the titles listed as if they were entree selections.

Customers were invited to the chain's East Lansing store on East Oak Street one Sunday to purchase Dinner Classics compact disks and cassettes for \$9.99 and \$4.99, respectively. When they arrived, visitors found catered food and management dressed in headwaiter-style tuxedos.


A similar promotion was held April 8 in the same store, which caters to an upper-demographic clientele. This time, the featured product was new adult contemporary music from BMG—the Windham Hill, Blue Bird, Novus, and Private Music labels—accompanied by complimentary coffee and doughnuts. "The whole atmosphere was relaxed and pleasant," Morse says.

Michigan Where House also runs periodic T-shirt and sweat-shirt giveaways, with shirts made in-house and featuring various artists on the front and the store logo on the back—all with the blessing of the record companies, according to Morse. Plus, Windham Hill and Private Music have provided shirts, which are given away with multiple CD purchases.

Three of the chain's stores are located in college towns—Central Michigan Univ. in Mount Pleasant; the Univ. of Michigan in Ann Arbor; and the flagship store near Michigan State Univ. in East Lansing. Those stores are involved in ongoing promotions with new artists, according to Morse. (Continued on next page)



Violinist Visits Valley. Steve Kindler, with his violin in tow, played selections from his new album, "Across A Rainbow Sea," at Valley Records Distributor in Woodland, Calif. Pictured, from left, are Clay Henry, Barefoot; Bill McNally, Mesa/Bluemoon; Howard Morris, senior VP of Global Pacific; Hank Tovar, CEMA sales rep; Kindler, sans violin; Tom Sapper, Global Pacific director of sales and marketing; Fuzzy Swing, CEMA sales manager; Debby Dodd, Rhino Records, regional sales and marketing; Steve Scribner, CEMA sales rep; Howard Sapper, president, Global Pacific; and Jim Snowden, president, Mesa/Bluemoon.



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MICHIGAN WHERE HOUSE MAKES ITS MARK

(Continued from preceding page)

10 release of Midnight Oil's "Blue Sky Mining," the three stores stayed open long past normal hours—with the customers counting down the last seconds of April 9—and began selling the album at 12:01 a.m. April 10. The stores remained open until 12:30 a.m. Similar countdowns were held for Sinead O'Connor's "I Do Not Want What I Haven't Got" and Depeche Mode's "Violator."

According to Morse, 25% of the college stores' top 100 sellers are new artists. Of the mid-April top 100, Digital Underground was No. 2, Beautiful South No. 27, the Blue Aeroplanes No. 30, and Everlast No. 58, among others.

The college stores and East Lansing's East Oak Street unit are free-standing. Two stores in Lansing and one in Jackson are located in strip malls. They vary in size from 1,500-3,500 square feet and most stores carry between 20,000-25,000 units of recorded product. The largest locations are the flagship MSU store (2,500 square feet) and the Ann Arbor Univ. of Michigan store (3,500 square feet), which handle 25,000-30,000 units each.

Cassettes and CDs each account for 50% of sales, says Morse. At the college stores, he says, CD sales comprise 70% of the total. "Vinyl makes up less than 2% of sales," says Morse. "We're keeping vinyl only on specific items"—including 12-inch singles. New CD releases sell for \$13.99, and cassettes and LPs are \$6.99-\$8.99. The chain buys all major-label product direct, and purchases independent product from Cleveland's Action Music Sales, Important Records in New York, and Schwartz Bros. in Maryland. Michigan Where House also sells music videos, along with the standard accessories (blank audio

and videotape, magazines, carrying cases, etc.).

Notable competition, says Morse, comes primarily from national chains, which, in the Lansing area, include Trans World Music Corp.'s Record Town, The Musicland Group, and Harmony House; and, in Ann Arbor, include Discount Records and School Kids.

The chain was founded by Dennis and Leslee King in 1976, when they racked records in an East Lansing shoe store, according to Morse. Dennis King previously had record retail experience, having worked in a pharmacy with a music section. When the shoe store went out of business in 1977, the Kings took over the entire space to sell music. The following year, they moved the store to the MSU location.

About seven years ago, Michigan Where House Records entered into a settlement with Warehouse Entertainment in Torrance, Calif., which allowed the chain to use the Torrance, Calif.-based chain's logo, with the caveat that Michigan precedes Where House and that it use the name only in that state.

Since 1978, "there's been steady growth through the August 1989 opening of the Ann Arbor store," says Morse, who came on board in 1985 after a tenure at Modern Records in Cleveland. "We've had a very controlled growth pattern—we've been opening a new store every nine months," he says. According to Leslee King, there are no immediate plans to open new locations. "We'll do something, but we're not sure when. We haven't set any limits on ourselves."

Though the web encompasses seven stores, it is not computerized. However, says Morse, the manual in-house tracking system is more than sufficient.

RETAIL TRACK



by Geoff Mayfield

MIDYEAR MUSINGS: Madonna and New Kids On The Block, with albums due May 22 and June 5, respectively, might be just the tonic for music dealers' woes. Retailers were tickled with business through much of April (Billboard, April 28), but as time progressed, that boom looked to be more of a mirage than an oasis. The consensus of chain and record company execs is that April's increases were artificially inflated by the late arrival of Easter and the fact that soft April 1989 numbers weren't hard to beat... There's a tendency sometimes to overplay the effect that weather, pleasant or unpleasant, has on biz, but one of the factors that appeared to slow down business in the East and in the heartland on the last weekend of April was the first real blast of sunny, springlike warmth... There's lots of sniffing going on, with a few of the larger chains looking to acquire parts or all of chains both big and small. Retail Track hears that some of the dollar amounts that are being kicked around would raise your eyebrows. And, one of our Wall Street sleuths believes that one chain is getting ready to go public. What does it all mean? "It's getting harder and harder to fight for market share," says one retail chief who looks for the consolidation of chains to continue. "I think in short order there's only going to be a half dozen of us."

TUESDAY ON A FRIDAY: For more than a year, Tuesday has been the universal street date for new releases from all of the Big Six distributors, but a promis-

ing batch of albums—which includes titles from: RCA's Lita Ford and Alabama, and Arista's Milli Vanilli, Jeff Healey Band, and Snap—and the prospect of the long Memorial Day weekend prompted BMG to schedule a release for May 25 instead of Tuesday (29). The distributor made the decision for the off-cycle street date after soliciting input from retail buyers.

IN-DEPTH RESEARCH: In a recent Associated Press story, Missouri State Senator Jean Dixon, that lawmaker who tirelessly protects the virtue of America's youth, took another swipe at rap and heavy metal titles that bear what some might deem to be objectionable language, saying, "This stuff is addictive." How did she arrive at the conclusion? Dixon went on to say, "I had a kid write and tell me he's addicted to this bad music."

One letter? One that appeared to be written by a young person? Boy, talk about conclusive evidence.

LADIES' NIGHT: Steve Harman, manager of the Lincoln Center Tower Records location in New York, noticed that the top six selling albums at his store for the week ending May 11 were all recorded by women. The hit list, in order, belonged to Sinead O'Connor, Carly Simon, Lisa Stansfield, Suzanne Vega, Bonnie Raitt, and Basia, followed closely by Paula Abdul's new set. With Wilson Phillips moving up quickly, Janet Jackson hanging steady, and Madonna poised for a big start, Harman concludes, "It'll be a while before the guys get our chart back"... An eagerly anticipated album by another lady, Columbia rookie phenom Mariah Carey, has been pushed back from its original May 22 date to June 5. Reason for the delay? CBS Records president Tommy Mottola says young Carey wrote a hot song late in the game that label brass felt had to be included.

MOVING: Manhattan-based music wholesaler Arovox is in the process of moving some of its operation to Pitts-

(Continued on next page)

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RETAIL TRACK

(Continued from preceding page)

burgh, including director of purchasing **Larry Lipp**. The changes are a consequence of its sale last year to **Video Channels**, based in the home of the Steelers, although **Arovox** will continue to house some departments in New York.

HUNTER'S NEW HAUNT: Industry vet **Norman Hunter**, former head buyer for **The Record Bar**, has taken to teaching. Hunter leads two levels of courses in music retailing and wholesaling and another class on promotion, marketing, and airplay at **Career Institutes of America** in Miami Beach, Fla. (Should we read anything into the fact that the school's initials are CIA?) Hunter, as most of you know, spent more than a decade at **The Record Bar**. Since leaving the chain in 1987, he has added consulting and trade writing credits to his résumé, and also spent some time working with **SRO Marketing**. His new work address is 1205 Washington Ave., Miami Beach, Fla. 33139.

HELPING HAND: They say that

WaxWorks/Video Works president **Terry Woodward** began contributing to Kentucky Wesleyan College at the age of 17, when he would turn over his daily lunch allowance of 25 cents to the college. Now, the success of Woodward's Owensboro, Ky., company leads him to dig deeper. **WaxWorks' Disc Jockey** chain has pledged an alumni challenge grant of up to \$50,500 to Kentucky Wesleyan, in which the web will match any alumni donation of \$50.50 in pursuit of a \$50,500 goal... Two new Disc Jockey stores feature new wrinkles. A new unit in Barnes Crossing Mall, Tupelo, Miss., is equipped with a Wurlitzer-styled jukebox that allows customers to play favorite oldies; another new outlet, in Gateway Mall of Springfield, Ore., is testing the sale of a movie studio clothing line and plush toys.

WHO IS OWEN BREEDE, and why would the women of Washington, D.C., want to spend an evening with him? These questions recently came to mind when a flier for the **Tyler Collins** single and album "Girls Night Out" landed on Retail Track's desk.

Turns out the so-called Girls Night Out Contest was just a clever ruse dreamed up by Breede, a California transplant who is product development coordinator at **BMG's** D.C. branch. Though Breede's ploy was a low-budget affair that cost only the price of the fliers, branch manager **Tom O'Flynn** says the promotional endeavor fetched great response. "It shows that off-the-wall stuff still works sometimes," says O'Flynn.

Among the juicy components in the prize package for Breede's supposed contest were "a roundtrip Metro fare card to New Carrollton [Md.] from any station of your choice; a round trip via the **BMG limo** to our mid-Atlantic headquarters in Greenbelt, Md.; a welcome reception of donuts and orange juice, courtesy of [local RCA promotion maven] **Dave Einstein**," and, for a real thrill, "a private 'Girls Night Out' listening party with the men of **BMG** in our private confer-

ence room." The fare card for that train is worth \$1.80; the "BMG limo" is actually the car of whichever staffer is available, a ride valued at 21 cents a mile. The flier also promised "an exclusive lunch with **Owen Breede**, with catering by the **Capital Office Park Cafe**," a sandwich joint near the **BMG** branch.

OOPS: The normally astute ad crew at **Tower Records** recently included copy that appeared to be very trade specific in an **A&M** co-op print ad for the **Suzanne Vega** album "Days Of Open Hand" that ran in New York's **Village Voice**. Along with the expected store logo and sale price info, the print layout featured hard-to-read lines that read, "Boosted by the momentum of 'Solitude Standing,' Suzanne Vega's talents, combined with **A&M's** full-scale commitment to 'Days Of Open Hand,' are certain to significantly multiply an already loyal and widespread fan base," a line chock-full of all the buzzwords that consumers are looking for when they're making music-buying decisions, right?

It appears that the keyline artist might have attempted to block out that piece of sales copy, which obviously had been lifted from a retail-targeted piece prepared by the label. But, although faded, the words were still legible.

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Musicland Appointments Bespeak European Expansion

NEW YORK—The **Musicland Group** will explore expansion opportunities in Europe, according to **Jack Eugster**, chairman, president, and CEO of the largest U.S. music chain. As part of that strategy, **Paula Connerney** has been promoted to president of European operations.

Connerney, formerly VP of **Musicland's** Western division, reports directly to **Eugster**, who declines to elaborate on the announcement. **Larry Gaines**, senior VP of stores, will assume responsibility for all stores in the U.S. and Puerto Rico. **Gaines** will continue to report to **Arnie Bernstein**, executive VP of operations



CONNERNEY



GAINES

and marketing.

The **Minneapolis-based** company operates 665 music stores under the names **Musicland**, **Sam Goody**, and **Discount Records**, as well as 105 sell-through-only stores under the logo **Suncoast Motion Picture Co.**

Pack Central Inc. Delivers The Goods

Mail-Order Record Firm Fills 500 Orders Per Week

BY DEBORAH RUSSELL

LOS ANGELES— Robert Paris' business card lists him as "Leader of the Pack."

No, the Shangri-Las were not singing about him in 1964. Paris actually acquired the title as the brains behind the North Hollywood, Calif.-based Pack Central Inc., a mail-order "record store for people who don't live near one."

In the course of a decade, Paris and his tiny staff have built a mail-order customer base of more than 20,000 audiophiles. With the aid of two employees and a great computer program, Paris' Pack Central fills about 500 orders per week. The company catalog currently boasts more than 19,000 titles—5,000 are available in LP format—and the 4,400-square-foot headquarters is crammed with merchandise worth more than \$300,000.

About 20% of the company's business comes from selling front-line product; 50% from mid-line; and 30% from cutouts, imports, and other rare titles.

This "leader of the pack" has come a long way since he opened shop in a bedroom of his parents' home 10 years ago. Fresh out of college and uninspired by his job in the mail-order department at a local record store, Paris chose to take his chances and start his own mail-order business.

"I'm probably one of the few people to start his own company who didn't steal the mailing list when I left my job," he says. Armed only with experience, Paris refused to be immobilized by the fear of failure. He credits Pack Central's steady growth to a very basic philosophy. "Don't get bogged down in imaginary details," he says. "Just do it."

Although he did not have any inventory, Paris created his first Pack Central catalog, generated a mailing, and waited three months to receive his first official order for product: an eight-track cassette by Sweet. He trekked to a local store, bought the eight-track, and mailed it to the customer that same day.

In fact, the demise of the eight-track provided the initial boon to Paris' fledgling business. As the ill-

fated cassettes disappeared from the commercial marketplace, die-hard consumers turned increasingly to mail-order, and Pack's clientele multiplied.

Meanwhile, Paris developed the marketing savvy to run full-page display ads touting Pack Central in Rolling Stone and National Lampoon. The ads served as minicatalogs, featuring Pack's available ti-

'I stock a good amount of LPs'

ties, prices, and an order form.

This national exposure generated more orders, and Paris acquired an inventory that pushed him out of the house and into his first 650-square-foot office.

"At first, I thought, 'I'll never be able to fill this place up,'" he says. But as the orders and his stock increased, Paris ran out of shelves, and was forced to move again. "It's amazing how many tapes you can fit under a sink," he says.

In the current, 4,400-square-foot facility in North Hollywood, shelves are packed tightly, stocked alphabetically by vendor. In total, Paris might carry anywhere from one to 2,500 pieces of a specific title, which allows the company to fill orders quickly. "I've got a proprietor's attitude about my business," he says. "It's a general store of music. If the shelves are filled—good."

Even still, only about two-thirds of the titles advertised in the company's current catalog are maintained in inventory. Paris does not want to have his buying power diluted by keeping slow movers in stock. Such titles can be acquired almost overnight from a tight network of one-stops, he says.

Pack Central offers front-line product at basic list prices: compact disks are usually \$15.99, and LPs and cassettes are priced at \$8.99. Midline CDs are priced between \$9.99 and \$12.99, cassettes and LPs are \$4.99. Cutout LPs are priced between \$1.99 and \$3.99, and cutout cassettes, usually priced at \$3.99, can go as low as 29 cents. All orders are shipped via UPS for a charge be-

tween \$3 and \$5, and, if necessary, Pack will ship via parcel post.

Today, 10 years after he started out, the demise of yet another configuration has added a new challenge to the job, while breathing fresh life into the company.

"I stock a good amount of LPs," Paris says. "I rely on cutouts to get product that's not available at all. When Capitol stopped making [George Harrison's] 'Concert For Bangladesh' [in LP format] I bought everything they had left. I'm very aggressive in my purchasing, because when things are deleted, they're gone for good."

"I've actually told some customers that if they're looking for LPs, the title they want might not be available by the time they get around to ordering," he says. "I kind of put the fear of God into them."

But he is only looking out for the customer, Paris insists. And that is the kind of personal treatment that keeps customers—many of whom are on a first-name basis with the Pack Central team—active.

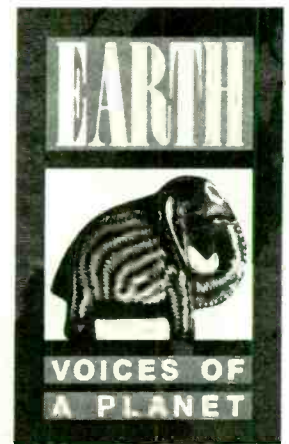
Paris does not have specific demographics on his customers, but he notes that black product is popular with his clientele. He also describes his customers as music buffs. He notes that often they are searching for titles still in print but not carried by music stores. For instance, he cites "Tumbleweed Connection," by Elton John and "Woodstock" as two titles not likely to be carried by large chains, which lead people to think they are out of print.

Once a customer places an order with Pack Central, his/her name goes into the computer, and the customer receives every catalog and supplemental mailing Pack Central produces. The computer will only purge a file after three or four inactive years. One customer, on file since 1983, orders consistently once or twice a week, Paris says.

After a decade cultivating business, Paris now relies heavily on word-of-mouth advertising. He depends on customer relations and the Pack Central selection to speak for itself. In fact, those full-page ads have shrunk to classifieds, while business has grown.

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Michigan Record Chain Is On A Roll-a

Discount-Minded Rock-A-Rolla Now Boasts 6 Stores

BY MOIRA McCORMICK

CHICAGO—When Thomas Dews founded Rock-A-Rolla Records in 1974 in Flint, Mich., it was housed in a mere 528 square feet of space, in a building owned by his parents. Sixteen years later, the flagship store occupies the same location, but Rock-A-Rolla has expanded to a six-unit chain, with stores in Flint, Saginaw, Owosso, and Burton, Mich.

Despite its small size, notes Dews, the flagship store carries a larger inventory than all the oth-

ers. "It's also the only one of the six stores with a set decor, finished in barn wood," he says.

Dews, 36, started the chain while still in college, initially oper-

'We're a heavy catalog and special-order store'

ating a local franchise store, Boogie Records. (Several of the franchise owners went on to form Kalamazoo, Mich.-based one-stop Vinyl Vendors.) He incorporated

Rock-A-Rolla Records (now headquartered in Owosso) with financial help from his parents, Joann and Edward, and continues to run the chain with their aid.

Rock-A-Rolla grew steadily, opening one store a year until 1979. The largest, in Burton, occupies 1,700 square feet. Except for the original store in downtown Flint, all other outlets are tenants in strip centers.

The chain's major selling point, according to Dews, is the fact that "we try to discount everything by approximately 15%" off list price.

Currently, compact disks make up 35%-40% of sales, with the rest accounted for by cassettes and cassette singles. "We've almost completely phased out of vinyl LPs," says Dews, "although we still special-order them."

While the Billboard "top 200" titles are emphasized, "we're a heavy catalog and special-order store," says Dews. Rock-A-Rolla stores carry a good deal of nonmusic merchandise; in addition to the usual posters, T-shirts, buttons, patches, storage and carrying cases, "we sell some leather products, earrings, tobacco accessories, etc.," says Dews, "and we also carry a few odds and ends, such as sunglasses and tapes."

In Flint, the chain competes with Record Town and Record Land, and in Saginaw it is Camelot Enterprises, says Dews. "The only existing competition in Owosso is department stores," he adds.

Dews does not have immediate plans for opening any new stores. "We will be refixturing the existing locations," he says, "and we would like to expand in the future, but the way the economy is going, who knows?"

CASSETTE MAKERS

(Continued from page 40)

But the marketing pact with Enigma, which finds Fuji strongly represented in music stores, has been especially successful, according to Jeff Tomlinson, special products buyer at 254-store Camelot Enterprises in N. Canton, Ohio. He says the joint venture is "one reason we carry Fuji, plus the tags on their advertising."

Meanwhile, other manufacturers look for various ways to establish a foothold in the blank-tape marketplace. For instance, 3M, which makes the Scotch brand, and SBK are trying to reach the younger consumers. Indeed, 3M Scotch actually went so far as to hire teenagers to design and name its new brightly packaged Scream'r line of tapes.

All this attention to the young consumer amuses Anderson, whose SKC brand introduced bright cassette packaging in 1987. "As a new brand, we knew we had to go after teens and young adults. The older consumer was indoctrinated—they buy the major brands."

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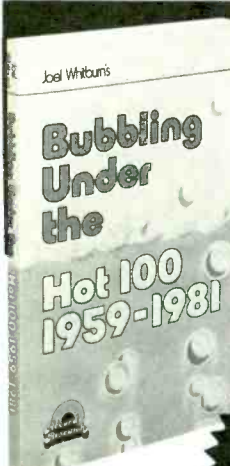
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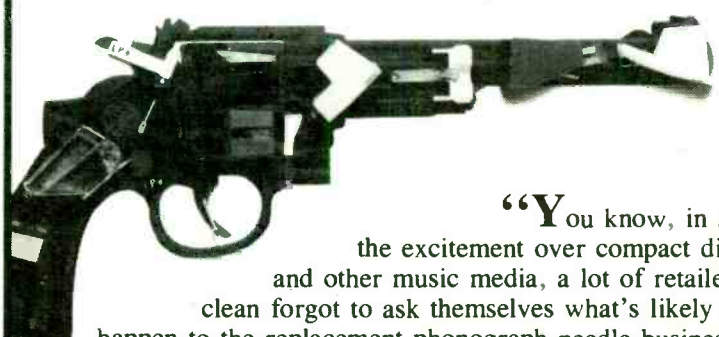


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Record Turnout Expected At NAIRD Convention

BY BRUCE HARING

GATHER together a bunch of feisty, contentious, independent-minded entrepreneurs, mix liberally with liquor and schmoozing, and add a pinch of down-home country music.

That's the formula for the 1990 National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention, to be held Wednesday (30) through June 3 at the Opryland Hotel in Nashville.

Attendance at both the convention and its accompanying trade show are up again this year, according to executive director Holly Cass, as more than 500 representatives from the manufacturing, distributing, and related business communities will join a record 70 exhibitors at the two-day trade showcase.

The formalization of NAIRD's position on stickering should be the convention's most significant development, according to Cass, urgency being added to the decision by the looming threat of a stickering bill recently passed by the Louisiana House. NAIRD's board of trustees is expected to announce its decision at the convention.

Another hot topic should be the widespread bootlegging of indie product, according to Bernie Horowitz, Nastymix director of sales and marketing, who will chair a workshop on the topic. "We'll be trying to put our heads together and come up with a united front," Horowitz says.

Other NAIRD topics of conversation will be the usual brouhaha over the distribution network, "or lack of it," as Cass quips; the shrinking market for vinyl, a configuration many

indies are still heavily involved with; and a first-ever workshop on environmental concerns.

Highlighting formal convention business is the 1989 Indie Awards, honoring the best in last year's independent music. For the first time, winners in the award's 31 categories will take home an Indie statuette. Approximately 74 labels share 170 Indie nominations.

Additionally, the Independent Music Hall of Fame will induct Fantasy Records' Creedence Clearwater Revival and George Hocutt, president of California Record Distributors, as its seventh and eighth members.

The informal workshop sessions will take place on Friday and Saturday (1-2), offering labels and distributors a round-table discussion of mutual problems and possible solutions.

Workshops will be held in chil-

dren's music, rap/R&B/urban, rock/pop, folk/bluegrass, specialty distributors, environmental concerns, bootlegging, promotion, new age music, alternative music, and distribution.



Besides the small sessions, NAIRD offers its annual "Legends" panel, this year featuring renowned figures from country music; a look at "successful indie retailing"; a forum on explicit lyrics; separate panels on publishing and contract negotiation; and an examination of the strange creature known as public relations, in a panel that will examine whether the skill is "art or science."

Voters' Guide To NAIRD's 1989 Indie Awards

NEW YORK—The final results of the highest voter turnout in the history of the National Assn. of Independent Record Distributors and Manufacturers Indie Awards will be revealed Saturday (2) at the 1989 Indie Awards banquet at the Opryland Hotel in Nashville.

This year, 74 labels are counted among the 170 nominees in NAIRD's 31 awards categories. For the first time, each winner will receive an Indie Award trophy, designed by Duncan Browne, GM of Rounder Records.

An Indie Awards booth will be set up at the convention trade show. Voters can submit a final ballot and listen to "category cassettes,"

which will offer three-to-five-minute excerpts from each nominee. Liner notes and cover designs will also be on display.

Here are the nominees for the 1989 Indie Awards:

ADULT CONTEMPORARY

Aztec Two Step, "See It Was Like This ..." (Flying Fish): An acoustic greatest-hits collection of pop-edged folk from this New York ancestor of the current folk renaissance. Features "The Persecution And Resurrection Of Dean Moriarty."

Greg Brown, "One Big Town" (Red House): A dark look through the glass at the post-Reagan era. Brown's release uses the instrumentation of a rock band, a step away from his usual practice.

Danny Carnahan & Robin Petrie, "No Regrets" (DNA): Bay area duo performs "post-traditional

music with a kick." Original songs with vocal harmonies, hammered dulcimer, guitar, fiddle, and octave mandolin.

Bernie Krause, "Gorillas In The Mix" (Rykodisc): Features the natural voices of the earth and its creatures. The music's purpose is rooted in the survival of all living things around the world.

Marty Willson-Piper, "Rhyme" (Rykodisc): Second solo album from the lead guitarist of the Church. Revels in '60s psychedelia with a tip of the beret to contemporary folk and beyond.

BEST 12-INCH

2 Live Crew, "Me So Horny" (Skywalker Records): Popular rap song has attracted attention from lawmen and certain chains because of its overtly sexual language.

De La Soul, "Me, Myself & I" (Tommy Boy Records): Hit song from rap trio's debut album, "3

the big three bought everything up."

Ron Coleman, director of marketing and promotion at SST Records, says censorship will definitely be on the minds of many alternative music labels at NAIRD, a topic that SST president **Greg Ginn** will address in the alternative music workshop.

"We won't dwell on it, saying, 'Oh, my God.' We'll deal with it in a business context—this is the problem, this is how it affects us."

And after that? Well, it's round up the usual suspects for independent consideration. "We're looking at just the normal things," says **Mary Mas-sara**, distribution manager at **Olivia Records**. "Networking and building our distribution, hearing how other labels are doing, and getting inspired."

Feet High And Rising, "was among the first singles available in cassette format only. (Also nominated in dance category.)

De La Soul, "Buddy" (Tommy Boy Records): Third single from "3 Feet High And Rising" features guest appearances by Queen Latifah and the Jungle Brothers, among others.

Digital Underground, "The Humpty Dance" (Tommy Boy Records): Humorous, risqué second single from the album "Sex Packets" has recently crossed over onto the pop chart. (Also nominated in dance category.)

Queen Latifah, "Ladies First" (Tommy Boy Records): First single from rapper's debut album, "All Hail The Queen," features a guest appearance by fellow female rhymer **Monie Love**.

Sybil, "Don't Make Me Over" (Next Plateau Records): New jack swing rendition of the Dionne
(Continued on page 48)

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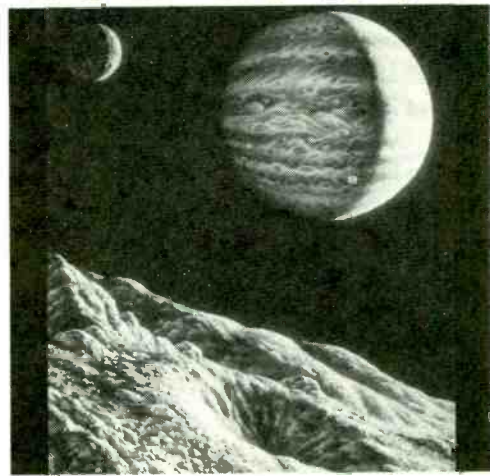
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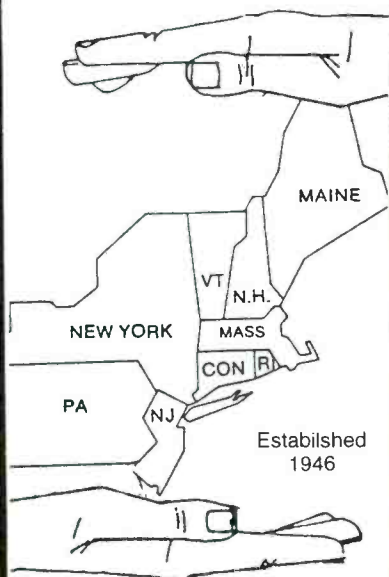
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RETAIL/NAIRD '90

NAIRD INDIE AWARD NOMINEES ANNOUNCED

(Continued from page 46)

Warwick classic scored big on the pop, black, and dance charts. (Also nominated in R&B category.)

BLUEGRASS

Berline, Crary & Hickman, "Now They Are Four" (Sugar Hill): Songs are encased in hot picking and tight harmonies. Last year, the trio became a quartet, taking on Steve Spurgin, who contributed five original songs to this album.

The Bluegrass Album Band, "Sweet Sunny South" (Rounder): Back-to-basics but updated bluegrass from collective effort that began in 1980, when some solo friends gathered to explore their common repertoire.

The Good Ol' Persons, "Anywhere The Wind Blows" (Kaleidoscope): Blending of acoustic music draws from a variety of traditions, including bluegrass, country, and swing. Banjo-laden tracks showcase instrumental work and harmonies.

The Johnson Mountain Boys, "At The Old Schoolhouse" (Rounder): Double-album recording of the group's final concert. Full of traditional, contemporary, and acoustic bluegrass music.

Alison Krauss, "Two Highways" (Rounder): Revivalist fiddler Krauss issues her first release with her own band, Union Station.

New Grass Revival, "Live" (Sugar Hill): Progressive bluegrass music is featured on this band's first and only live recording, with appearances by Bela Fleck, Pat Flynn, Sam Bush, and John Cowan.

The Rice Brothers, "The Rice Brothers" (Rounder): Family's harmonies are surrounded by a host of name musicians. Tony Rice is also a member of the Bluegrass Album Band.

BLUES

Marcia Ball, "Gatorhythms" (Rounder): Self-produced album has seven Ball originals and features both her road band and guests. A Texan for 10 years, Ball's Louisiana roots and New Orleans piano influences are still apparent here.

Ruth Brown, "Blues On Broadway" (Fantasy): Contains three numbers from the "Black And Blue" Broadway musical (in which Brown co-starred and for which she captured a Tony award) and several jazz standards. (Brown is also nominated in the soundtracks category.)

John Cephas & Phil Wiggins, "Guitar Man" (Flying Fish): Duo delivers an acoustic dose of the soulful and traditional Piedmont blues, one number in the Delta blues mode, and two new compositions.

Doug Sahm, "Juke Box Music" (Antone's): The Sir Douglas Quintet star's label debut is chock-full of classic rock'n'roll, Texas blues, and R&B oldies. Project features many guest stars.

Katie Webster, "Two-Fisted Mama!" (Alligator): The piano-playing "Swamp Boogie Queen" bows a collection of Southern Louisiana-style ballads and bayou boogie. Featuring her road band, the album reflects gospel and early rock influences.

Lucinda Williams, "Passionate Kisses" (Rough Trade): The Los Angeles-based singer/guitarist presents three live country blues numbers and two cuts from a previous album: an acoustic version of "Side Of The Road" and the title track.

CAJUN/ZYDECO

Beausoleil, "Live! From The Left Coast" (Rounder): Fiddler Michael Doucet's Cajun traditionalist band is featured in this live set, cut last year at The Great American Music Hall in San Francisco.

Beausoleil, "Bayou Cadillac" (Rounder): The group's third Rounder studio outing was issued before its live set. Features New Orleans standards and traditional and original Cajun numbers.

Bruce Daigrepoint, "Coeur des Cajuns" (Rounder): Follow-up to the accordionist/vocalist's debut, "Stir The Roux," injects original sensibility into traditional format.

Queen Ida, "Cookin' With Queen Ida" (GNP): Legendary Queen Ida teams with her son, Myrick "Freeze" Guillory, for some down-home sounds.

Zachary Richard, "Mardi Gras Mambo" (Rounder): Cajun rocker, now signed to A&M, melds country, R&B, zydeco, and Cajun.

CELTIC/BRITISH ISLES

Eric Bogle, "Something Of Value" (Philo): The Scotland-born Australian's tribute to the late Kate Wolf concerns such forgotten people as Aborigines, middle-aged housewives, and lost war heroes.

Capercaillie, "Sidewalk" (Green Linnet): Scottish band fronts vocalist Karen Matheson, who sings four of the six songs in Gaelic.

Danny Carnahan With Robin Petrie, "Journeys Of The Heart" (Celtoid/DNA): Showcases Californian Carnahan's vocals and original Celtic-style ballads against Petrie's harmonies and hammered dulcimer. Set includes songs by Irish poet Mick Fitzgerald.

Seamus Connolly, "Here And There" (Green Linnet): The Irish fiddler offers his second solo al-

bum, exploring jigs, reels, barn dances, set dances, and strathspeys.

Phil Cunningham, "The Palomino Waltz" (Green Linnet): First solo album from Silly Wizard's Cunningham since 1984's "Airs And Graces." Material is mostly recent originals, with the composer performing on five instruments.

CHILDREN'S MUSIC

Peter Alsop & Bill Harley, "In The Hospital" (Moose School): Peter and his storytelling buddy Bill Harley are in the hospital together, singing and getting into mischief. Includes bound book of the script with songs fully annotated for medical professionals and parents.

The Chenille Sisters, "1-2-3 For Kids" (Red House): Cheryl, Connie, and Grace take a look at
(Continued on next page)

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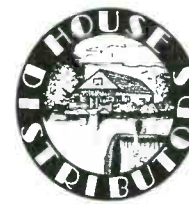
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NAIRD INDIE AWARD NOMINEES ANNOUNCED

(Continued from preceding page)

visiting the moon, dinosaurs, and rub-a-dub-dubbing in the tub.

Bill Harley, "You're In Trouble" (Round River): A peek into childhood and family life, mixing reggae, doo-wop, jug band, Brazilian sambas, and jazz. Addresses the terror that comes with dropping the sugar jar and the joy of finding that school has been snowed out for the day.

The Kids Of Widney High, "Special Music From Special Kids" (Rounder): A class of developmentally disabled kids wrote and performed this album, offering songs reflecting their aspirations, fears, and wonderment.

Eric Nagler, "Improvise With Eric Nagler" (Rounder): Multi-instrumentalist offers 19-song workout on banjo, mandolin, guitar, autoharp, dulcimer, and nose flute, among other instruments.

Sweet Honey In The Rock, "All For Freedom" (Music For Little People): A celebration of the cultural roots and collective experience of African Americans; addresses civil rights and world issues.

CLASSICAL

Chicago Pro Musica, "Kurt Weill: Threepenny Opera Suite" (Reference Recordings): Instrumental treatment of some of the most familiar excerpts from the score, now generating more interest as a Weill renaissance takes hold. Label is known for its audiophile approach.

Chicago Symphony Orchestra, Neeme Jarvi, Cond., "Schmidt: Symphony No. 2" (Chandos): Large-scale, turn-of-the-century work recorded live by Chandos in its first project with the Chicago Symphony.

Diamanda Galas, "Masque Of The Red Death" (Mute): Compilation of three earlier albums on two CDs by the classically trained performance artist. The trilogy, described as a "plague mass," offers Galas' interpretation of the AIDS crisis.

Stevan Pisaro, "Guitar Masterpieces" (Sugo): The guitarist continues his series of transcriptions of better-known excerpts of classical works. Themes include Beethoven's 5th Symphony, "Peter And The Wolf," "Carmen," and "Bolero," among others.

Philharmonia Virtuosi, Richard Kapp, Cond., "Thomson: The River/The Plow That Broke The Plains" (ESS.A.Y.): Background scores to prestigious documentary films that went on to earn an independent concert life on their own.

San Jose Symphony Orchestra, George Cleve, Cond., "Hindemith: Mathis Der Maler" (Bainbridge): One of Hindemith's more popular orchestral scores adapted from his opera about the 16th century painter Grunewald, whose familiar altar piece still draws thousands of tourists to Colmar, France.

COMEDY

Capitol Steps, "Stand By Your Dan" (Capitol Steps): Musical comedy from Washington, D.C.-based political satire troupe. Song parodies include "Fifty Ways To Hide New Taxes," "Gorby Gorbachev," and "Tanks For The Memories."

Tom Dreessen, "That White Boy's Crazy" (Flying Fish): The original "Tom" of the Tom & Tim (Reid) comedy team returns to home base Harvey, Ill., for a live comedy recording. He's white, the audience is mostly black, and the routines offer a unique perspective on race relations.

Neal Gladstone, "Sleep Neat" (Kaleidoscope): Collection of songs from this singer, songwriter, comedian, musician, social commentator, and average guy.

Rev. Billy C. Wirtz, "Deep Fried And Sanctified" (Hightone/Kingsnake): A three-ring-circus auditory dementia handcuffed to a funky blues piano. He calls it "warp-a-billy."

COUNTRY

Jimmie Dale Gilmore, "Jimmie Dale Gilmore" (Hightone): In the honky-tonk tradition of Ernest Tubb, Webb Pierce, and Hank Williams, Gilmore turns out uncompromisingly country music. Several numbers are Gilmore's own compositions.

John Hartford, "Down On The River" (Flying Fish): Hartford's traditional string-band music gently nudges the imagination aboard a late-1800s Mississippi riverboat.

Laurie Lewis, "Love Chooses You" (Flying Fish): A bridge between new acoustic country music and bluegrass. Lewis, a fiddler, guitarist, singer/songwriter, and violin-maker, taps into her own songwriting for eight of the 10 cuts.

The Lonesome Strangers, "The Lonesome Strangers" (Hightone): Encompassing country, bluegrass, and rockabilly, and sung in Everly Brothers fashion, this album features 11 tracks.

Katy Moffatt, "Walkin' On The Moon" (Philo): A showcase for the songs and vocals of Moffatt, a pioneer of the fusion dubbed "country rock" in the '70s and "new country" in the '80s.

DANCE


De La Soul, "Me, Myself & I" (Tommy Boy): (See listing under best 12-inch.)

Digital Underground, "The Humpty Dance" (Tommy Boy): (See listing under best 12-inch.)

Hithouse, "Jack To The Sound Of The Underground" (Next Plateau): Also known as DJ/mixer Peter Slaguis, club act enjoyed dance-floor success early last year with this deep house track.

Information Society, "Lay All Your Love On Me" (Tommy Boy): Techno/hi-NRG cover of the Abba hit scored well with pop programmers and club jocks. Popular album includes hit singles "Running" and "What's On Your Mind."

Queen Latifah, "Dance For Me" (Tommy Boy): (Continued on next page)



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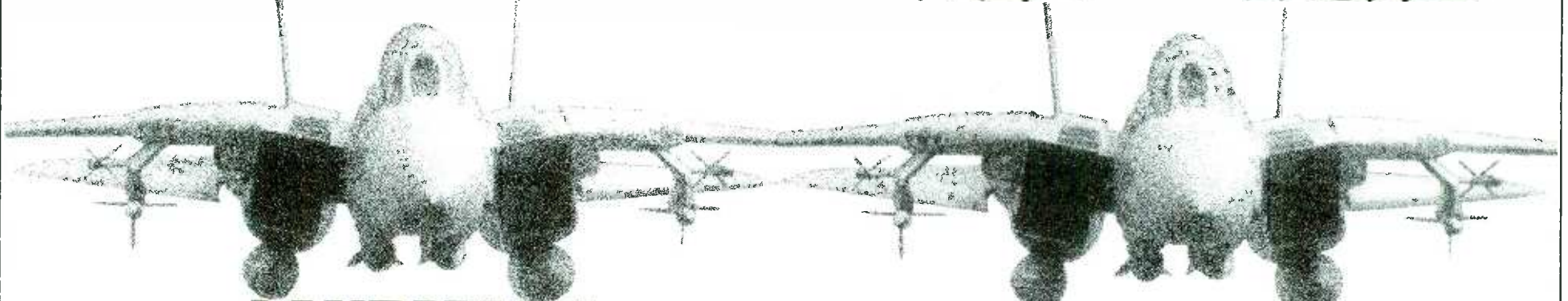
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NAIRD INDIE AWARD NOMINEES ANNOUNCED

(Continued from preceding page)

Well-received debut single by New Jersey-born rapper paved the way for noteworthy album.

FOLK

David Bromberg, "Sideman Serenade" (Rounder): A mixture of old-time bluegrass, blues, rock'n'roll, and new compositions with guests by Dr. John, Mickey Raphael, John Sebastian, Jorma Kaukonen, and the Jesse Dixon Singers.

Robert Earl Keen Jr., "West Textures" (Sugar Hill): Texas singer/songwriter creates a colorful, melodic pictorial through superb instrumental support.

Tom Paxton, "The Very Best Of Tom Paxton" (Flying Fish): Acoustic, restrained versions of old hits popularized by this topical troubadour. Features "Bottle Of Wine," "Wasn't That A Party," and "Marvelous Toy."

Townes Van Zandt, "Live & Obscure" (Sugar Hill): The "father of Texas folk" offers an unadorned and uncluttered collection featuring "White Freightliner Blues," "Loretta," and "Pancho And Lefty."

Kate Wolfe, "An Evening In Austin" (Kaleidoscope): Recording of the singer/songwriter's performance on the TV program "Austin City Limits." The performance contains much of her best-known material.

GOSPEL

Jackson Southernaires, "On The Third Day" (Malaco): A showcase for the all-male, nine-member black gospel group upon which Malaco's gospel label was built. Together for 50 years, the act delivers five upbeat, traditional gospel numbers and several slower-moving messages.

Doyle Lawson & Quicksilver, "I Heard The Angels Singing" (Sugar Hill): Instrumental perfection and soaring bluegrass gospel harmonies. Features four a cappella quartets.

The Mississippi Mass Choir, "Live" (Malaco): 100-voice choir directed by founder Frank Williams and musical director David R. Curry. Double-album features guest spots by Rev. James Moore, Huey Williams of the Jackson Southernaires, and Rev. Milton Biggum.

Pentecostal Community Choir & Minister Keith Pringle, "No Greater Love" (Savoy/Malaco): PCC/Pringle reunion project is heavy with contemporary choir material and Pringle solo performances. Nearly 50 voices, directed by James Smith, display the gospel songwriting talents of Jeffrey LaValley, Ricky Grundy, Milton Biggum, and others.

Mom & Pop Winans, "Mom & Pop Winans" (Sparrow): Numbers tinged with pop, jazz, and blues. Son Marvin produced seven cuts. Other Winans family members wrote material for the album or did background vocal work.

HEAVY METAL

Bad Brains, "Quickness" (Caroline): Album marked the reunion of hardcore/reggae band after several solo projects by lead singer H.R.

Nuclear Assault, "Handle With Care" (In-Effect): Speed-metal band was an MTV "Headbangers' Ball" staple with several tracks from this third effort, including "Critical Mass."

Sepultura, "Beneath The Remains" (Roadracer): Set was noteworthy for being the first heavy metal export from Brazil.

Sick Of It All, "Blood, Sweat & No Tears" (In-Effect): After a number of underground hardcore singles, band gained attention in thrash/speed-metal circles with its first full-length album.

Soundgarden, "Ultramega O.K." (SST): The album that won the Seattle band a major-label contract with A&M Records.

HISTORICAL

Timothy Leary, "Turn On, Tune In, Drop Out" (Performance): Soundtrack to 1967 film finds ex-Harvard professor guiding a subject through an LSD experience. Backing music includes the usual '60s drug mix of sitar and theraemin.

Little Richard, "Little Richard—The Specialty Sessions" (Specialty): Three-CD, 73-track set contains every song the pioneer rocker cut for Specialty. Includes such hits as "Tutti Frutti" and "Long Tall Sally," plus unreleased demos.

Buck Owens & the Buckaroos, "Live At Carnegie Hall" (CMF): March 1966 concert showcases influential country songwriter's "Bakersfield Sound." Includes such hits as "Act Naturally" and "Cryin' Time."

Charlie Parker, "The Legendary Dial Masters" (Stash): Two-volume set features famed jazz saxophonist's first mature studio sessions, reissued for the first time on CD. Includes the rare Ross Russell "Kopely Jam Session."

Various Artists, "Folkways: The Original Vision" (Smithsonian/Folkways): Companion to "Folkways: A Vision Shared" contains original, digitally remastered Woody Guthrie and Leadbelly recordings in the same sequence as the tribute album, plus six extra songs.

JAZZ, CONTEMPORARY

Art Farmer, "Ph.D." (Contemporary): A career spanning more than 100 recordings continues here, with Farmer joined by Clifford Jordan, James Williams, Rufus Reid, and Marvin "Smitty" Smith.

Freddie Hubbard & Friends, "Riding High" (DRG): Hubbard, Jon Hendricks, Sonny Fortune, and Joe Beck perform composer Charles Schwartz's four-movement anti-drug jazz symphony with Philharmonia Virtuosi.

Frank Morgan, "Reflections" (Contemporary): Alto saxophonist continues his renaissance, which saw a 30-year gap in recordings before triumphant return in the '80s.

Kim Pensyl, "Pensyl Sketches #2" (Optimism): Keyboardist shows off style that has kept him high on Contemporary Jazz charts.

Flora Purim & Airtó, "The Sun Is Out" (Concord Jazz): Former Return To Forever vocalist and her percussionist/husband team on latest in a long line of fusion recordings.

McCoy Tyner, "Uptown/Downtown" (Milestone): Live album recorded at famed Blue Note nightclub in New York marks Tyner's second big-band recording, neatly summing up his years of big-band performance.

Phil Woods, "Bouquet" (Concord Jazz): One of the world's great alto saxophonists rides again.

JAZZ, TRADITIONAL

Duke Ellington Orchestra, "Music Is My Mistress" (Musicmasters): Themes and arrangements include updates and remakes of Duke Ellington works, plus new material from Mercer Ellington and others.

Anita O'Day, "In A Mellow Tone" (DRG): Grammy-nominated album addressed women's issues. O'Day celebrates her 50th year in show business with this effort.

The Ray Brown Trio, "Bam Bam Bam" (Cross-over): Bassist supreme Brown writes yet another chapter to his long career.

The Rebirth Brass Band, "Feel Like Funkin' It Up" (Rounder): Young New Orleans brass band continues its revival of Crescent City tradition by adding such touches as a cover of Jackson's "Shake Your Body Down To The Ground."

Butch Thompson, "The 88's: New Orleans Joys" (Daring): The musical force of the Prairie Home Companion pays tribute to Crescent City stride piano greats.

LATIN

Altazor, "Altazor" (Redwood): Female quartet revitalizes the New Song from Latin America through its mixture of new, socially committed lyrics, traditional, and contemporary instruments. In Spanish.

Huayacalitia, "Horizontes" (ROM): Fusion of contemporary music styles, sounds of the Andes, and some jazz influence, performed with authenticity by this sextet from Los Angeles (five members from Latin America and one from L.A.).

Flaco Jiménez, "Arriba El Norte" (Rounder): Compilation of '70s and '80s tracks by popular elder statesman. The singer/accordionist offers Spanish-language renditions of the Mexican-oriented music of the Southwest.

Santiago Jiménez, "Familia Y Tradición" (Rounder): Recorded in 1989 in San Antonio, Texas. Santiago follows his father's tradition with his up-tempo playing of the deeply rooted, accordion-fiesta music.

Steve Jordan, "El Huracán" (Rounder): Jordan's music is Tex-Mex oriented, a crossover compilation between the Southern norteño and country western. Produced originally for the Tex-Mex Hacienda label. In Spanish.

Mongo Santamaria, "Ole Ole" (Concord Picante): The living master of Latin percussion, his Afro-Cuban jazz sounds as fresh and resourceful as always here.

Yolocamba I Ta, "Cara O Cruz" (Flying Fish): The music of this new song group from El Salvador, currently expatriated in Mexico, combines traditional folk elements with lyrics that reflect the political situation in its country. The songs are performed in Spanish with traditional instruments.

NEW AGE

Philip Boulding, "Harp" (Flying Fish): Solo album by innovative harpist from the Magical Strings duo. Boulding performs melodic original compositions on nylon and string harps that he built himself.

Jim Chappell, "Living The Northern Summer" (Music West): Composer/pianist's first ensemble work evokes summer atmosphere by backing piano with acoustic instruments: flute, sax, chimes, violin, cello, and strings.

Cusco, "Mystic Island" (Higher Octave): German band's second album, this instrumental work hit the top 20 of Billboard's New Age chart.

Constance Demby, "Set Free" (Hearts Of Space): Electronic new age composer uses an array of digital keyboards to create music with Balinese and African influences.

The Gyuto Monks, "Freedom Chants From The" (Continued on next page)

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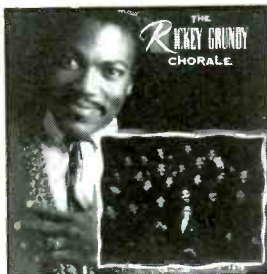
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(Continued from preceding page)

Roof Of The World (Rykodisc): 21 Tibetan Buddhist monks record their sacred, multiphonic chants. Also includes musical offering by Philip Glass, Kitaro, and the Grateful Dead's Mickey Hart.

Peter Kater, "Moments, Dreams & Visions" (Silver Wave): Soundtrack to the documentary "Greenpeace: Greatest Hits" features Kater's jazz/fusion music with varied instrumentation.

Glen Velez, "Assyrian Rose" (CMP): Percussionist/composer uses native hand drums from Spain, Egypt, Morocco, and Ireland, along with steel drum, voice, and flute.

Wind Machine, "Rain Maiden" (Silver Wave): Acoustic trio performs melodic, shimmering compositions on guitar and bass, backed by keyboard and percussion.

R&B

Johnny Adams, "Walking On A Tightrope" (Rounder): Latest album in a 30-year career finds New Orleans blues singer interpreting Percy Mayfield songs.

Amos Garrett, "I Make My Home In My Shoes" (Stony Plain): Popular Canadian guitarist, known for his work in Maria Muldaur's band, makes a state-of-the-art blues/roots solo album.

The Spinners, "Down To Business" (Volt/Fantasy): Thirty-year veteran vocal group sings melodic, up-tempo numbers and romantic ballads in trademark soul style.

Sybil, "Don't Make Me Over," (Next Plateau): (See listing under best 12-inch.)

Johnnie Taylor, "Crazy 'Bout You" (Malaco): Pop/soul/blues/gospel artist's disk features "Still Crazy For You," humorous "Money's Running Funny," and cover of Jerry Butler's "For Your Precious Love."

RAP

2 Live Crew, "As Nasty As They Wanna Be" (Skyywalker): Double-album set from the headline-grabbing rap group includes the hit song "Me So Horny."

De La Soul, "3 Feet High And Rising" (Tommy Boy): Album spawned several hit singles, including "My, Myself & I" and "Buddy."

Queen Latifah, "All Hail The Queen" (Tommy Boy): Debut album spawned two successful singles, "Ladies First" and "Come Into My House."

Salt-N-Pepa, "Expression" (Next Plateau): Single by platinum-selling group made history by receiving gold certification from the Recording Industry Assn. of America before entering the pop charts.

Sir Mix-A-Lot, "Seminar" (Nastymix): Album by street-hip rhymers with a positive message earned chart success thanks to several hit singles, including "Beepers" and the current "My Hooptie."

Tone Loc, "Loc-Ed After Dark" (Delicious Vinyl): Platinum-selling debut hit No. 1 on Billboard's Top Pop Albums chart, and features two top 10 singles, "Wild Thing" and "Funky Cold Medina."

REGGAE

Israel Vibration, "Strength Of My Life" (RAS): Spiritual Jamaican vocal trio reunited after many years for this album. Produced by Doctor Dread.

Michael E. Johnson & Killer Bees, "Live In Berlin" (ROIR): Popular Austin band won 1987 Indie Award in this category for "Groovin'." This set was taped in October 1988 at the first Berlin Independence Day Music Festival.

Sugar Minott, "Ghetto Child" (Heartbeat): Bridging roots reggae and dance-hall style, explores ghetto life with backup by the Abbashante Band.

Ras Michael & Sons Of Negus, "Rastafari Dub" (ROIR): Dub version of the "Rastafari" album, originally released in 1972. Features Peter Tosh, Tommy McCook, Robbie Shakespeare, Earl "Chinna" Smith, and Geoffrey Chung.

Roots Radics, "Hot We Hot Dub" (ROIR): Dub version of RAS album "Hot We Hot." Musicians include Style Scott, Flabba Holt, Bingy Bunny, Dwight Pinkney, and Earl Fitzsimmons.

Various Artists, "Collectors Edition: Rare Reggae From The Vaults Of Studio One" (Heartbeat): Fourth in the label's continuing "Studio One" series, released in cooperation with Jam label. Features late-'60s-early-'70s tracks by Burning Spear, Bob Andy, Marcia Griffiths, and Ken Boothe.

ROCK

24-7 Spyz, "Harder Than You" (In-Effect): Bronx, N.Y.-based band's debut ranges from hip-hop-flavored metal/funk to Van Halenesque rock

to reggae, plus a cover of Kool & the Gang's "Jungle Boogie."

Evan Johns & His H-Bombs, "Bombs Away" (Rykodisc): Rootsy guitarist and his band combine rock, country, Cajun, and R&B influences, with guest appearances by members of Bruce Springsteen's E Street Band.

Delbert McClinton, "Live From Austin" (Alligator): Veteran Texas singer/harmonica player's first live album features his own blend of roadhouse rock, country, soul, and honky-tonk blues.

Roy Rogers, "Blues On The Range" (Blind Pig): Third album by accomplished slide guitarist and John Lee Hooker sideman showcases both his technical proficiency and spirited singing.

Joe Satriani, "Flying In A Blue Dream" (Relativity): Grammy-nominated guitar virtuoso merges a dozen instrumentals with his first vocal tracks.

Frank Zappa, "Broadway The Hard Way" (Rykodisc): Outspoken, satirical songwriter's latest lampoons Michael Jackson and Pat Robertson with songs like "Jesus Thinks You're A Jerk." Includes covers of Police B side "Murder By Numbers" and jazz classic "Stolen Moment."

SEASONAL

The Barok Folk, "Come Let Us Be Merry" (Barok Folk Music): Instrumental trio mining ground between classical and folk. This work pays tribute to origins of the carol and introduces two original seasonal waltzes.

Capitol Steps, "Danny's First Noel" (Capitol Steps): Washington, D.C., political satire troupe continues its parodies of VP Dan Quayle and others.

Kim Pensyl, "A Kim Pensyl Christmas" (Optimism): Keyboardist offers jazzy interpretations of holiday classics with two original songs.

Mike, Peggy, & Penny Seeger, "American Folk Songs For Christmas" (Rounder): Based on the famous book of the same name by Ruth Crawford Seeger. More than 50 songs.

Paul Greaver, "Winter Spirit" (Alcazar): Guitar soloist offers holiday musings reflecting both spiritual and secular sides. Each selection is single take, no dubs.

SOUNDTRACKS

Ruth Brown & Linda Hopkins, "Black And Blue Original Broadway Cast" (DRG): The theatrical celebration of the African-American tradition of dance and song, touching on Ellington, Fats Waller, and others.

Red Clay Ramblers, "Far North" (Sugar Hill): String band fuses a truckload of instruments into this soundtrack for the Sam Shepard movie.

Various Artists, "Apartment Zero" (DRG): Elia Cmiral composed, orchestrated, and produced most of the music for this Academy Award-nominated film.

Various Artists, "Plan 9 From Outer Space Official Soundtrack" (Performance): Theme music and dialog from the film generally conceded to be the worst movie ever made.

Various Artists, "The Little Mermaid Official Soundtrack" (Walt Disney): Platinum album features seven originals by Howard Ashman and Alan Menken, who also authored music from Broadway's "Little Shop Of Horrors."

STORYTELLING/SPOKEN WORD

Jello Biafra, "High Priest Of Harmful Matter" (Alternative Tentacles): Biafra recounts his infamous 1986 obscenity trial and talks of censorship in general. Title was attached to Biafra by the case's prosecuting attorney.

Celestial Navigations, "Celestial Navigations" (Nouveau): Group contemporizes the art of storytelling with synthesized music. Actor Geoffrey Lewis teams with musicians Geoff Levin and Chris May.

Ray Hicks, "Jack Alive" (June Appal): Traditional mountain storyteller from North Carolina spins tales in Appalachian style.

John Rhys-Davies, "The Story Of Indiana Jones And The Last Crusade" (Buena Vista): Original score by Jon Williams rerecorded by smaller orchestra of studio musicians. Dialog and effects

from film, along with booklet offering slides shot on location.

Jackie Torrance, "Classic Children's Tales" (Rounder): Award-winning storyteller spins the classic tales of childhood, including "Little Red Hen" and "Three Little Pigs."

STRING MUSIC

Kenny Baker & Blaine Sprouse, "Indian Springs" (Rounder): First collaboration by two giants of bluegrass fiddle. Album named for festival where they first met.

Blake & Rice, "Blake & Rice" (Rounder): An acoustic guitar summit between representatives of traditional and modernist styles offers guitar

duels unhampered by rhythm section.

Critton Hollow, "Great Dreams" (Flying Fish): From the foothills of the Appalachian Mountains, the four-member string band plucks, hammers, and bows a variety of instruments through traditional sounds.

Madeline MacNeil, "Heart's Ease" (Turquoise): All-instrumental recording featuring MacNeil's hammered dulcimer on traditional and classical tunes.

Walt Michael & Co., "Step Stone" (Flying Fish): Traditional string quartet features hammered dulcimer of Michael as its highlight.

(Continued on next page)



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OPRYLAND HOTEL, NASHVILLE, May 30—June 3

WEDNESDAY, MAY 30:	
9-11 p.m.	Welcome Reception, Knoxville B
THURSDAY, MAY 31	
8:30 a.m.	Breakfast-W.C. Handy Foyer
9 a.m.	Orientation, Gen. Member Mtg.-W.C. Handy
9:30 a.m.	First-Timers' Q&A Session-W.C. Handy
10:45 a.m.	Legends Panel-W.C. Handy
2-6 p.m.	Opening of Trade Show, Ryman B1
6:15 p.m.	Buses depart for Country Music Hall of Fame, Congressional Lobby
7-10 p.m.	Country Music Hall of Fame food, drinks, tour.
11-2 a.m.	Hospitality Suites
FRIDAY, JUNE 1	
8:30-11 a.m.	Continental Breakfast-W.C. Handy Foyer
9:30 a.m.	Successful Indie Retailing-W.C. Handy
11:30 a.m.	Dealing with "Explicit" Lyrics-Belle Meade
11:30 a.m.	Making Publishing Part of Business-W.C. Handy
1:30 p.m.	Committee Meetings, Centennial B
2:30 p.m.	Workshops: Children's Music: Donelson; Rap/R&B/Urban: Robertson A; Rock/Pop: Robertson B; Folk/Bluegrass: Robertson C
7:30 p.m.	Buses depart for Summer Lights Festival-Congressional Lobby
11p.m.-2 a.m.	Hospitality Suites
SATURDAY, JUNE 2	
8:30 a.m.	Breakfast, W.C. Handy Foyer
9 a.m.	First-Timers' Q&A, W.C. Handy
10:30 a.m.	Mock Contract Negotiations-W.C. Handy
10:30 a.m.	Public Relations, Art or Science? Belle Meade
2 p.m.	Workshops: Specialty Distributors: Robertson A; Environmental Concerns: Robertson B; Bootlegging: Robertson C
3:45 p.m.	Workshops: Promotion: Donelson; New Age: Robertson A; Alternative Music: Robertson B; Distribution: Robertson C
7 p.m.	Hall of Fame Awards and 1989 Indie Awards, Washington
SUNDAY, JUNE 3	
9 a.m.	Breakfast, Robertson
10 a.m.	Gen. Membership Mtg. and Adjournment, Robertson

NAIRD INDIE AWARD NOMINEES ANNOUNCED

(Continued from preceding page)

WOMEN'S MUSIC

Cathy Fink & Marcy Marxer, "Fink & Marxer" (Sugar Hill): Acoustic bluegrass duo fuses traditional and contemporary sounds across several genre lines.

Susannah McCorkle, "No More Blues" (Concord Jazz): McCorkle's Concord debut won critical raves. Ken Peplowski, Dave Frishberg, John Goldsby, Terry Clarke, Emily Remler, and Bucky Pizzarelli join her.

Musica Femina Flute-Guitar Duo, "Returning The Muse To Music" (Lilac): Classical guitar/flute duo dedicated to presenting works by female composers that were ignored by history. Music from 14th century to present, including originals.

Holly Near, "Sky Dances" (Redwood): The 14th album from Near features a no-frills approach on songs by herself and Bruce Cockburn, Ruben Blades, Phil Ochs, and others.

Daryle Ryce, "Carolina Blue" (Rounder): Songstress pays tribute to her native region with guitar and piano originals.

WORLD/INTERNATIONAL

Ad Vielle Que Pourra, "New French Folk Music" (Green Linnet): Montreal-based quintet debuts with originals steeped in the traditions of France, though jazz and Cajun inflected.

Hariprasad/Zakir Hussain, "Venu" (Rykodisc): Subtitle "Classical Flute Of North India" aptly describes this set, which documents the 1974 concert pairing of master flutist Hariprasad and the great percussionist Zakir Hussain.

Henry Kaiser & Sergei Kuriokhin, "Popular Science" (Rykodisc): Soviet keyboardist Kuriokhin tried out the synthesizer while Bay area guitarist offered keyboard parts and guitar overdubs. Inspired by an elementary school science fair.

Chief Commander Ebenezer Obey, "Get Yer Juju Out" (Rykodisc): Modern Nigerian juju from

Obey, the country's largest-selling genre artist. The 70-minute concert was cut in Seattle and features Obey's 17-piece Inter-Reformers band.

Sukay, "Huayarasan" (Flying Fish): Title refers to "Huayno," which is music indigenous to Peru. But set includes music from throughout the High Andes, a specialty of the band for 12 years.

The Tau Moe Family With Bob Brozman, "Ho Omana O I Na Mele O Ka Wa U'i" (Rounder): Hawaiian guitarist Brozman was inspired by the Moe troupe, recordings of which date back to the '20s. Album honors these and other pioneering Hawaiian musicians from 1870-1935.

LINER NOTES

"3 Feet High And Rising" by De La Soul (Tommy Boy), notes by De La Soul.

"Classic Country Gentlemen Reunion" (Sugar Hill), notes by Penny Parsons.

"Drinkin' & Stinkin'" by Robert Palmer and Nick Spitzer (Flying Fish), notes by Boogie Bill.

"Little Richard—The Specialty Sessions" by Little Richard (Specialty), notes by Ray Topping, Rick Coleman, and Rob Finnis.

"Sound + Vision" by David Bowie (Rykodisc), notes by Kurt Loder.

COVER DESIGN

"3 Feet High And Rising" by De La Soul (Tommy Boy), design by Stephen Miglio/The Gray Organization.

"Little Richard—The Specialty Sessions" by Little Richard (Specialty), design by Thomas E. Williams.

"Read My Lips" by Lou Ann Barton (Antone's), design by Bill Narum.

"Relix Sampler #2" (Relix), design by Les Kipel.

"Sound + Vision" by David Bowie (Rykodisc), design by Roger Gorman and Reiner Design.



by Jeff Levenson

AFTER NINE WEEKS on the Top Jazz Albums chart, the Harper Brothers' "Remembrance," recorded live at the Village Vanguard on Verve, hit pay dirt at No. 1, a formidable achievement for a couple of youngblood group leaders with only one prior album to their name. Of no small consequence, too, is the fact that their music is derivative of a period in jazz history that is inexorably tied to recordings.

The hard bop movement of the '50s and '60s was captured primarily on the Blue Note, Riverside, and Prestige labels. The Brothers' style of play is as much a homage to the sound of those classic disks as it is to the music makers themselves—the Art Blakeys, Cannonball Adderleys, Lee Morgans, Horace Silvers. The *all* of that period's jazz, as documented on vinyl during those unenlightened years, serves as the creative inspiration for these two whiz kids from Baltimore.

"To me," says trumpeter Philip, at 24 the younger of the two, "a group should be successful if it maintains an identity. We have a sound that we've worked on for a long time. Our devotion and dedication to this music, to creating an identity, should be apparent. We feel connected to what we do. I'm glad it's being rewarded."

Adds drummer Winard, three years older than his brother and the quintet's senior member: "The success of the record is great, but playing and learning is what it's all about. It's the main thing to care about—and whether people enjoy what you do. This album was a live date and it captured our energy. Philip and I both grew up listening to important records that taught us about group togetherness. We've tried to bring all that with us in our own group situation. I think we're on our way."

SOUSA'S REVENGE: The Dirty Dozen Brass Band was in New York shooting a video for "That's How You Got Killed Before," the album track spiked with Elvis Costello vocals from the band's latest Columbia issue, "The New Orleans Album." After watching these guys sweat, my candidate for the Hardest Working Man in Show Business award is Kirk Joseph, the bass tuba player who sustained that renowned second-line groove without once coming up for air. How does he parcel out all those low notes? Who knows, but it ain't just volume!

MANO A MANO: Pianist McCoy Tyner can't get enough hand-to-hand combat. First he records "Things Ain't What They Used To Be" on Blue Note, showcasing

Harpers' live set is a tribute to the hard bop movement

his four-fisted holds with guitarist John Scofield and tenorist George Adams, then he waxes a first-ever meeting with violinist Stephane Grappelli, "One On One," scheduled for release this summer on Milestone. For a man whose style is at once thunderous, robust, and brawny—address other virile adjectives care of this column—Tyner seems interested in matching creative muscles with some equally masterful instrumentalists. So far the pairings have been inspired.

A DEATH IN THE FAMILY: It was a real shocker to hear that guitarist Emily Remler died of an apparent heart attack on May 4 while touring in Sydney, Australia. The New Jersey native was only 32. For years she had been struggling with a substance abuse problem and was, reportedly, winning the battle when she was fatally stricken. In a profession represented by too few women, Remler was a standout. Her recording career was brief—only five albums as a leader, all on Concord—yet she made a real contribution to the art of jazz guitar.

Jazzing It Up At The New Orleans Fest



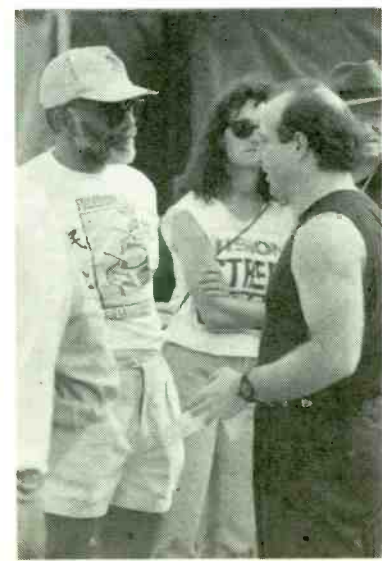
The New Orleans Jazz & Heritage Festival, April 28-May 6, was a celebration of music, food, and good times. Here, I.R.S. Records chairman Miles Copeland, left, and his wife, Adrianna, enjoy the local cuisine with EMI Music Worldwide president/CEO Jim Fifeild and wife Betsy.



R&B legend Allen Toussaint signs his autograph for a local police officer. (Photos: Melody Mineo)



Marcia Ball, left, and Linda Ronstadt and Aaron Neville, above, during their jazz fest sets. At right, Kim Wilson of the Fabulous Thunderbirds chats with "60 Minutes"-man Ed Bradley.



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Music Fans Seek Higher Fidelity and Greater Mobility in New A/V Hardware

Music fans are seeking higher fidelity and more reality and mobility from audio-video equipment, and sales during the past year indicate that their tastes are now leaning toward high-end, sophisticated equipment on the one hand, but on the other hand, toward compact, lightweight equipment for greater mobility.

According to the statistics compiled by the Electronic Industries Assn. of Japan (EIAJ), some 6,617,000 video cassette recorders were shipped domestically during calendar 1989 with the percentage of S-VHS VCRs being 25% overall. In the case of the Victor Co. of Japan (JVC), the percentage was 35%.

The number of camcorder shipped domestically during 1989 came to 1,590,000 units with 35% being the S-VHS type. The percentage for JVC was 45%.

Estimated shipments within Japan for 1990 are 7,000,000 VCRs and 2,200,000 camcorders with the S-VHS percentages rising to 35% and 45%, respectively. However, JVC expects its percentages to rise to 50% and 55%, respectively, reflecting customers' preference for more sophisticated equipment.

When VCRs first appeared, the industry estimated that the diffusion rate would peak at 60% at the most, but in 1989 it had risen to 72%. It is expected to rise to 76% in 1990.

In the case of camcorders, the diffusion rate was 12% as of the end of 1989, but it is expected to rise to 16% by the end of this year.

Enjoying explosive sales during the past year was the 8mm CCD-TR55, popularly known as the Handycam 55, which Sony Corp. released in the domestic market in June 1989. Listed at 160,000 yen, it sold more than 700,000 units worldwide in just eight months, including 60% in Japan.

It went on sale in the U.S. in September and in Europe in October and November in time for Christmas sales.

Weighing only 790 grams, it was billed as the world's smallest, lightest camcorder with recording and replay functions, and this "passport-size" camcorder was snapped up by the young as well as the old.

Many bought the Handycam 55 to take an overseas trips, and sales apparently were helped by the fact that the number of Japanese who went on overseas trips increased by 14.7% or 1,235,000 from the year before to total 9,662,000.

More and more Japanese will be purchasing compact, lightweight camcorders during 1990, when those going on overseas trips is expected to easily top 10 million.

Giving competition to the Handycam 55 is the Mastacs Movie VM-C1, a VHS-C camcorder released on the domestic market by Hitachi Ltd. in February 1990. Listed at 129,800 yen, it is only 69mm thick so that it can be carried around in a small bag when travelling.

When the grip is twisted to the right and lowered, the VM-C1 is automatically switched on, the lens cap is opened and the unit is switched to the camera mode. Pressing the start button is all that's required to begin photography. It weighs only 970 grams.

As for buyers, Sony says many are purchasing the Handycam 55 as a second camera to complement the high-end camcorder they already own. Whereas camcorder purchasers were mostly couples in their 30s wanting to photograph their growing children, now many of the Handycam 55 buyers say they will be taking the 8mm camcorders on both domestic and overseas trips. Consequently, Handycam 55 buyers range from those in their 20s to their 40s.

Hitachi aimed at the younger market with its 129,800 yen VM-C1, targeting university freshmen and graduates.

Although it has declined to give exact figures, it says that sales were much better than projected, actually going 40% over the goal.

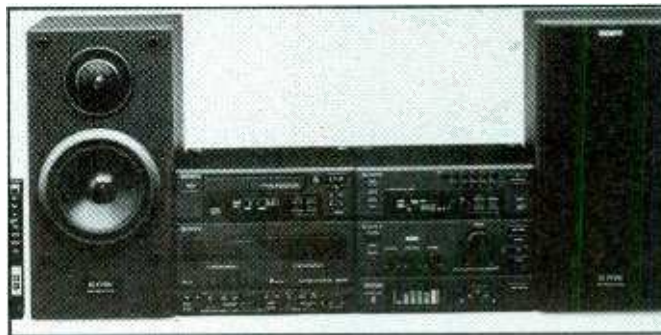
As for VCRs, JVC has released the compatible VHS F/C Compatible VCR which can record and play back both full-size VHS and compact VHS-C cassettes without the need for an adapter of any kind.

Instead of the auto-loading mechanism of VHS decks, the new unit features a power-assisted skating mechanism similar to the one found in a CD player. The user simply puts a regular VHS or compact VHS-C cassette in the tray (which features indentations so no mistake can be made as to where the tape should be placed). The deck automatically senses which size of tape is in the loading tray and performs the required take-up operation.

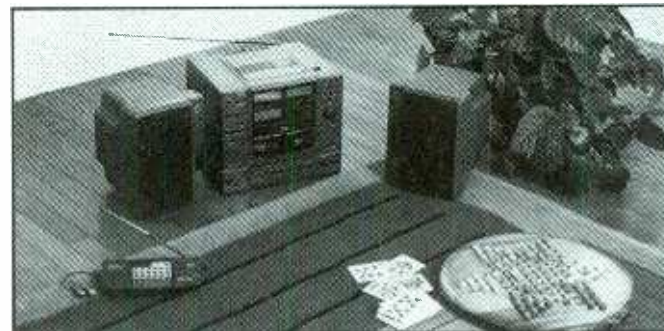


Card radios for one station each are offered by Sony in designs by six popular illustrators. Price: 3,500 yen each.

Sony's personal component stereo (MHC-P77) consists of units only 22.5cm wide—amplifier, tuner, CD player, tape deck, and two speakers—and is listed at 110,000 yen.



Hitachi's Lo-D Pee Wee stereo component only 30cm wide is listed at 119,000 yen.



The VHS F/C compatible loading mechanism was developed by JVC because VHS has become the video format of choice worldwide and because it believes VHS decks and VHS-C camcorders have become the core products of the video market. The new mechanism will maximize VHS' potential as a communications tool by enabling frequent and random swapping of tapes, such as video letters, regardless of tape size.

It will allow effortless playback of software offered in longer versions of VHS-C tapes when they become available.

In the audio-visual field, bigger and bigger color television units are popular, including projection-type units. EIAJ statistics give domestic shipments in 1989 as 9,485,000 units, down 0.2% from the year before.

Of the total of 9,506,000 units shipped in 1988, an estimated 38% were 22-inch or larger units. The percentage rose to 44% in 1989, whose most were 24-inch or larger. Domestic shipments are expected to total 9.7 million units with 50% being large-screen units.

Space is at a premium in Japanese houses, which are much smaller in comparison with homes in the U.S. and smaller in comparison with homes in the U.S. and Europe, and most TV sets were 19-inch ones up to three-four years ago because of space limitations.

Now, however, the 29-inch units take up only the same space as the old 19-inch ones so that people who live in apartments and small houses can buy and use them.

Moreover, prices have come down so that some 29-inch units are listed at 177,000 yen, an affordable price. There are also much more sophisticated units, such as the Sony digital frame memory unit with clear vision listed at 369,100 yen.

For those preferring even bigger units, there are 43-inch and 44-inch units available, including Matsushita's Panacolor TH-43V1, a 43-inch listed at 440,000 yen.

In order to meet the demand for home theaters, the various makers now offer projection systems that range in price from 1,250,000 yen to 2,625,000 yen with 110-inch screens. This market, of course, is restricted because not too many people have the spacious homes and the money to purchase such expensive systems.

At the other extreme, Sony's Video Walkman and Matsushita's lap top Mclord are proving

(Continued on page J-14)



FAR LEFT: Sony's newest Walkmans, WM-190 (left, 16,500 yen) and WM-600 (22,000 yen), with Joyful remote control and reduction in half of noise leaking outside. **LEFT:** Sony's WM-R707 (in black, right, in titanium, left) listed at 32,000 yen is the main Walkman model on sale in Japan.

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Video Software Sales Up 13.8% in '89; Significant Increase Expected for '90

Video software sales during calendar 1989 totalled 260,807 million yen, up 13.8% from 1988, and more or less attained the goal established at the beginning of the year.

The 13.8% increase compares with the 11.8% hike recorded the year before.

The Japan Video Assn. is looking forward to a two-digit percentage increase this year also.

Saburo Kimura, secretary general of JVA, says that sell-through didn't increase as much as expected although there were some signs of improvement in the sell-through market.

Despite the increasing popularity of the low-priced sell-through videotapes from CIC-Victor Video and others, the JVA doesn't see any lowering of prices on new titles.

Rental charges for overnight averaged 400 yen, although many outlets are charging only 350 yen or even 300 yen. There are still some which are charging 700 yen and continuing in business.

The 260,807 million yen in sales consisted of 93,043 million yen in videocassette sales, 36,464 million yen in videocassette rentals, and 107,770 million yen in video-disk sales.

In volume videocassette sales totalled 16,989,816 tapes, videocassette rentals 4,441,522 tapes, and video-disk sales 20,791,290 disks. Unit prices for sold videocassettes were 5,128 yen (down 19.2% from year before), for rental videocassettes, 8,734 yen (down 4.5%) and for sold videodisks, 5,224 yen (down 12.5%).

Of 129,570 million yen in videocassette sales and rentals, the biggest share or 38.4% was accounted for by non-Japanese movies, followed by Japanese movies with 20.2%. Next in line were animation films with 17%.

Japanese music videos accounted for 9.9%, while in-

ternational repertoire music accounted for a mere 1.3%.

As for videodisks, an overwhelming 73.6% consisted of video karaoke sing-along, with non-Japanese movies a distant second at 9.2%. Next were music videodisks for a total of 6.7% (3.3% Japanese and 3.4% international). Japanese movies accounted for only 0.8%.

The 129,507 million yen in videocassettes was divided into 121,925 million yen for home use and 7,582 million yen for commercial use, a 94.1:5.9 ratio.

In the case of videodisks, however, the ratio was 52.1:47.9 with 56,146 million yen for home use and 51,624 million yen for commercial use.

Video outlets accounted for 26.1% of total sales, followed by 21.8% by record stores, while electric appliances stores accounted for 13.7%. Bookstores sold only 4.3% of the total, while department stores and supermarkets accounted for a mere 1.4%.

The arrest in August 1989 of Tsutomu Miyazaki, 27, an assistant printer, who confessed to kidnapping and killing four girls, ages 4-7, between August 1988 and June 1989 and who told police he got the idea of dismembering a victim from viewing a "splatter movie" video, resulted in the Japanese government telling the video industry to regulate itself over matters of violence and sadism in videos.

The video industry operates a system for checking ethical standards and censoring pornographic videos, but has no measures concerning violence and sadism.

Many local governments subsequently passed ordinances banning minors access to violent videos.

The number of outlets which have signed contracts with the JVA rental system totalled 11,573 as of the end of 1989 as compared to 10,600 at the end of 1988.

Kimura says that the JVA is continuing to clamp down

on piracy with six JVA inspectors constantly checking video outlets throughout the country.

The Japan office of the Motion Picture Assn. of America has been particularly active in the clampdown on pirated product. While acknowledging the improvement in the rental sector, the MPAA says the situation is still not an optimistic one. It estimates that 5.6 million pirated videotapes are still in circulation throughout Japan.

A total of 131,993 pirated videotapes were surrendered or confiscated during 1989, compared with 201,101 in 1988 and 230,426 in 1987. Last year the police also seized 524 video recording decks and 98 monitors from 65 outlets around the country.


The MPAA gives three reasons for the reduction in pirate product at rental outlets: Regular checks by the association and other organizations covering 10,000 outlets; a greater awareness of copyright law; and stronger police clampdowns as a result of the 1988 revision of the law so that mere possession of pirated videotapes is now a crime.

CIC-Victor Video, which started releasing its Video Library Series, sell-through movie videotapes listed at 3,500 yen, on Dec. 2, 1988, now has 130 titles available. In the 15 months since first release, it has sold 2.5 million copies, which comes out to be an average of about 20,000 per title.

Sell-through, however, is still not firmly established and less than 10% of rental outlets are selling the sell-through CIC-Victor Video tapes.

Of the 130 titles, the surprising bestseller is "Roman Holiday" starring Audrey Hepburn with 200,000 copies having been sold. Close on its heels are "Top Gun" and "Back To The Future" with 190,000 copies each.

(Continued on page J-20)



Hitachi's Mastac Movie VM-C1, right, grip being turned down, center, and in position for photography.



Fourteen mini cars advertising the "Indiana Jones And The Last Crusade" videocassette cruised the streets for a whole month before and after the release of the videotape on April 27.



The passport-size 790-gram Sony Handycam 55 (CCD-TR55) is an 8mm camcorder that has proved explosively popular since it was placed on sale in June 1989. Price: 160,000 yen.



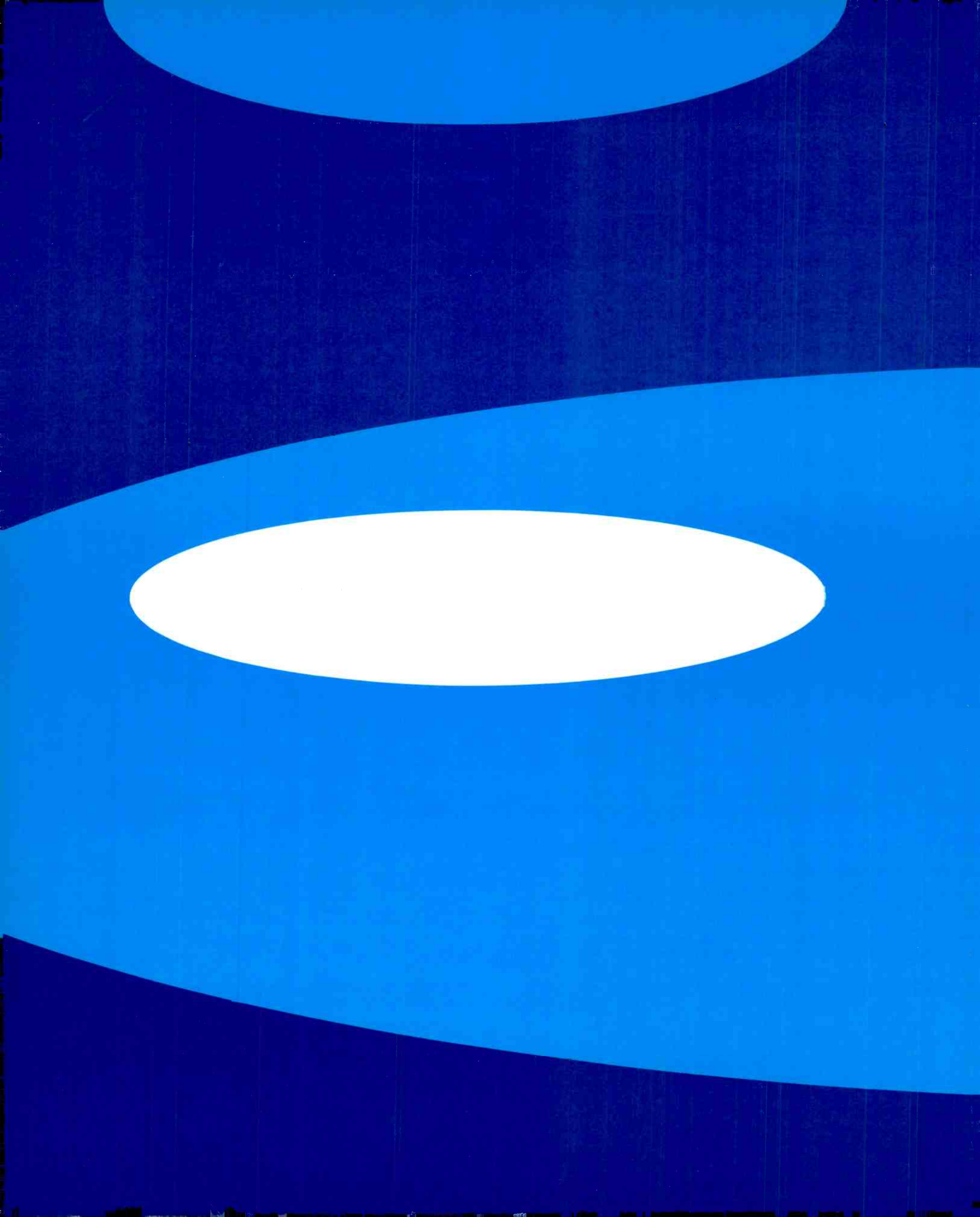
JVC's VHS F/C compatible VCR (HR-SC1000) can record and play back both full-size VHS and compact VHS-C cassettes without the need for an adapter of any kind.

JVC's Super VHS modular component video system includes the 160-gram CCD camera (in right hand), 530-gram SVHS-C VCR (in left hand), and LCD color monitor.

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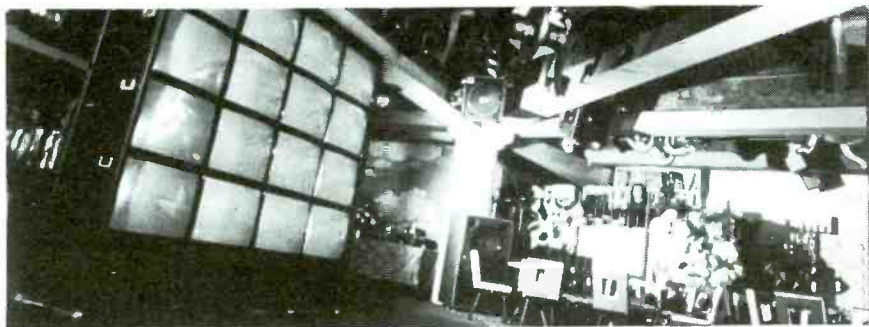
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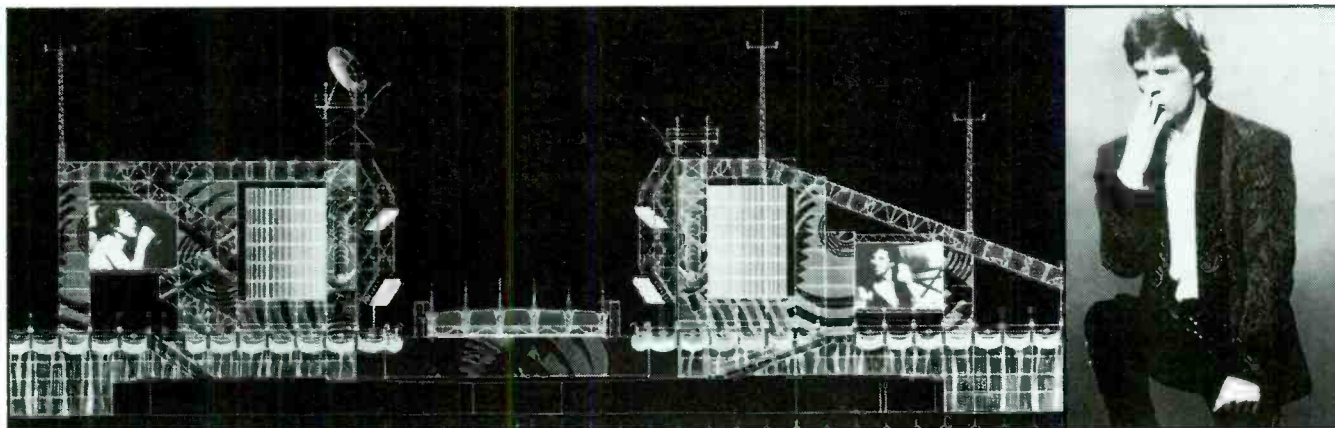
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To make things easier, ask your hotel staff to call the number of the club or restaurant you want to visit and write the directions in Japanese for your driver or the taxi.



FAR LEFT: The mammoth stage set used for the Rolling Stones concerts (10 in all) in the 55,000-seat Tokyo Dome. **LEFT:** Mick Jagger in Tokyo Dome concert.

Japan Is Paradise for International Artists Streaming in From Every Corner of the Globe

Japan is proving a happy hunting ground for international artists from, not only the U.S., Britain and other European countries, but also the African countries and the Soviet Union and East European countries.

Proving the most popular are the rock artists, but increasing in popularity are the world music stars from the African nations.

Music fans, of course, are happy to see and hear so many popular international artists from all over the world, but they are now starting to worry about the cost of buying tickets for so many concerts, especially since ticket prices have risen to 6,000 yen for stars and 10,000 yen for megastars.

A list of all the stars that have performed in Japan during the past year is like a who's who of the currently popular singers, groups and musicians as well as stars of yesterday.

A partial list of artists who toured Japan during the past year includes the following: Bon Jovi, Ratt, Van Halen, Cinderella, Ozzy Osbourne, Robert Palmer, Bruce Hornsby & the Range, Steve Winwood, Neil Young, Gary Moore, Metallica, Eighth Wonder, Helloween, Was Not Was, Poison, Pet Shop Boys, Simply Red, Jeff Beck, Chuck Berry, Howard Jones, TNT, Richard Marx, the Stone Roses, Ringo Starr & His All-Starr Band, White Lion, Doobie Brothers, U2, Tesla, Regina Belle, Eurythmics, Huey Lewis & the News, Bryan Adams, Don Henley, Michael Monroe, Vain, Phil Collins, Belinda Carlisle, UB40, Quireboys, Mary Wilson & the Supremes, Pat Boone, Brenda Lee, Jermaine Jackson, Gipsy Kings, Cyndi Lauper, Chicago, Dead Or Alive, Kylie Minogue, Sinitta, Diana Ross, Bee Gees, Whitney Houston, Neil Sedaka, Richard Clayderman, New Orleans Jazz All-Stars, Salena Jones, Al Jarreau, Jody Watley, L.A. Guns, Raymond Lefevre Orchestra, Ray Charles, Toots Thielemans, Wynton Marsalis, George Winston, and Chaka Khan.

There were also Dianne Reeves, Chick Corea Akoustic Band, Herbie Hancock, Lou Rawls, Ralph Peterson, Tony Williams, Art Blakey Jazz Messengers, Pullen & Adams Quartet, Joe Williams, Joe Zawinul, Sergio Mendes & Brazil '89, Jon Faddis, Count Basie Orchestra, Sarah Vaughan, Iggy Pop, Bananarama, the Style Council, Kenny Loggins, Julio Iglesias, P.I.L., the Reggae Philharmonic Orchestra, Swing Out Sister, Soul II Soul, Pat Metheny, Keith Jarrett, Michael Brecker, Sergey Kuryokhin (Soviet Union), Bill Evans, Ernie Watts, Madonna, Duke Ellington Orchestra, Glenn Miller Orchestra, Carole King, Tracy Chapman, Motley Crue, Janet Jackson and, last but not least, the Rolling Stones and Paul McCartney.

The Rolling Stones established a record that will probably never be broken—10 concerts in the huge Tokyo Dome, Japan's first and only covered baseball stadium, from Feb. 14 through Feb. 27, 1990.

Some 550,000 paid anywhere from 7,000 yen to 10,000 yen each to hear the five members of the legendary group perform 23 songs. Many of the older fans had purchased tickets for the Rolling Stones concerts scheduled in January 1973, which had to be cancelled because the Japanese Government's Justice Ministry refused to issue them visas because of the drug problems of certain members.

At the 10 Rolling Stones concerts, character goods, programs, beer, soft drinks and food sold like hot cakes to

the tune of 140 million yen worth at each concert. Character goods ranged from 75,000 yen leather jackets (limited to 48 each night) and 60,000 yen stadium jackets (427 each night) to 2,000 yen programs.

Scalpers charged anywhere from two to 18 times the ticket price. In one case, a scalper purchased a 10,000 yen ticket for 4,000 yen from a fan who had an extra ticket and then sold it to a 27-year-old company employee for 180,000 yen. Police arrested 14 scalpers.

The Rolling Stones tour pushed sales of the "Steel Wheels" album, which was released in Japan on Sept. 7, 1989, and which sold 170,000 copies by the end of the tour on Feb. 27, 1990.

A record for a music video by an international artist is being established by "The Continuing Adventures of The Rolling Stones," which was released by CBS/Sony here in Japan on Feb. 14, 1990 listed at 5,000 yen and which has recorded over 100,000 copies in sales.

As is the custom in Japan, Korakuen Stadium, owner of the Tokyo Dome, did not reveal how much it paid to get the Rolling Stones to come to Japan, but various newspapers reported that it paid a total of 5 billion yen or 1 billion yen for each of the five members.

Top tickets for Paul McCartney's concerts, also in the Tokyo Dome, were priced at 7,000 yen. The concerts started on March 3, 1990, and numbered six, one every two days.

It was McCartney's first show in Japan since he appeared with the Beatles in 1966. Ten years ago he was arrested at Narita Airport for marijuana possession. Consequently, it had been thought that he would never be able to obtain a visa to return for a concert tour.

However, the more lenient stand taken by the Japanese Government resulted in McCartney obtaining a visa.

Besides the six concerts in the Tokyo Dome for 300,000 ticket buyers, there were closed-circuit con-

certs, the first in Japan, on March 9 in 10 cities. Paying 4,000 yen each, fans in halls in Sapporo, Sendai, Niigata, Nagoya, Osaka, Takamatsu, Matsuyama, Hiroshima, Fukuoka, and Kumamoto not only heard Paul McCartney but were also given a special three-song CD single, the U.K. tour program and a Paul McCartney booklet.

McCartney donated \$250,000 at the close of his tour to the Memorial Sloan-Kettering Cancer Center in New York and to the Japanese chapter of the environmental group, Friends of the Earth.

Not to be overlooked are the inroads that U.S. style country music is making in Japan. In September 1989, the first outdoor country music concert was held in Kumamoto, Japan. Over 20,000 fans attended the concert which featured Roger Miller, Bill Monroe, Hank Thompson, Michael Johnson, Wanda Jackson, the Wagoneers, the duo of Pride Of America, and the Japanese country singer Charlie Nagatani & the Cannonballs.

This year's Country Gold concert is set for Sunday, Oct. 21, at Aspecta in Kumamoto and will feature Ricky Skaggs, Nitty Gritty Dirt Band, Asleep At The Wheel, the Osbourne Brothers, Jana Jae, J.D. Hart, and, back for an encore, Charlie Nagatani & the Cannonballs.

The past year saw the advent of the spectacle opera. First there was "Aida" with a cast of 2,000 and gigantic sets in the Tokyo Dome in July 1989, followed by "Car-

(Continued on page J-22)



Dianne Reeves at Mt. Fuji Jazz Festival.



Madonna



Janet Jackson stars in JAL TV commercial for daily exposure throughout Japan.

CDs Take Over From LPs; Albums Sell More Than Singles

By SHIG FUJITA

The ratio of CDs to analog disks came to a 95:5 during 1989, a year which saw the value of total CD, analog disk and prerecorded music tape production rise by 12% from the year before.

The year 1989 also saw more albums sold than singles. Actually, there were five domestic repertoire albums which sold over one million copies, with the top one being Yumi Matsutoya's "Love Wars" with a record 1,830,553 copies.

The fact that never before had there been more than one album selling over a million copies in a year shows what a record year 1989 was.

On the other hand, there was only one single that sold more than one million copies, the all-girl Princess Princess group's "Diamonds," with 1,044,245 copies.

The 12% increase in value of total production marked the second year in a row that the increase was in the two-digit percentage level.

Saburo Kimuro, secretary-general of the Japan Phonograph Record Assn. (JPRA), CBS/Sony Group managing director Yoshikatsu Inoue, and director Keiichi Ishizawa of Toshiba-EMI in charge of the domestic production division & international music division all believe that a two-digit percentage increase will be recorded in 1990 also since the economy continues healthy and strong.

During 1989 3-inch CD production came to 47 million, up 84% from the year before, while their value totalled 29,756 million yen, up 58%.

Production of the 5-inch CD totalled 143 million, up 59%, worth 257,005 million yen, up 38%.

On the other hand, in the case of vinyl disks, singles dropped by 72% to 7.7 million worth 3,507 million yen, down 74%, while albums plummeted to 80% to 2.38 million worth 3,635 million yen, down 82%.

Production of prerecorded music tapes totalled 74 million tapes, down 7%, worth 89,430 million yen, down 14%.

Total record, CD and tape production in 1989 was worth 383,332 million yen, an increase of 12% from 1988.

The dominant strength of domestic music was reflected by its share of the analog disks, CDs and tapes produced and sold in 1989.

Of the 190.5 million CDs, more than 131 million were

CD-radio-cassette players are now priced as low as 35,000 yen, so that they are within the reach of junior school children.

Until two years ago, CDs were sold at the uniform price of 3,200 yen, whether it was pop, jazz, classic, rock or "enka" (Japanese ballad) or karaoke sing-along. Last year prices started to come down with the lead in lowering prices being taken by CBS/Sony which started with the international repertoire titles to combat the low-priced imported CDs.

Consequently, now CD prices differ considerably, not only according to genre, but also according to the record maker, so that they range from 1,980 yen to 2,800 yen. Prices are lower for international repertoire because of competition with imported CDs, which are sold anywhere from 1,780 yen to 2,250 yen.

Total vinyl disk, CD and tape production in 1989 of 274,542,000 was just 366,000 short of the all-time record of 274,908,000 established in 1980. The total dropped steadily every year after 1980 and hit a low of 213,804,000 in 1987.

It climbed to 234,489,000 in 1989 and to 274,542,000 in 1989 despite the fact that record rental outlets continue to be very popular.

Kimura says that music fans were now differentiating between music they wanted to buy and keep and music they just wanted to listen to. In the case of the latter, they obviously rented CDs and taped the songs they liked.

According to a survey carried out by the Japan Record Rental Business Assn., 39% of record rental users are between 19 and 22 years of age, while 22% are between 16 and 18. Those 15 and younger constitute only 8%, while those in the 23-25 age group account for 14%. The percentage of those in the 26-29 group is 9%, while only 7% are 30 or older.

Of the users, 78% said they spent much time listening to music as compared to 22% allotting little time to music. Among the users, 39% of the university students said they spent between 10,000 yen and 20,000 yen on music a month, including buying CDs and going to concerts.

As for the reasons for buying records, the greatest number said it was because it was the record of a favorite artist, followed by those who listened to a rented record and liked it well enough to buy it.

The average age of record rental users was 17.1 with each user going to a rental outlet an average of 4.38 times a month. Forty-seven percent were members at only one outlet, while 28% were members of two outlets and 16%, of three outlets.

The JPRA is still negotiating with the record rental outlets the ban period for new titles, the time between the release of a new title and the time when it can be rented out by the record rental outlets.

In view of the fact that 75% of sales of new titles are made in the three-four weeks after release, the JPRA wants to impose a three- or four-week ban.

Originally, the JPRA had wanted to impose a one-year ban, but such a long ban period would result in the record rental outlets going out of business. So the discussions are

(Continued on page J-18)



The Southern All Stars group won the Grand Prix Artist of the Year Award with total sales of 8,293 million yen.



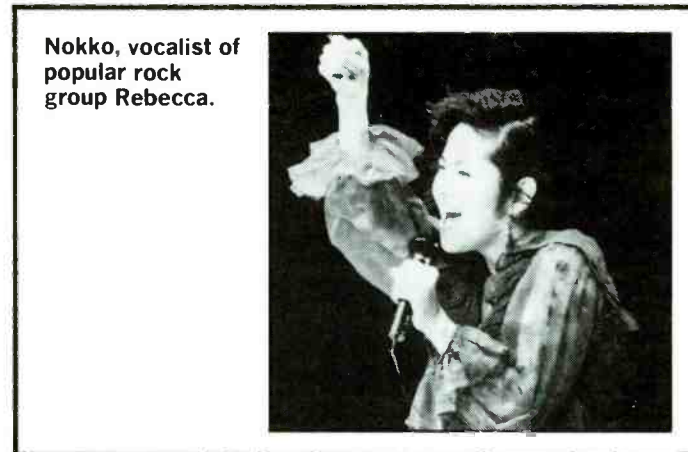
Most popular all-girl rock group Princess Princess in concert at Nippon Budokan Hall in Tokyo.



Terumasa Hino



Yumi Matsutoya, whose "Love Wars" was the 1989 Album of the Year with sales of 1,830,553 copies.



Nokko, vocalist of popular rock group Rebecca.

domestic with just more than 59 million from overseas sources. In the case of the 10 million analog disks, just over 9 million were domestic titles. In the prerecorded tape case, 69 million were domestic and only 4.8 million were international.

As for the CD dominance, JPRA's Kimura attributed it to the heavy hardware penetration resulting from the availability of low-end CD players and the reduced prices of CD.

It is estimated that 30% of Japanese households now own CD players, and in the case of families with high school students, the percentage is said to be 90%.

When CD players first appeared, they were priced at close to 200,000 yen, but



Pop-rock star Toshinobu Kubota.

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The Japanese Music Industry Continues to Retain Confidence Despite a Slight Downturn in the Economy.

By SHIG FUJITA

The Japanese music industry, which enjoyed good times during the past year in line with the very favorable economic conditions that prevailed throughout the year, continues to remain confident despite the fact that certain economic factors indicate there will be a slight downturn in the economy.

The hardware makers believe that their release of more sophisticated, more functional and more personalized high-end products along with more compact, lighter, and more portable items for outdoor use will make them achieve their production and sales goals for the coming year.

The record companies feel it may be difficult to record the 12% increase in total value of analog disk, compact disk, and prerecorded music tape production achieved in 1989, but are confident that they can attain at least a 10% increase.

The member firms of the Japan Video Assn., who saw video software sales go up 13.8% to total 260,807 million yen in 1989, are looking forward to a two-digit percentage increase this year also.

The 162 members of the Music Publishers Assn. of Japan (MPA) are finding that the popularization of CD players with a consequent increase in CD sales is beneficial to the publishing business, and they also expect good business during 1990.

The record stores are happy about the fact that their customers now include those in their late 20s and 30s as a result of the reissue of old jazz and rock titles on CD. The increased business, they point out, is also due to the fact that CD prices have come down,

making them more affordable for young customers.

The flood of international artists continues as big as ever with rock artists drawing the largest crowds. This is despite the high prices of tickets which start at 5,000 yen and which go as high as 10,000 yen, as in the case of the Rolling Stones concerts.

As for domestic stars, rock artists are now the most popular and drawing the biggest number of young fans, with record sales increasing proportionately.

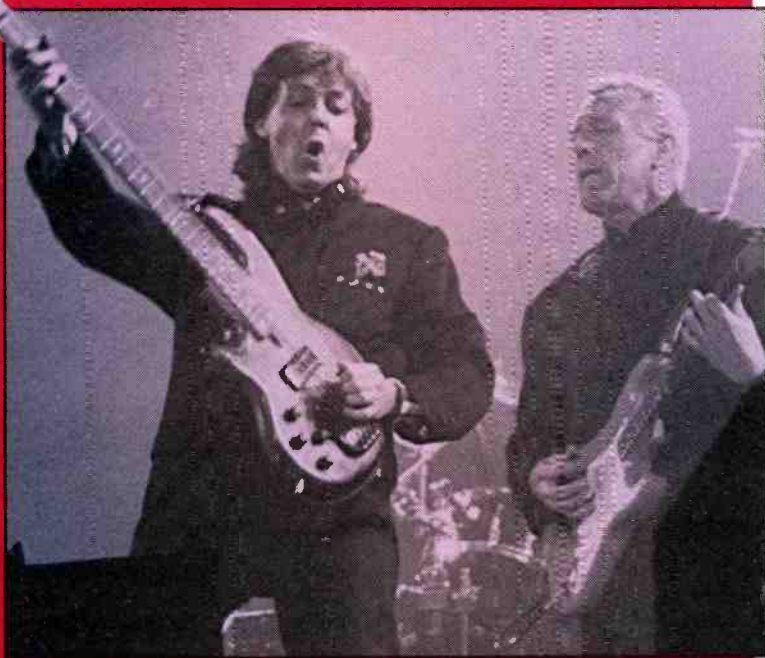
The popularity of karaoke sing-along boxes continues unabated with over 20,000 scattered all over the nation and increasing in number. Of the 20,000, 40% are located outdoors, but indoor karaoke rooms and capsules are increasing in popularity with younger people singing their hearts out in them.

Previously, karaoke sing-along bars and snack bars were frequented by men and women in their 30s and 40s and older.

Record makers and promoters are not making too much headway in selling Japanese artists overseas.

To this end, Teichiku Records started a new international record label project with Hero Associates Inc. in New York. Hero President Hiroyuki "Hero" Suzuki has been

(Continued on page J-24)



Paul McCartney at his concert in the Tokyo Dome.



Mick Jagger and the Rolling Stones at the end of their concert in the Tokyo Dome.



Kitaro toured 20 American cities and 18 European cities in March, April and May.



Sony's home theater with large screen and projector (on table behind people.)



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- Uruguay
- Venezuela
- Yugoslavia

NEW A/V HARDWARE

(Continued from page J-10)

popular because of their portability.

Reduction in size is seen in the component stereo sets, which are becoming more personalized because individual family members want to listen to different kinds of music. The parents want to listen to classical music, while the university son likes jazz, the senior high daughter prefers pop and the grandparents want to listen to "enka" (Japanese ballads).

Since the children's and grandparents' rooms are not that big, the various makers now offer component stereo systems only 22.5 mm wide, the reduction in width having been made possible by the replacement of the record

player by the compact disk player.

Compact disk players, usually contained in a radio-cassette recorder, have been selling at such a fast pace that it is estimated that 90% of families with high school children own a CD player. Combination CD-radio-cassette recorders are now available at the very low price of 35,000 yen, so that even high school children can buy them with saved-up spending money.

The proliferation of low-end combination CD units resulted in compact disk production increasing by 63% to 187.77 million units, while analog disk dropped by 74% to barely 10 million units.

Also, the availability of low-priced compatible videodisk players which can handle laserdiscs, compact disks and CDVs resulted in some 700,000 players being sold in Japan during 1989, more or less the amount predicted at

the beginning of the year.

Compared to the straight laserdisk player which was priced at 228,000 yen when it first came out, Pioneer's compatible CID-100 is listed at only 79,800 yen, while Sony's compatible model is listed at 88,000 yen.

Pioneer is hoping that compatible players will start selling in the U.S. this year, aiming at 200,000 units in 1990.

The Walkman and other headphone stereos are continuing to sell steadily with each of the makers having anywhere from 10 to 20 models on the market.

Sony, which recorded total Walkman sales of 50 million units in 1989 10 years after the first Walkman went on sale in 1979, estimates that 200 million Walkman and Walkman-type units are now in use throughout the world.

As for what the future holds in the way of new products, Sony held a techno fair in January to showcase prototypes of a CD-ROM units which the company is calling its first electronic book, a CD-1 player for adding images to digital sound signals on conventional CDs and a portable CD-MO recorder based on magneto-optical technology for repeated recording and playback.

There was also a prototype of the DAT recorder permitting one generation recording from CD by serial copy management system, but Sony, like all other makers, has not announced a release date for DAT recorders.

Others included a TV set for clear vision, an automatic picture optimizing TV, a multiscan monitor and a multiscan rear projector, as well as a high definition (HD) digital VCR, a 1/2-inch cassette HD VCR, HD digital frame recorder, HD video disk player and HD camera.

JVC, which unveiled its vision of the future, the "Concept C" to take home video out of the home, in the middle of 1989, placed on sale on May 16 the actual system implementing the "Concept C."

It is the compact Super VHS modular component video system consisting of: the world's smallest and lightest palm-sized Super VHS VCR weighing only 530 grams; the world's smallest CCD camera weighing only 160 grams; a LCD color monitor; a TV tuner; and a rechargeable battery

(Continued on page J-16)

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NEW A/V HARDWARE

(Continued from page J-14)

pack.

The Full System, SC-F100, which includes the VCR, camera, monitor, TV tuner, power unit and deck holder, is priced at 288,000 yen. The Camera System, SC-R100, which includes the VCR, camera, power unit and deck holder but not the TV tuner and monitor, is listed at 208,000 yen.

JVC is selling in system form only and says that separate sale of individual items won't come till later.

The Super VHS modular component video system, which has the nickname "Get's," can be used as an ultra-compact video player/recorder with LCD screen, as a

camcorder or as a headphone stereo. The deck holder enables users to carry the Super VHS-C VCR, either alone or with the CCD video camera, on their bodies.

The ultra-light CCD camera can be strapped to the head, attached to bicycle handlebars or taped to skis for shooting action movies hitherto impossible.

JVC designed the Super VHS modular component video system because it felt that video consumers are becoming increasingly active and want to do more than just watch prerecorded movies at home.

It says sales of this revolutionary system will start in the summer in the U.S., while it won't be released in the European market until next year.

Masahiro Fujimoto, GM of JVC's R&D planning department, says that research and development is placing emphasis on the development of multi media or hyper media



Sony's low-end CD player, CDP-M59, is only 35.5 cm wide and priced at 24,800 yen, including the remote control.

combining sound, graphics and data, and making use of audio, visual and computer technology.

Future products must meet the demands of consumers for high fidelity, more reality and greater mobility, since people are going outdoors and moving around more. They also want to reproduce concerts within their homes.

Fujimoto foresees more liquid crystal type projectors and home theaters using 4-channel HDTV. He sees high ceramics being used in parts where its outstanding features can be utilized.

He points out that whereas JVC's division laboratories are looking three years ahead, the corporate laboratory directly under the president, is aiming at five to 10 years from now in its R&D.

It will be interesting to see what new audio and visual products will be released this year by the major makers.

SHIG FUJITA

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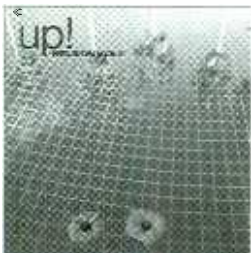
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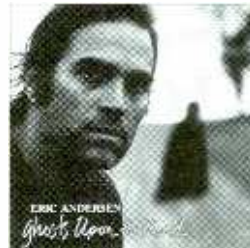


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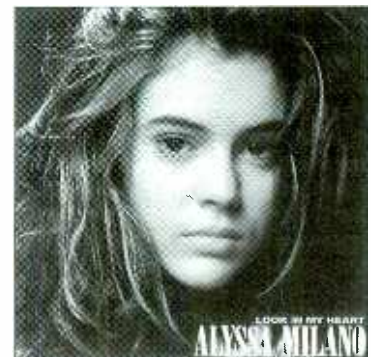


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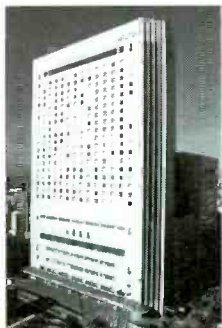
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JaPaN

CDs TAKE OVER

(Continued from page J-3)

now centered on a more realistic ban period.

The Japan Gold Disk Awards, based solely on the number of records sold, were presented on March 5. Winning the Grand Prix Artists of the Year Award for domestic singers was the Southern All Stars rock group with total sales of 8,293 million yen.

The Grand Prix Album of the Year Award went to Yumi Matsutoya's "Love Wars" for 1,830,553 in sales, followed by four others with sales of over one million. They were "Lovers" by Princess Princess, "The Baddest" by Toshinobu Kubota, "Southern All Stars" by Southern All Stars, and "Showa" by Tsuyoshi Nagabuchi.

The Grand Prix New Artists of the Year Award was won by the rock group X with total sales of 1,061 million yen.

As for international repertoire, Madonna won both the Grand Prix Artist of the Year and the Grand Prix Album of the Year awards with total sales of 1,290 million yen and 414,390 copies of her album, "Like A Prayer."

"Like A Prayer" was followed by Prince's "Batman-Original Soundtrack," Enya's "Watermark," Debbie Gibson's "Electric Youth," and Cyndi Lauper's "A Night To Remember."

The Grand Prix Single of the Year Award went to Ray Charles' "Eri My Love," while the Grand Prix New Artist of the Year Award was topped by Enya with total sales of 569 million yen.

It is noteworthy that whereas the top 10 among the domestic repertoire singles were all by so-called "idol singers," cute young women who are really not that good as singers, the five albums recording over one million copies in sales were all by veterans, with the sole exception of Princess Princess.

Actually, Princess Princess can no longer be called "idol singers" since the five members average over 23 in age and have become quite good singers and musicians.

Princess Princess with CBS/Sony follows in the footsteps of Rebecca, the rock group with Nokko as its vocal-



This Shinseido record shop, like many record stores, is selling laserdisks as well as records, CDs, and tapes.

ist, which was the Grand Prix Artist of the Year in 1988 with total sales of 1,594,872 records. Rebecca also records on the CBS/Sony label.

The all-girl Princess Princess has proved so popular that many all-girl rock groups appeared during the past year. However, Princess Princess continues to be the most popular. Its "Lovers" album sold 1,489,035 copies, while its video, "Live At The Budokan," sold 230,000 copies.

A book by the five members released in March 1989 has already sold 100,000 copies, while a collection of their photographs, which went on sale in September 1988, was snapped up to total 80,000 copies. Usually, collections of photographs of popular stars go up to 20,000 copies at the most.

Actually, 1989 was a year of rock, both in domestic artists and international stars touring Japan during the year. The rise in the popularity of rock saw the decline of Japanese pop by the so-called "idol singers" and the traditional "enka" (Japanese ballad).

The popularity of rock groups was promoted by the television programs in which amateur rock bands competed to become champions and eventually make their professional debut. Ten bands appear on the program, and a challenger is picked to compete against the previous week's king. If a band wins five weeks in a row, it becomes a "Grand King" and is entitled to having a promotion video clip made.

(Continued on opposite page)

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CDs TAKE OVER

(Continued from opposite page)

The program started in February 1989, and of the many bands which appeared on the program, seven have gone on to making their professional debuts. They include the all-girl Norma Jean, the seven-member Flying Kids, the Markoshias Vamp heavy metal trio, the six-member Susumu Miyao and Company President, the Jitterin' Jinn and the four-member Gen.

Rock groups which continued to draw crowds during 1989 included Seikimatsu, Bakufu Slump, Kabuki Rocks, Go-Bang's, Aura, Buck-Tick, Barbee Boys, RC Succession, Kinniku Shojotai, Hound Dog, Boowy, Vow Wow, and Mari Hamada.

The popularity of rock is expected to continue strong this year also, with such rock groups as Princess Princess, Southern All Stars, all-girl Show-Ya, Bakufu Slump, Seikimatsu and others drawing sell-out crowds to the Tokyo Budokan.

"Enka," which used to be the mainstay of the music industry previously, was dealt a heavy blow by the death of the "Queen of Song," Hibari Misora, on June 24, 1989. Her death, which ended a four-decade career that began at age 12, was given unprecedented front-page coverage, with special supplements in the major newspapers paying tribute to her as an artist who pulled the nation out of the despair and traumas of the post-war years.

Recording for Nippon Columbia, she had 11 singles that each sold more than 800,000 units, the biggest being "Yawara," which went over 1.8 million.

Another big shock was the attempted suicide by very popular young singer, Akina Nakamori, on July 11, 1989. She won the Grand Prix Artist of the Year and Grand Prix Album of the Year awards in the 1st Japan Gold Disk Awards in 1987.

The reason for the suicide attempt and what actually happened were never fully clarified, and she has been sidelined ever since. She is finally making her comeback, (Continued on page J-21)



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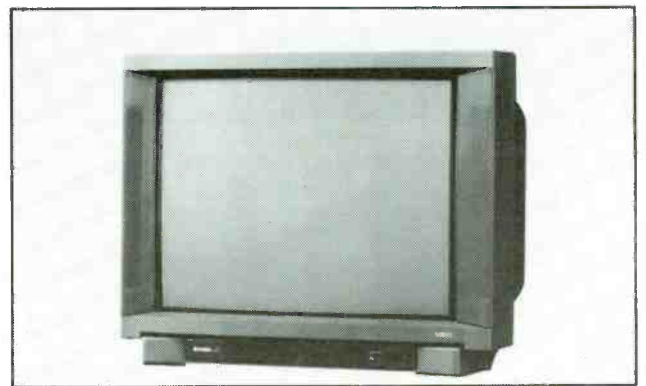
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VIDEO SOFTWARE

(Continued from page J-8)

The Video Library Series titles are being released at the rate of eight titles a month, so the total should come to 200 by the end of 1990.

Music video in both cassette and disk configurations are selling now in 10,000-plus figures as compared to 6,000-7,000 units for a top-selling one just two years ago.

Hisao Ebine, managing director of Videoarts Japan Inc. which has concentrated solely on music video product since it was set up in July 1984, says that now sales of 10,000-plus are commonplace.

Janet Jackson's "Rhythm Nation 1814" released Nov. 8, 1989, topped the 10,000 mark in less than two months and continues to be a steady seller nationwide. In her case, sales have been promoted by her appearance in a TV commercial for Japan Airlines, giving her nationwide exposure on a daily basis.

Videoarts music video includes such artists as Eric Clapton, Tears For Fears, Elton John, Phil Collins, Tina Turner, Sting, Rod Stewart, Bryan Adams, Ringo Starr, Joan Baez, B.B. King, Chaka Khan, Aretha Franklin, and Wilson Pickett, and Ebine is confident that sales of music video will increase this year.

CIC-Victor Video's lead in releasing low-priced videotapes for sell-through has been followed by Disney, Warner, RCA, Columbia, Herald, Shochiku Home Video, Tristar, MGM, and Vestron for non-Japanese movies. Kadokawa is the first in releasing Japanese movies for sell-through at the low price.

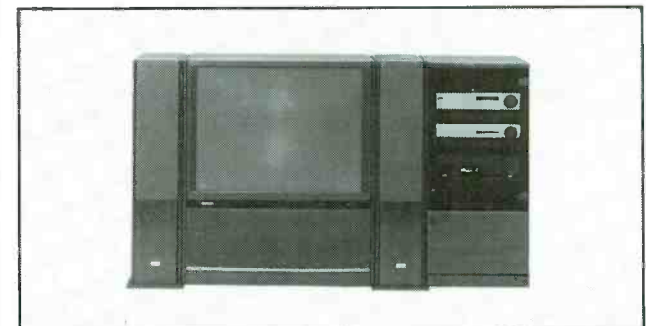
To assist video outlets in selling videotapes and increasing sales, CIC-Victor Video is holding seminars in 50 places throughout the nation for up to 1,000 outlets to give them advice on how to arrange displays, persuade customers to buy and otherwise promote sales.

The Japan Assn. is sponsoring Videx Japan '90 in the huge Japan Convention Center (Makuhari Messe) outside Japan on June 27-29. Video software makers, motion picture companies, publishers, dealers, hardware makers and others concerned are displaying their wares. Discussions will be held on how to improve the video industry as a whole.

Nearly 100 companies had displays in the Videx Japan '89, held on June 7-9 at the Sunshine City Convention Center in Tokyo. About 12,000 visited Videx Japan '89, including 35.8% in the video industry and 25.1% being video shop owners or managers.

Although the rental business is continuing steady, future growth hinges on increasing sell-through. That will be what the industry will be working very hard on this year.

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CDs TAKE OVER

(Continued from page J-19)

recording in June in New York.

CBS/Sony Group's Inoue points out that the Japanese economy is basically good and that the Japanese consumer with more sophisticated tastes now has the leeway to purchase more CDs. Japanese pop sold well before, but for several years now rock has been the mainstream with pop-rock selling very well.

Inoue is optimistic about the outlook for this year, predicting that the increase in sales of records, CDs and tapes will go over 10%.

As shown by the fact that five albums by older artists sold more than one million copies last year, the level of music has been raised in Japan.

CBS/Sony is continuing its policy of establishing new labels and spinning off sections—Epic/Sony was established on the 10th anniversary of CBS/Sony 12 years ago and now has sales one-half those of CBS/Sony—in order to break and promote new stars.

Toshiba-EMI executive director Ishizaka says that the lowering of CD prices created a new demand and that the improved sound quality of CDs had further pushed sales.

He says that it was now the age of "mass promotion, mass sales" in connection with the 1,830,533 copies of Matsutoya's "Love Wars" sold. For instance, TV spots were broadcast 1,000 times, and the album was promoted like any other commercial product. This resulted in buyers of "Love Wars" ranging in age from teenagers to people in their 40s and 50s.

Ishizaka also believes that good sales will continue this year. He says that once people experience good times and enjoy good music, they won't reduce their outlay for entertainment.

When CDs first appeared, classic and jazz titles predominated, with pop and rock continuing to stay strong in analog disks. During the past year, however, rock has become particularly strong on CD, followed by pop.

This trend apparently will continue in 1990.

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PARADISE

(Continued from page J-4)

men" in a theater-in-the-round format in the National Yoyogi Stadium in Tokyo in October. Finally, there was "Aida" again in the National Yoyogi Stadium in December. Top ticket prices were 17,000 yen-18,000 yen.

Real opera fans were dissatisfied apparently, but the spectacle operas did introduce opera to about 100,000 people who would otherwise never think of going to see it.

As for musicals by international groups, there was "Sophisticated Ladies" in October and "The King And I" in March as well as "Starlight Express." "South Pacific" is being staged June-July in Toyko and Osaka, while producer Sherwin Goldman announced in Febru-

ary 1990 that the long-awaited George Gershwin opera, "Porgy And Bess," will be staged in Tokyo in January-February 1991.

Concerning the flood of international artists touring Japan, Seiji Udo, president of Udo Artists and chairman of the Japan Promoters Assn., says he has mixed feelings. On the one hand, he is happy that Udo Artists as a promoter can bring so many top stars to Japan so that fans can see and hear them live.

On the other hand, however, he is worried about the future, since young people don't have the money to buy tickets for concerts.

He points out, "It is said that Japan is a rich nation, but children of Japan, like children in other countries, don't have money. In the case of stars like the Rolling Stones and McCartney, they can't really afford the tickets, but they still buy tickets."

Udo, who has been promoting rock for 28 years, feels he has been rewarded for his loyalty to rock by the popularity of rock in connection with both international stars and Japanese rock groups.

He points out, "Years ago most halls wouldn't let me book a rock act, and it was the same with the semi-government NHK broadcasting station. Jethro Tull was the first rock act ever to appear on NHK."

Udo concedes that jazz is quite popular in Japan and that the var-

ious jazz festivals in the summer, including the Select Live Under the Sky, Newport Jazz Festival in Madarao and Mt. Fuji Jazz Festival, draw big crowds.

But he points out, "Jazz may be popular, but there's no jazz artist who could fill Tokyo Dome for even one concert, much less two or more. The Rolling Stones filled

the Tokyo Dome for 10 concerts, and McCartney for six."

Before the Tokyo Dome came into being, artists aimed at appearing in the 10,000-seat Nippon Budokan Hall because a concert in it meant you were a star. Now the goal for artists is the To-

(Continued on opposite page)

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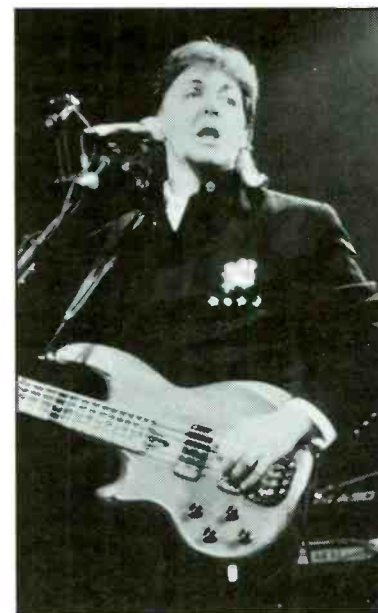


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Bill Wyman holds the Japan Music Writers Assn. award plaque for Best Popular Music bestowed on the Rolling Stones for the "Steel Wheels" album and the American and Japanese tours.

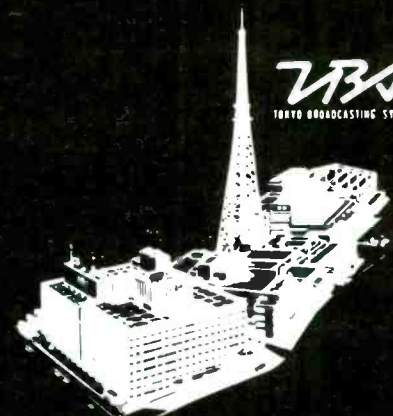


Paul McCartney at his concert in the Tokyo Dome.

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PARADISE

(Continued from opposite page)

kyo Dome.
Concerning the appearance of new venues, such as the 7,000-seat Tokyo Bay N.K. Hall and the 12,000-seat Yokohama Arena and the newest Marine Stadium, Udo says, "Of course, we're happy to have more halls where we can book acts, but the trouble is that these new venues are so inconvenient transportation-wise. On that point, they have not taken the customers into consideration. The Yokohama Arena, for instance, takes about 90 minutes by two trains and walking from the center of Tokyo, while the Marine Stadium is located in a very inaccessible place."

The Japan Promoters Assn. has 14 members, with the main ones being Udo, Kyodo, Kambara, Koinuma, Kajimoto, and Japan Arts. The latter two handle classical artists.

Non-members are increasingly bringing rock and jazz artists to Japan to appear in such places as the MZA Ariake Coliseum, Club Citta, Club Quattro, and Blue Note.

The Blue Note jazz club, which is tied up with the Blue Note in New York, opened on Nov. 28, 1988, and has maintained a steady flow of jazz artists for one-week engagements at the club in Aoyama, Tokyo.

With a music charge (cover charge) ranging from 6,000 yen to 12,000 yen, depending on the artist, Blue Note has presented such jazz artists during the past year as Maynard Ferguson, Shirley Horn, Bill Evans, Jon Hendricks, Kevin Eubanks, Larry Coryell, Buster Williams, Al Di Meola, Kenny Burrell, Ramsey Lewis, Wayne Shorter, Phil Woods, Phyllis Hyman, Cassandra Wilson, Terumasa Hino, Joe Williams, Joe Zawinul, Angela Bofill, Sarah Vaughan, Nancy Wilson, Ralph Peterson, and Freddie Hubbard.

Mu-Com has brought such acts as the Temptations, Commodores, the Jets, Sa-Fire and a host of others to appear in the MZA Ariake Coliseum, which seats 1,200, and the MZA Club Gadil, the live disco next door.

Blue Note, Mu-Com and others are ensuring that Tokyoites can go and listen to international artists throughout the whole year. But some people question whether this easy availability is completely a good thing; they worry that fans will get so used to having international artists around all the time that they will only buy tickets for the concerts of big stars.

Be that as it may, it's certain that Japan will continue to be a happy hunting ground for international artists, especially with commercial enterprises willing to sponsor tours.

And music fans will have to cut other expenses so that they buy tickets for concerts by their favorite stars, because Japanese fans are among the most faithful in the world.
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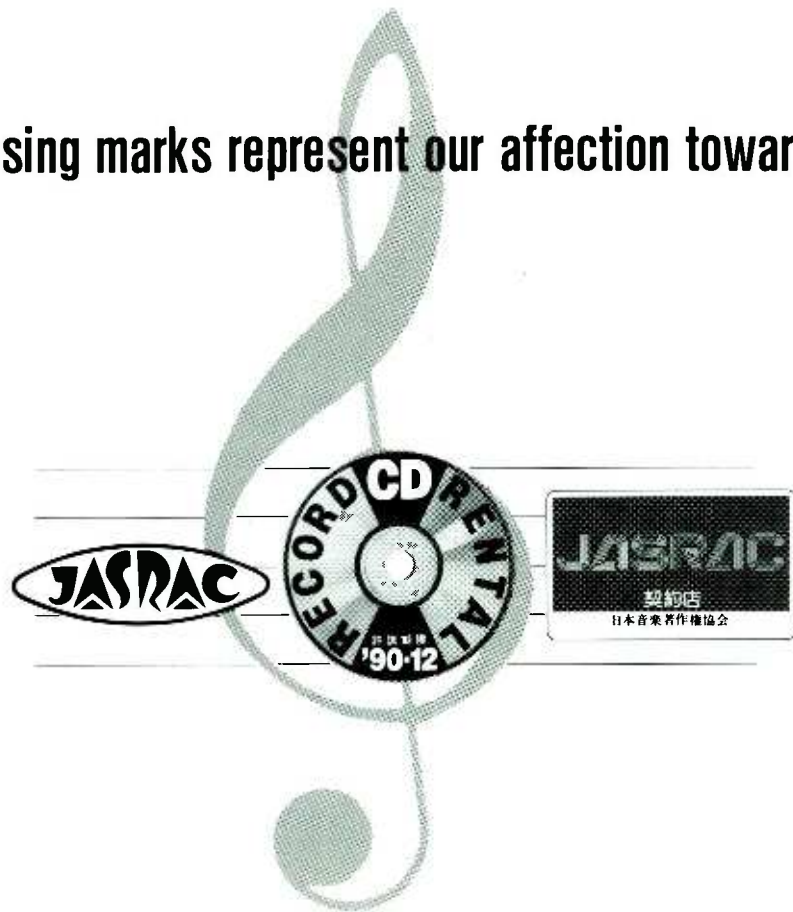
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MUSIC INDUSTRY

(Continued from page J-1)

working in New York for six years as a producer of many successful Japanese artists such as Terumasa Hino, Kome Kome Club, Masayoshi Takanaka, Kyosuke Himuro, and Kinniku Shojotai.

Says Hero: "Over the next few years, an enormous change will occur in the development of young Japanese acts in the American marketplace. I don't think we seriously tried before. Because Japan is the second-largest record-buying market in the world it hadn't bothered to challenge new markets until now.

"Now all that is changing. Today the most successful artists in Japan are singing part of their lyrics in English and collaborating with top U.S. and British musicians and engineers. Some are beginning to live in these countries and gain an understanding of the market as well as the financial support of the major labels for their worldwide releases."

The new label, Zebrazone, will launch new talent waiting for a chance to make a break. The first album is being released late this year with a big promotion in Japan, the U.S. and Europe.

"As a Japanese producer with more than 10 albums in the last three years, my first production on Zebrazone will include successful American and British musicians which will help bridge the international gap."

Teichiku says the joint project hopes to release albums at a constant pace of two a year.

Veteran jazz concert player Terumasa Hino is one of the few Japanese artists who has had his records sold in the U.S. The others include sax player Sadao Watanabe and Kitaro.

Hino, who toured the U.S. in April promoting his "Blues-truck" album, and Watanabe, regularly bring top American jazz musicians as well as up-and-coming artists to Japan with them on concert tours.

Kitaro has had 11 albums released on the world market through Geffen Records, as well as numerous others on the Gramavision label, and is said to have sold more than 10 million albums worldwide to date.

His Kitaro World Tour 1990 concerts with Victor Co. of Japan (JVC) as the title sponsor began in Sacramento, Calif. in late March and played in 21 cities in the U.S. and 25 in Europe, ending in the beginning of June.

The themes for his tours are taken from the "Kojiki," a collection of ancient Japanese creation myths and Japan's oldest written historical document. Stage settings depict images of the world of Japanese India-ink paintings, using expansion lighting effects.

The MPA saw the number of members increase by 15 to total 162 during the past year. Shoo Kusano, president of Shinko Music who began serving his fourth three-year term as MPA president in May 1989, says that MPA had an eventful and good year.

Many members went to MIDEM early this year, and several were able to sign artists and make copyright deals with small individual dealers.

Kusano, who has been a director of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), went with MPA VP Misa Watanabe and JASRAC managing director Shimpei Matsuoka to Honolulu, Hawaii, in December 1989 to discuss with the board of directors of the National Music Publishers' Assn. and The Harry Fox Agency Inc. concerns vital to both the American and Japanese music publishing industries. The two most important outcomes of these meetings were an agreement on import/export issues and a joint statement on

(Continued on opposite page)

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Producer Hero (Photo: David Tan)



Sony's popular portable CD player, Discman, is available in five models, ranging from 27,500 yen to 64,000 yen.

MUSIC INDUSTRY

(Continued from opposite page)

digital audio tape (DAT).

It was agreed that royalties on imported phonorecords—vinyl, CDs and cassettes—would be paid in the "country of sale," in principle, in keeping with other reciprocal agreements HFA has with mechanical rights societies throughout the world.

The joint statement said both associations do not support the proposed declaration for a technological solution to the DAT issue, which has been put forward by IFPI, RIAA and leading hardware makers of the world, because the technological approach, known as "SCMA," allows unlimited copying of pre-recorded music. It said a real solution to the DAT problem will not be achieved until after a royalty is legislated on both analog and digital blank tape.

Earlier in the year in October, the MPA, the Federation of Music Producers (Onseiren) and the Nihon Ongaku Jigyosha Kyokai (Onjikyo) banded together to establish the Japan Federation of Music Organizations (JFMO) with the aim of "promoting the healthy development of music production projects and the spreading of knowledge of copyrights and neighboring rights."

Kusano said that the three organizations speaking as one instead of taking separate stances within the industry would better protect rights "in these changing times for our business."

JaPaN

The JFMO promptly issued a statement saying that the recently agreed upon formula concerning DATs ignored the copyright and neighboring rights of the music industry and as such was not acceptable.

The past year has been a good one for Shinko Music with Rebecca and Princess Princess under its wing. It had an all-girl rock band, Rosy Roxy Roller, debut on March 3, while two male rock groups are doing well, Les View and Grass Valley.

The six music magazines published by Shinko Music sell a total of 800,000 copies a month with Backstage Pass having the biggest circulation of 240,000, followed by Burrn with 180,000.

Kusano believes that even if the economy turns down a bit, the popularity of music will not wane.

Shinseido, the biggest chain of record stores in Japan with 183 record outlets, chalked up sales in 1989 which were 14.5% over sales in 1988. The increase in 1988 was 13%.

Jiro Otake, president, says the bigger sales were due to better quality music being offered in the form of CDs, the super CD promotion campaign carried out and the many big hits by veteran Japanese artists.

He says the ratio of CD to vinyl disks in 1989 was 96.5:3.5, but it had become 98.7:1.3 as of the end of January in Shinseido stores.

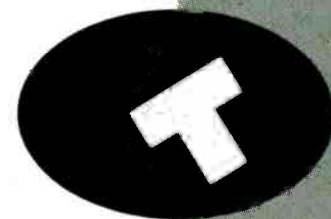
The amount of space allocated for video software in Shinseido stores increased to 20% in January, and Otake believes the percentage will go up to 25% soon.

He says Shinseido stores are not returning vinyl disk stocks from those that don't want to handle them anymore and creating analog corners to cater to those who still prefer analog sound to digital sound.

Otake believes that the introduction of different prices for CDs in place of the previous uniform price is a good thing, and he is optimistic about the market volume expanding this year.

And that is the consensus of the Japanese music industry as a whole. Furthermore, everyone in the industry is prepared to work very hard to achieve their optimistic goals.

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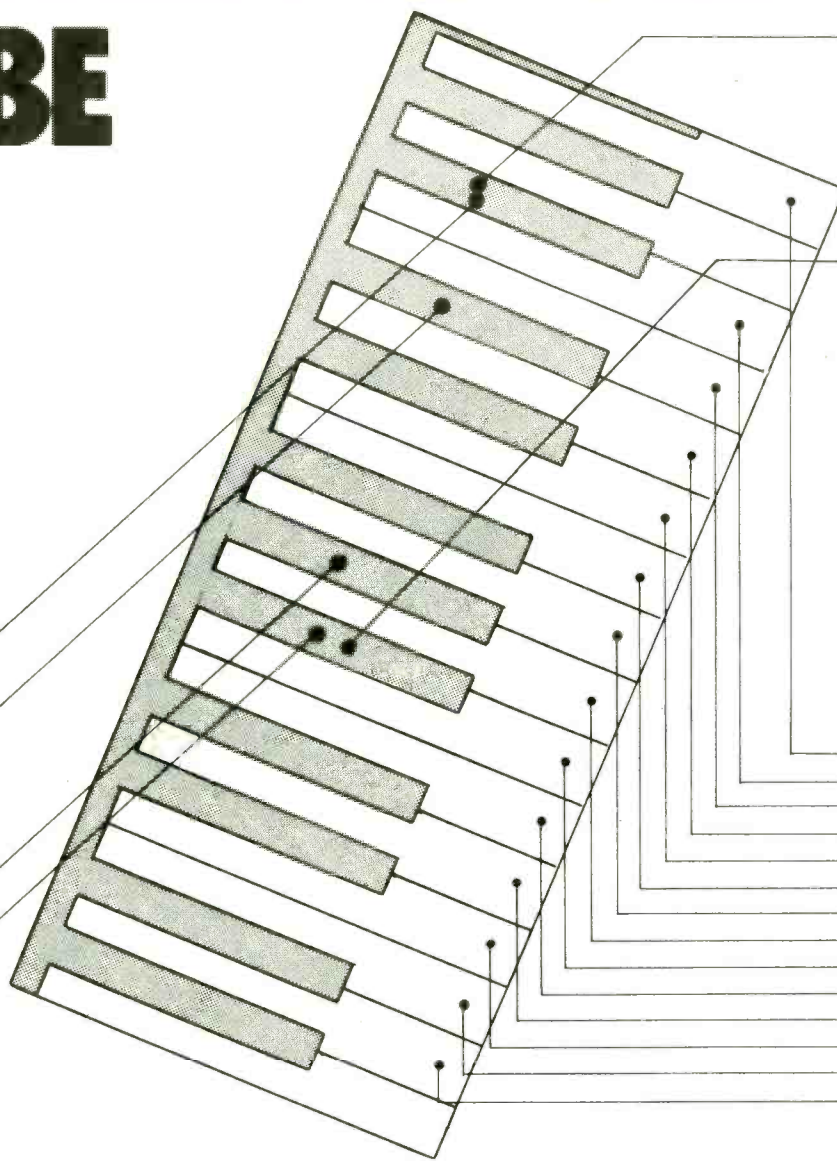
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Tower would like to take this opportunity to thank those who helped make the project possible :
Meisei Engineering (Osaka), Axe Company LTD. (Tokyo), Monighan & Associates (Sacramento, CA) and Morimoto Gumi (Osaka).

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Columbia



The Right Combination Produced & Arranged by Maurice Starr. Management: Fantic (Japan) Enterprise Entertainment Group, Inc. Arnie Geller, David Wolff, Robn Irvine (U.S. and Europe)

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	29	CARMAN BENSON 2588 25 weeks at No. 1	REVIVAL IN THE LAND
2	2	25	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
3	7	5	GLAD BENSON 2602	ACAPELLA PROJECT II
4	5	33	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
5	3	29	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
6	6	25	SANDI PATTI WORD 8456	THE FINEST MOMENTS
7	8	5	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
8	4	9	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
9	12	29	STEVE GREEN SPARROW 1196	THE MISSION
10	9	89	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
11	19	5	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
12	16	5	VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
13	13	197	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
14	23	37	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
15	20	3	HARVEST BENSON 2626	CARRY ON
16	10	17	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
17	29	3	LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
18	11	17	MICHAEL CARD SPARROW 1219	THE BEGINNING
19	39	3	JOHN TALBOT SPARROW 1214	THE HIDING PLACE
20	14	25	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
21	NEW ▶		CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME
22	36	3	VARIOUS ARTISTS BENSON 2631	RAP STRAIGHT FROM THE STREET
23	34	3	JULIE MILLER WORD 6895	MEET JULIE MILLER
24	17	113	CARMAN BENSON 2463	RADICALLY SAVED
25	38	21	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
26	RE-ENTRY		STEVEN CURTIS CHAPMAN STARSONG 1160/SPARROW	REAL LIFE CONVERSATION
27	31	3	IDOL CURE FRONTLINE 9064/BENSON	2ND AVENUE
28	24	73	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
29	30	29	DEBBY BOONE LAMB & LION 3011/BENSON	FRIENDS FOR LIFE
30	21	61	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
31	37	17	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
32	RE-ENTRY		D.C. TALK FOREFRONT 2543/BENSON	D.C. TALK
33	RE-ENTRY		HOSANNA! MUSIC INTEGRITY 023/SPARROW	THE LORD REIGNS
34	18	101	GLAD BENSON 2445	THE ACAPELLA PROJECT
35	RE-ENTRY		TRACE BALIN DAYSPRING 4182/WORD	HERE AND NOW
36	33	7	BRUCE CARROLL WORD 9986	THE GREAT EXCHANGE
37	27	29	FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
38	RE-ENTRY		BILLY AND SARAH GAINES BENSON 2617	FRIENDS INDEED
39	NEW ▶		HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE
40	28	85	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU

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GOSPEL



by Bob Darden

QUICK NOW: NAME ALL THE DENTISTS who head up record labels and have just released their first record.

Draw a blank? The answer is **Dr. Leonard Scott**, president of **Tyscot Records**. Tyscot's premiere reception (don't call it a party) for Dr. and Mrs. Scott's "Holy" Feb. 24 at Christ Church Apostolic in Indianapolis was the culmination of one of the stranger stories in gospel music.

It all began in the '60s, as Scott worked his way through dental school while performing with one of the first mixed groups in rock music, the **Soul Messengers**.

"Oh, we were a hot group!" Scott says. "We opened up for **Steppenwolf**, **Tiny Tim**, the **Byrds**—everybody. We didn't have a record deal, but we worked all the time. Naturally, I missed a lot of school. Finally, my dad gave me an ultimatum: one or the other. I asked him to give me one year to make it in the music industry. I just *knew* we were going to make it."

They did not, and Scott came home in 1972.

After that, he played only on weekends with a local band at dental school. He wandered into a revival one evening and was saved on the spot. Things changed in a hurry after that.

"I knew then that I had to leave the band," he recalls. "I was just led to get out of music. I became a dentist and settled here in Indianapolis."

"As time went on, the Lord gave me a release in the spirit to get back into music. So I joined my church choir at Christ Church Apostolic. Eventually, our choir did a

record. It did so well that my nephew Tyson and I formed Tyscot Records in 1975 to sell the first **Apostolic Choir** album. Things just grew from there and we started recording and releasing other groups."

Fifteen years later, the best-selling Tyscot album is the **Rev. Bill Sawyer's** "Jesus Keep Me Near The Cross," although recent releases by **Derrick Brinkley**, **John P. Kee**, and **Witness** have done exceptionally well on the gospel charts.

"Suddenly, in 1986, the Lord called me to preach," Scott says. "Woke me up in the middle of the night at 3 a.m. It was a tremendous experience. I really didn't know if He wanted me to stay in the record business or

Dr. Scott sinks his teeth into the gospel music biz

what. I was in a quandary. But shortly after that, the Lord told me to do a project with my wife—so that confirmed to me that He wanted me to stay in the business. That was about a year ago and we've just released 'Holy.' So I guess we're where we're supposed to be."

"Holy" is more contemporary than most of Tyscot's releases, sort of middle-of-the-road gospel, à la **Billy and Sarah Gaines**. And the dentist-cum-record-company-president displays a nice, soothing singing voice—one that other label chiefs can only dream about having.

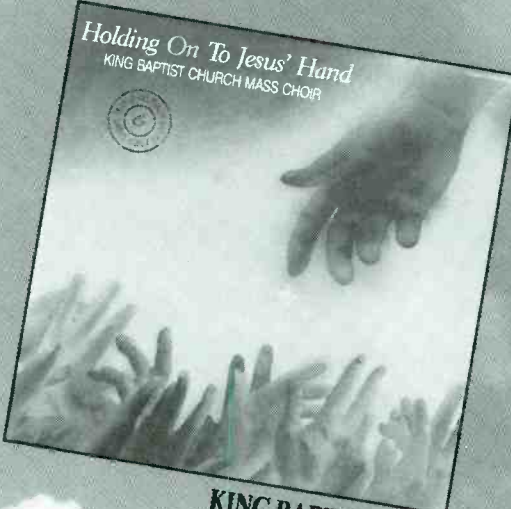
Still, Scott is a bit shy about touting his own release, but he is happy to talk about Tyscot's other artists.

"The new releases we've got coming out are superior to anything we've ever released," he says. "To me, that's confirmation from the Lord that we're doing the right thing. When you get the go-ahead from God, it makes all the difference in the world."

And yes, Dr. Scott still actively practices dentistry on a daily basis. As his dad knew, it's always good to have a trade to fall back on.

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In the SPIRIT



by Lisa Collins

EDWIN HAWKINS built his reputation on the phenomenal worldwide success of "O Happy Day"—the best-selling gospel song of all time—more than two decades ago. The smash hit also served as a launching pad for the entire Hawkins family—a name that has come to symbolize what good gospel music is all about.

But recently, it is also a name that has been overshadowed by yet another family name—the Winans.

Still, Edwin Hawkins contends that that's OK, too. "There's a Scripture that says promotion comes from God, not man, even though we think we're doing it all," he says. "God has appointed a time for all of us when He gives us a gift. This is their time . . . It's just as long as God allows, then someone else comes along . . . So you do the best that God has equipped you with. Not trying to be better than someone else, but better than you were before."

That brings us to "Face To Face," Hawkins' first solo project, recently released on Lection. Recording it was a big step for Hawkins, who maintains that up until now, he has been somewhat dependent on others.

"I've been the one to write for others and play keyboards for others and introduce others," he says. "Part of that is because I've always been shy."

Surprisingly, given the enduring popularity of the Hawkins name, the solo album hasn't done as well as expected.

"The album is different," he says. "When people think of Edwin Hawkins, it's always been with the singers or

some choir and not solo, so I guess it is a readjustment. There's no choir, the family is not singing on the album, and some of the material is jazzy. But it is me. It is representative of what I would do as a solo artist."

And while Hawkins sees his latest milestone as a victory, the challenge for Lection—PolyGram's gospel arm—appears to be getting gospel lovers to accept (and buy!) him as a solo entity. To that end, Lection is preparing a new strategy and promotional tour.

SPEAKING OF THE Hawkins family, last month in Oakland, Calif., Edwin and Walter Hawkins, the Rev.

Edwin Hawkins steps out solo from the famous family fold

Jesse Jackson, actor Danny Glover, El DeBarge, M.C. Hammer, Carlos Santana, Jimmy McGriff, Richard Smallwood, and others all got into the act as Tramaine Hawkins recorded her first live-in-concert album and video. Tramaine personally invited each of the performers, many of whom had worked with her in the past. Hammer even once opened for Tramaine, performing Christian rap and billed as the Holy Ghost Rapper.

Tramaine's album—featuring all-new material—will mark a return to the Church and traditional gospel music. Slated for release sometime in August, it will also feature a song from yet another talented family member, Tramaine's 17-year-old son Walter "Jamie" Hawkins, who penned the song "Cheer Up."

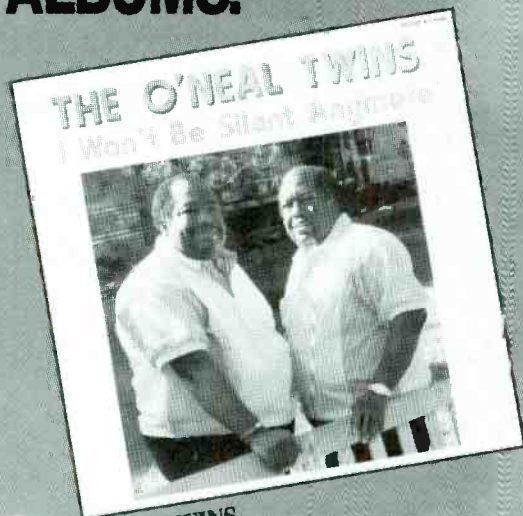
Meanwhile, Walter himself is releasing "Love Alive IV" on Malaco Records, June 15.

ELSEWHERE, "Having Church," the latest from the Rev. James Cleveland, recorded with the Southern California Community Choir, features him singing his first notes since throat surgery more than a year ago.

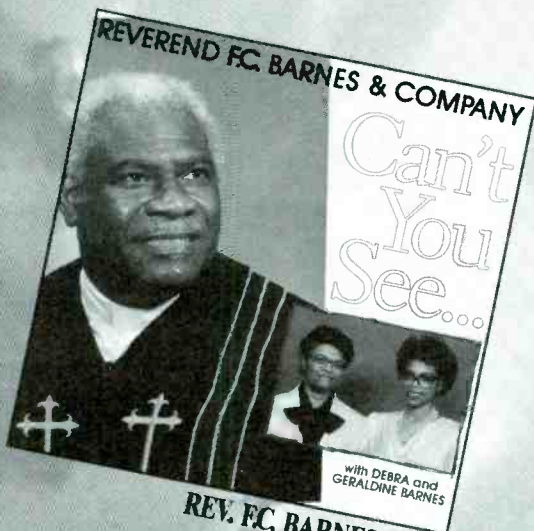
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★				
1	1	47	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 43 weeks at No. 1
2	3	27	SHIRLEY CAESAR	WORD 8447 I REMEMBER MAMA
3	2	31	L.A. MASS CHOIR	LIGHT 72028/SPECTRA CAN'T HOLD BACK
4	11	3	MILTON BRUNSON	REJOICE 9111/WORD OPEN OUR EYES
5	5	19	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	TYSOT 89415/SPECTRA WAIT ON HIM
6	19	3	THE WINANS	QWEST/WARNER BROS. 26161/SPARROW RETURN
7	8	19	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR	SAVOY 14797/MALACO HE'S WORTHY
8	9	11	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149 CAN'T YOU SEE . . .
9	4	19	GEORGIA MASS CHOIR	SAVOY 7098/MALACO HOLD ON, HELP IS ON THE WAY
10	6	19	COMMISSIONED	LIGHT 72026/SPECTRA ORDINARY JUST WON'T DO
11	10	11	THE RICKEY GRUNDY CHORALE	SPARROW 1222 THE RICKEY GRUNDY CHORALE
12	7	15	RON WINANS	SELAH 7504/SPARROW FAMILY & FRIENDS CHOIR II
13	12	43	THE WEST ANGELES C.O.G.I.C	SPARROW 1189 SAINTS IN PRAISE VOL I
14	14	9	NICHOLAS	COMMAND 80606/WORD MORE THAN MUSIC
15	13	15	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178 HOLD BACK THE NIGHT
16	24	3	DOUGLAS MILLER	WORD 9109 LIVING AT THE TOP
17	15	31	YOUNG ARTISTS FOR CHRIST	SOUND OF GOSPEL 184 YOUNG ARTISTS FOR CHRIST
18	18	43	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 179 AND THEY SANG A HYMN
19	17	31	REV. JAMES CLEVELAND	SAVOY 7097/MALACO BREATHE ON ME
20	16	55	BEAU WILLIAMS	LIGHT 72021/SPECTRA WONDERFUL
21	NEW		REV. JAMES CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO HAVING CHURCH
22	20	19	THE CLARK SISTERS	WORD 8449 BRINGING IT BACK HOME
23	22	11	NEW JERUSALEM BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 190 IN WORSHIP
24	28	9	DARIUS BROOKS	SOUND OF GOSPEL 185 SIMPLY DARIUS
25	29	7	WANDA NERO BUTLER	SOUND OF GOSPEL 907 NEW BORN SOUL
26	35	9	DONALD VAILS CHORALEERS	SOUND OF GOSPEL 183 IN JESUS CHRIST I HAVE EVERYTHING I NEED
27	34	5	THE O'NEAL TWINS	ATLANTA INTERNATIONAL 10148 I WON'T BE SILENT ANYMORE
28	36	3	REV. R.L. WHITE & DONALD VAILS	FAITH 1710 JESUS PAID IT ALL
29	27	31	JESSE DIXON	I AM 8432 I KNOW WHAT PRAYER CAN DO
30	32	9	WITNESS	LECTION 841 810/POLYGRAM WE CAN MAKE A DIFFERENCE
31	NEW		COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES	MUSCLE SHOALS 8007/MALACO IF ANYBODY CAN, GOD CAN
32	33	3	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001 THIS IS THE DAY
33	23	71	BEBE & CECE WINANS	SPARROW 1169 HEAVEN
34	31	5	HELEN BAYLOR	WORD 9112 HIGHLY RECOMMENDED
35	25	47	TIMOTHY WRIGHT	SAVOY 14795/MALACO WHO'S ON THE LORD'S SIDE
36	21	31	THE WILLIAMS BROTHERS	MALACO 4420 AIN'T LOVE WONDERFUL
37	30	35	THE JACKSON SOUTHERNAIRES	MALACO 4435 ON THE THIRD DAY
38	RE-ENTRY		THE GEORGIA MASS CHOIR	SAVOY 7093/MALACO (CD) WE'VE GOT VICTORY
39	NEW		REV. CHARLES NICKS/ST. LOUIS & E. ST. LOUIS GMWA	SOUND OF GOSPEL 176 ST. LOUIS & EAST ST. LOUIS CHAPTER OF GMWA
40	38	9	EDWIN HAWKINS	LECTION 841 811/POLYGRAM FACE TO FACE

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Latin Notas



by Carlos Agudelo

MORE ON ALTERNATIVE LATIN MUSIC: This year's Latin nominations for the National Assn. of Independent Record Distributors and Manufacturers 1989 Indie Awards give a good idea of where to find top-notch alternative Latin music on labels not usually associated with the genre. Rounder Records of Cambridge, Mass., has three nominations, all of them regional Mexican productions featuring prominent accordionists: **Flaco Jiménez's** "Arriba El Norte"; **Santiago Jiménez Jr.'s** "Familia y Tradición"; and **Steve Jordan's** "El Huracán." ROM Records of Los Angeles has one nomination: "Horizontes" by the Latin American group **Huayucalitia**. Redwood Records is represented by **Altazor**, a Latin American female quartet in the tradition of the new song movement. Another nominee is the veteran **Mongo Santamaria** with "Ole Ola" on Concord Picante; and finally, the El Salvadorian group **Yolocamba I Ta** has been nominated for its album "Cara O Cruz" on the Chicago-based Flying Fish label... Another alternative label, this one recently established, is **Wallbank Warwick Communications** of London, which includes among its "World Record Series" a CD called "Salsa Salsa" by band leader **Tito Puente**. Also worth checking out is the new **Jerry Gonzalez & his Fort Apache Band** album, titled "Obatala," on the Enga label, handled by Mesa/Blue Moon.

FLUTIST NESTOR TORRES, a rising star on the Latin jazz scene, was seriously injured in an accident during a benefit boat race in Miami. He was reportedly treated in intensive care for a punctured lung and broken bones. We're encouraged to hear that he's do-

ing better now, and we wish him a speedy recovery... Just in case you missed it in last week's issue, music for the younger generations in Spanish is getting yet another boost with the launching of "Radio MTV," a Spanish-language series to be broadcast via **Caballero Spanish Media** (Networks and Syndication, May 26).

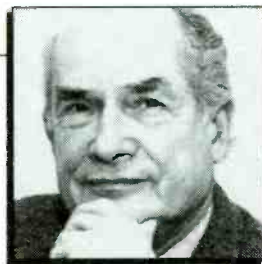
CAPITOL-EMI LATIN HAS TAKEN another important step in its drive to strengthen its salsa lineup by signing band leaders **Paquito Guzmán** and **Tommy Olivencia**, both previously with TH-Rodven. The company also signed Puerto Rican producer **Julio César Delgado**, one of the architects of the salsa sensual movement. Additionally, Capitol-EMI has renewed its

NAIRD to honor the best of Latin alternative music

contract with **Max Torres**. Other recent signings are **Viti Ruiz**, **Frankie Ruiz's** brother; **Angel José**, a young salsero; and ex-**Menudo** member **Javier**, who will also be in the salsa groove

FOR 10 YEARS NOW, WILLIE MEDINA, a distinguished member of the world-famous East 111th Street Old-Timers Stickball Organization, and a daycare center worker, has been putting together a directory of Latin music programs broadcast on noncommercial FM stations in New York. Medina gives away his small typewritten directory wherever there is a gathering of Latin music fans. Like a great many Latin DJs at the stations he lists, Medina does this "por amor al arte" (for the love of art). He also helps organize the concerts that take place during the international stickball tournament on East 111th Street—"the biggest block party in New York"—which this year will be held July 8. So here's to Willie for his labor of love!

Classical KEEPING SCORE



by Is Horowitz

BACK TO THE SOURCE: The repurchase of the bulk of the Vanguard catalog by **Seymour Solomon** from the Welk Record Group (Inside Track, May 26) returns some 600 classical titles to the exec who guided the catalog's formation and who, in fact, produced much of the product himself.

Before the year is out, says Solomon, 60 or more titles will be returned to active circulation under a new logo, Vanguard Classics, as a division of his Omega Record Group. New artwork will distinguish the line from titles, mostly folk, that are being retained by Welk and marketed under the long-established Vanguard Recording Society imprint.

No inventory of the approximately 100 Vanguard titles the Welk Group issued since its purchase of the line in October 1986 will be taken over by Solomon. All material will be remastered digitally, with close attention given to restoring original sonic qualities.

Some 60 titles are slated for reissue by the end of the year, with first product due out in mid-September. Most of the material will be marketed at midprice, says Solomon. There will also be a line of budget cassettes. The firm's Omega product line, initiated last year, will be continued as a home for front-line recordings.

As for new recordings, co-productions will be undertaken with Solomon's European associate, the Arcade Group of the Netherlands. Latter group will continue to distribute Omega product (and shortly Vanguard Classics) in Europe, Australia, and South America. Omega will handle distribution in the U.S., Canada, Israel, the Philippines, and the Far East.

STRATEGIC PLANNING: EMI/Angel classical execs

from around the world are back home after attending an international marketing conference in Zagaro, Spain. EMI Classics president **Richard Lyttleton** and **John Patrick** outlined strategies aimed at increasing the company's market share, an augury of even more aggressive competitive jockeying among the majors.

Greater emphasis on video is planned, conferees were told. New product will include a live performance of the Tchaikovsky Violin Concerto by **Itzhak Perlman**, with **Zubin Mehta** and the Israel Philharmonic, taped during a recent visit to Moscow. That, as well as a Perlman recital in Moscow, will appear on both video and CD.

Following the Spanish confab, major market reps—from the U.K., U.S., France, Germany, Italy, and Japan—flew to London for repertoire meetings. Expect

Solomon will return Vanguard classical titles to circulation

lots more from Angel's big conductorial guns, **Roger Norrington** and **Riccardo Muti**. Among new projects is a Mahler Symphony No. 1 to be recorded live by **Klaus Tennstedt** and the Chicago Symphony.

ELEKTRA INTERNATIONAL CLASSICS, now officially in the U.S. marketing arena, is counting awards won by baritone **Thomas Hampson** for his "Knaben Wunderhorn" CD on Teldec. The latest, his third, is Holland's Edison Prize. In August, Hampson will record Schubert's "Schwanengesang" cycle in Berlin, with **Geoffrey Parsons** at the piano.

On the vocal crossover front, Teldec is rush-releasing a **Jose Carreras** album of Andrew Lloyd Webber songs in time for the tenor's June 7 Carnegie Hall date.

From Elektra's Erato side will come more Mozart symphonies from **Ton Koopman** and the Amsterdam Baroque Orchestra, who toured the U.S. in May. All the Mozart symphonies are projected. And the first 30 back-catalog Erato titles, repackaged to distinguish them from product previously released by BMG Classics, are due out in August, with 30 more scheduled in October.

FOR WEEK ENDING JUNE 2, 1990

Billboard

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TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	POP		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	9	ANA GABRIEL	QUIEN COMO TU	CBS 200310
2	5	15	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
3	4	21	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
4	2	33	ROBERTO CARLOS	SONRIE	CBS DCL-80179
5	12	21	XUXA XUXA	GLOBO 9113	
6	3	19	KAOMA	LAMBADA	EPIC 46010
7	11	27	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
8	10	3	GARIBALDI	GARIBALDI	TH-RODVEN 2687
9	7	21	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
10	13	45	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
11	15	3	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
12	6	27	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
13	9	11	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
14	20	19	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
15	8	9	JOSE JOSE	EXITOS	GLOBO 2034
16	—	30	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
17	18	51	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
18	16	11	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293/CAPITOL-EMI
19	—	2	BEATRIZ ADRIANA	POR EL RESTO DE MIS ANOS	FONOVISA 8840
20	21	11	JOSE LUIS RODRIGUEZ	QUINCE EXITOS	CBS 80095
21	14	7	LUIS ANGEL	SENALES DE VIDA	CBS 80272
22	19	69	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
23	17	3	GUILLERMO DAVILA	EXITOS Y ALGO MAS	TH-RODVEN 2721
24	24	44	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
25	—	4	FRANCO	MUCHO MAS	CAPITOL-EMI LATIN 042279/CAPITOL-EMI LATIN
1	1	39	LUIS ENRIQUE	MI MUNDO	CBS 80146
2	3	39	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
3	2	11	EDDIE SANTIAGO	NEW WAVE	TH-RODVEN 2660
4	7	21	LA PATRULLA 15	EL CANTINERO	TTH 00-1
5	5	9	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
6	6	29	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
7	9	25	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
8	4	19	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
9	8	7	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001/CAPITOL-EMI
10	10	7	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
11	13	17	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
12	11	17	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
13	19	4	ROBERTO LUGO	ECHO A LA MEDIDA	M.P.I. 6026
14	—	1	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/RMM-CBS
15	15	5	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/CAPITOL-EMI LATIN
16	—	1	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
17	—	1	MARIO ORTIZ	QUE SERA DE MI	COMBO 2067/COMBO RECORDS
18	14	29	CON JUNTO CHANEY	EL CON JUNTO DEL AMOR	HIT MAKERS HM-76
19	25	18	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
20	17	37	HANSEL	SOLO	CBS 80148
21	—	1	HECTOR TRICOCHÉ	CLASE APARTE	TH-RODVEN 2734
22	21	11	JOE ARROYO	EN ACCION	FUENTES 5688
23	—	1	PEDRO ARROYO	VINE PA'QUEDARME	M.P.I. 6020
24	20	3	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
25	18	31	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
1	1	39	BRONCO	A TODO GALOPE	FONOVISA 8830
2	3	21	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
3	2	29	LOS YONICS	A TU RECUERDO	FONOVISA 8832
4	4	33	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
5	5	35	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
6	7	9	LA MAFIA	ENTER THE FUTURE	CBS 80314
7	9	45	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
8	17	3	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
9	—	1	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISA 8849
10	15	9	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
11	10	7	VARIOS ARTISTAS	16 GRANDES CON BANDA	FONOVISA 8846
12	14	78	BRONCO	UN GOLPE MAS	FONOVISA 8808
13	6	9	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL-EMI LATIN
14	8	5	VARIOS ARTISTAS	EL SONIDO NORTENO DE LA CUMBIA	FONOVISA 8847
15	—	1	LOS CAMINANTES	ENAMORADOS	LUNA 1187
16	12	5	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/CAPITOL
17	—	56	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
18	18	5	LAURA CANALES	NO REGRETS	CAPITOL-EMI LATIN 42239/CAPITOL-EMI LATIN
19	11	31	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
20	13	77	ANTONIO AGUILAR	CON BANDA	MUSART 2021
21	—	4	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
22	16	23	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN
23	23	27	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
24	—	46	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
25	—	2	TROPIRROLLO	TROPIRROLLO VOL.2	MUSART 90053/BALBOA

(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.

Billboard® Home Video

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Pioneer Enters Laser Jukebox Arena Hardware Giant Recently Bowed CD Unit

■ BY CHRIS MCGOWAN

LOS ANGELES—The next time you put some quarters in the video jukebox to watch Janet Jackson lead her "Rhythm Nation," the machine may have the name Pioneer emblazoned on the front. Pioneer Laser Entertainment Inc., established in May 1988 as a subsidiary of Pioneer Electronic Corp., plans to enter the industry with the debut of its LaserDisc jukebox this fall.

That move comes on the heels of Pioneer's first step into the audio jukebox market, with the introduction of its Laser Juke Compact Disc jukebox in March.

Pioneer will bring its LaserDisc jukebox into the market in June for test-marketing purposes, according to Steve Rogers, marketing manager for PLE. He says, "It will be the same configuration as our CD jukebox, with the only addition being that you will get a monitor on it. It will have 60 music videos on it, and we will produce new software each month that will contain 30 new videos." London-based Diamond Time Ltd., which has offices in New York, will act as the clearinghouse for the music videos.

"What we want to do is bring it into the marketplace very slowly and methodically. We will test locations so that when we do release the LD jukebox we can help guide operators to give them a better idea of what locations will be adaptable to the product. We feel it will be more prominent in hotel lounges and disco-type locations that already have an AV system. Now they can put in a revenue-generating system, as opposed to just piping through cable MTV."

Rogers thinks that Pioneer will probably offer the LD jukebox for sale "in October of 1990 or thereafter." The LD jukebox has been in operation in Europe and Japan for more than a year.

Pioneer will manufacture all the parts for the machine, as well as press the unit's hit-compilation software. The operator's cost of the unit is not yet set, but will probably fall between \$4,000 and \$5,000, according to Rogers.

With its LaserDisc unit, Pioneer enters a relatively small video juke market. Its only competition at the moment is from New-York-based Videobox Network and Rowe International Inc., based in Chicago. Videobox markets a laserdisk jukebox and Rowe sells a combi-unit that plays super Beta Hi-Fi tapes (for video) and either vinyl or CDs (for

audio). There are about 1,200 units of the latter model—which was introduced some five years ago—currently on location, according to a company spokesman.

In the audio jukebox field, Pioneer faces stiffer competition. Rowe, Seeburg, Rockola, and NSM-Loewen all have models, with an estimated 250,000 audio jukes currently operating, according to the Rowe spokesman. A portion of those units are more than 20 years old. Rowe, which has 45,000-50,000 of total units in the field, has been offering a CD jukebox (the LaserStar) since late 1988.

PLE's new Compact Disc Jukebox, which will also have all its com-

ponents manufactured by Pioneer, is equipped with an auto changer system that contains three six-disk magazines for an initial capacity of 18 disks. The unit can expand to accommodate up to 54 disks by adding one or two optional 18-disk changer units.

The 322-pound jukebox is housed in a black steel cabinet that is approximately 54 inches high by 31 inches wide by 24 inches deep. Music selections are displayed on a large, multicolored rotating menu positioned at eye level. Included within the menu are up to 36 CD jackets, each with a title strip that includes the names of the songs and

(Continued on page 66)

Big Gripes, Small Turnout Mar Chicago VSDA Expo

■ BY MOIRA MCCORMICK

CHICAGO—Although as many as 1,500 attendees had been projected, less than 1,000 retailers showed up at the Video Software Dealers Assn.'s video expo here May 15-16, at the downtown Palmer House hotel. It was the second of four regional expos under the umbrella title "Hitting Home Across North America," which are being staged by the national board of the VSDA this year. These are the first regional expos mounted by the VSDA's national board, an effort intended in large part to expand membership, according to executive director Linda Lauer.

"There were 20-plus regional shows last year," says Lauer. "It was getting to be too large a burden for the regional staffs; some of them were hiring professional show people to coordinate them."

The first expo was held April 29-30 in Toronto; the other two are scheduled for June 12-13 in Atlanta and Nov. 13-14 in Austin, Texas. At the Chicago show, admission for VSDA members was \$10 in advance and \$15 at the door, and \$15 and \$25 for non-members.

While Lauer expressed satisfaction at the turnout, many exhibitors' reactions were quite the opposite. "Crowds were light the first day, but the second day was like a ghost town—it was a waste of time for us to be there" that day, says Denise Hall, sales manager of video distributor Video Trend. "One day would have been worthwhile; we did get a few leads. But the location was awful, and it was not promoted enough in the Chicago area."

More than 60 exhibitors, including

manufacturers, distributors, and providers of retail services, showed their wares at the expo. Each day, a pair of concurrent seminars were held. One, "Merchandising: Displays, Designs, And Techniques," was presented by representatives of Randall Video, MGM/UA Home Video, and CBS/Fox Video, and dealt with merchandising ideas shown via slides and examples of point-of-purchase materials. The other, "Prospecting For Profit And New Business," was presented by Rick Hill of Mentalrobics Inc., who demonstrated how to "find, qualify, close, and keep new customers."

Lisa Yedlin, regional sales manager for IVE, was one exhibitor who felt that seminars should have run at different times—the fact that they were concurrent meant retailers wanting to attend both had to be at the show both days. Like many of the exhibitors interviewed, Yedlin feels that the downtown location discouraged attendance. Parking was expensive, she says, and hotel rates for out-of-towners were high.

"We were expecting more retailers," she notes, "though those who were there were eager to listen." IVE was promoting upcoming new releases, including "Music Box" and "Prom Night III" (both due in June), "Happy Together" (July), and "Teenage Mutant Ninja Turtles" (fourth quarter).

Most of the exhibitors who expressed disappointment at the turnout blamed the location. The last VSDA expo, which was put on in the spring of 1987 by the local chapter, took place in the suburbs near O'Hare Airport at the O'Hare Expo Center. "People here just don't want



Cannes Camaraderie. Management of LIVE Entertainment's recently acquired German home video distributor, VCL Communications, which is being renamed VCL/Carolco Communications, meets with executives of Carolco Pictures at the recent Cannes Film Festival. Shown, from left, are Mario F. Kassar, chairman of the board, Carolco; Datty Ruth, managing director, VCL; Peter M. Hoffman, president, Carolco; and Manfred Wenzel, VP of sales and marketing for VCL.

to go downtown," said Video Trend's Hall. "The expo would have been better attended if it had been more centrally located, by the airport, where it's more accessible to get to, and the parking is free."

IVE's Yedlin suggested getting input from the local chapter next time around. "We weren't consulted," says Elaine Zizas, president of the Chicago VSDA chapter. "We could have told them the Palmer House was a poor choice."

Some vendors were satisfied with the expo. John Hillsman of Home Vi-

sion says, "I found it to be much more organized than any of the regional events to date. The location was nice, and the turnout was OK."

Rick Kujak, VP of MS Distributing, agrees, though, like other exhibitors surveyed, he feels the expo should have been held one day only. "We got 60-100 new leads, where we had only expected 20," he says. "They came from Illinois, Indiana, and some from Michigan. There were more leads from Indiana than we had expected."

(Continued on page 64)

MPAA Video Pirate Operation Focuses On L.A. Metro Area

■ BY EARL PAIGE

LOS ANGELES—During the first three months of 1990 the Motion Picture Assn. of America and its staff of 74 piracy investigators staged raids on 111 retail outlets in 15 states. But a full 30% of the activity was concentrated in the Los Angeles area.

The raids here resulted in the confiscation from retailers and distributors of 19,878 videocassettes, valued on a retail basis at \$1.2 million.

Why the emphasis on L.A.? William Nix, MPAA senior VP and worldwide anti-piracy director, cites several factors.

"The size of the L.A. metropolitan area and the large number of

retail outlets that exist there, the concentration of people involved in the film and video business, the greater likelihood of their reporting suspected piracy, and the very positive relationships we have built with prosecutors' offices and law-enforcement agencies in the region all contribute to our successful increase in policing this area," he says.

Nix also says there is a greater chance of videocassettes or film prints slipping out prior to home video release date, and "there is also a high incidence of what we call wholesale counterfeiting in the L.A. area."

The wholesale bootlegging of videocassettes is a relatively new

(Continued on page 62)

Pioneer At The Forefront Of Laser Karaoke Movement

BY CHRIS MCGOWAN

KARAOKE MANIA: In Japan, karaoke bars are a wildly popular cultural institution. Inside such establishments, patrons sing popular tunes to the accompaniment of backing tracks played on the house audio system. Karaoke (which translates more or less to "empty orchestra") is especially popular with Japanese businessmen; it is considered a great honor for an office worker to be chosen by his colleagues to belt out a song in a karaoke bar.

Karaoke is becoming popular in other countries, too. This reporter visited a karaoke bar two years ago in Rio de Janeiro, Brazil, where customers were adding vocals to Michael Jackson, Tom Jobim, and Djavan standards. And as we begin the '90s, a growing number of North American saloons are adding karaoke units to their audio/visual equipment.

Hoping to give a boost to the local karaoke market, Pioneer Laser Entertainment has introduced three Laser Karaoke combiplayers: the CLK-V900, CLD-V700, and CLD-V500. Each unit plays CD audio, CD video, and laserdisks, and has karaoke features such as "Vocal Partner" and "One-Touch Karaoke."

The "One-Touch" feature removes lead vocals from most CDs, enabling operators to offer a karaoke repertoire as large as their CD collection (and the patron's confidence). "Vocal Partner" makes lead vocals disappear from CDs when a patron starts singing. Then, when the customer stops, the lead vocals on the CD reappear.

Another remarkable feature is the "nine-step digital key controller," available with the CLK-V900 and CLD-V700. It adjusts music to the pitch of a singer's voice, which will probably save more than a few patrons from embarrassing off-key performances.

The three models also can play Pioneer's more than 100 English-language karaoke laserdisks (\$25 each). These feature cover versions of popular songs, accompanied with illustrative visuals and song graphics that display lyrics on the screen. Each stanza is shown at just the right time to help would-be crooners who can't remember the words to "Let It Be" or "My Way."

The CLK-V900 unit also comes equipped with an amplifier, speakers, and a tape recorder (the latter to capture your own karaoke performance for posterity). It retails for \$1,600, while the CLD-V700 costs \$1,100 and the CLD-V500 lists for \$800. PLE, a subsidiary of Pioneer Electronic Corp., is located in Carson, Calif. If these karaoke combiplayers catch on, par-

ties, weddings, and bars in the U.S. may never be the same.

THE LASERVISION ASSN. will meet at the Chicago Hilton Towers on June 3 to announce a new director, expand its board membership, and detail the results of a new consumer research study. There will be a continental breakfast at 8 a.m. in the Lake Michigan Room and then a press conference at 8:30 a.m. in the Lake Huron Room. Contact Mike Fidler: 213-835-6177.

LASER SCANS

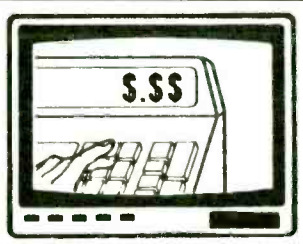
IMAGE Entertainment has just released "The Fabulous Baker Boys" on laserdisk (\$39.95), in

which real-life siblings Beau and Jeff Bridges star as two singing brothers on the cocktail-lounge circuit. They live up their act with the addition of sexy vocalist Michelle Pfeiffer, but the romantic complications of it all threaten to destroy their newfound show-biz success. Also just out from Image: Fritz Lang's "Rancho Notorious" (\$39.95), in which Marlene Dietrich leaves Berlin behind to sing in Wild West saloons. And speaking of Deutschland, "One, Two, Three" (widescreen, \$49.95) is a Billy Wilder comedy about a Coca-Cola executive in West Germany who becomes distraught when his boss' daughter comes to visit and ends up marrying a Communist (talk about a movie that reflects its era!).

"Heaven's Gate" (widescreen, \$59.95) is the Michael Cimino commercial bomb, critical catastrophe, and range-war epic, here in its full-length, original version. Judge for yourself. "A Fistful Of Dynamite" (widescreen, \$59.95) is the Sergio Leone action film in which an Irish explosives expert (James Coburn) convinces an apolitical peasant (Rod Steiger) to take a side in the Mexican revolution. "The Thing (Special Edition)" is a deluxe, remastered presentation of the 1951 Howard Hawks sci-fi classic, with supplementary material such as theatrical trailers, production stills, and John Campbell's short story on which the film was based (\$69.95).

And, also from Image: Spanish director Pedro Almodovar's "What Have I Done To Deserve This?" (\$49.95). Almodovar earned critical acclaim and a strong cult following with his film "Women On The Verge Of A Nervous Breakdown" (also available from Image at \$39.95) and is getting attention and causing controversy with his latest effort, "Tie Me Up! Tie Me Down!" His 1985 film "What Have I Done" is prime Almodovar: campy, irreverent, surreal, and tragicomic. This rather perverse Iberian tale concerns a working-class Spanish housewife (Carmen Maura) and her rather unusual family. Sex, drugs, absurdism, and English subtitles.

STORE MONITOR



by Earl Paige

L.A.'S THE PLACE: At least home video pirates love Los Angeles, according to the Motion Picture Assn. of America's anti-piracy investigators (see story, page 55). Of 111 searches this year, a third have been in the L.A. area. These searches and seizures included **Mayra's Video**, 250 E. Mission Blvd., Pomona; **Video Center**, 458 E. Rowland Ave., Covina; **Cloud 9 Video**, 10550 Long Beach Blvd., Lynwood; **Magic Star Video 2**, 10809 Garvey Ave., El Monte; **Gabby's Video**, 3413 W. Beverly Blvd., Montebello; **Hot Spot Video**, 12963 Van Nuys Blvd., Pacoima; **Susie's Video**, 638 E. Francis St., Ontario; **Video Plus**, 3634 Imperial Hwy., Lynwood, and 2680 E. Colorado Blvd., Pasadena; **Video One**, 17102 McFadden St., Tustin, and 1388 W. Sunset Blvd., Los Angeles; **T&B Video**, 10232 Long Beach Blvd., Lynwood; **El Sarape Video**, 7224 Westminster

Bldv., Westminster; **Video A-1**, 4604 E. Alondra Blvd., Compton; **E.T. Video**, 3991 S. Western Ave., Gardena; **Cynthia's Video**, 5150 Florence Ave., Bell; **Video Jack**, 2130 Sawtelle Blvd., Los Angeles, 372 E. 2nd St., Los Angeles, and 15488 S. Western Ave., Gardena; **King Video & Snack Shop**, 3588 Century Blvd., Lynwood; **Video Show Star II**, 11872 Rosecrans Blvd., Norwalk; **Video Software**, 9149 Las Tunas Dr., Temple City; **Happy Video Rentals**, 1069 S. Hoover, Los Angeles; **Happy Video**, 510 S. Atlantic, Los Angeles; **Sun Video**, 12004 S. Paramount Blvd., Downey; **Max 7 Video**, 4319 N. Figueroa St., Highland Park; **Video Hits**, 9710 Valley Blvd., Rosemead; **Z Video**, 11306 Ventura Blvd., Studio City; **Miggy's Video**, 947 E. Mission Blvd., Pomona; **Video Box**, 3243 Arlington Ave., Riverside; **Novas Video & Electronics**, 17500 Foothill Blvd., Fontana; **Mex-Video**, 3451 Whittier Blvd., Los Angeles, and 303 San Fernando Road, Los Angeles.

WAR IN BEVERLY HILLS: Blockbuster Entertainment doesn't inspire every video rental price war. In Beverly Hills, longtime three-unit chain Videotheque has squared off with a new outlet of Music Plus at a \$1.50 price. Videotheque's unit is just (Continued on next page)

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Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
			★ ★ NO. 1 ★ ★						
1	3	3	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95	
2	2	15	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95	
3	1	5	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95	
4	5	3	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98	
5	8	3	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95	
6	7	13	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98	
7	4	9	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98	
8	6	13	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98	
9	9	17	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99	
10	NEW ▶		DAMN YANKEES	Warner Bros. Inc. Pioneer/Image Ent. 35085	Gwen Verdon Tab Hunter	1958	NR	24.98	
11	15	11	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98	
12	RE-ENTRY		SHOCKER	Universal City Studios Pioneer/Image Ent. M40931	Michael Murphy Peter Berg	1989	R	34.98	
13	13	35	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ◊	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95	
14	NEW ▶		KENNY G LIVE	Arista Records Inc. Pioneer LDCA, Inc. PA-90-003	Kenny G	1989	NR	34.95	
15	20	5	DIAMONDS ARE FOREVER	MGM/UA Home Video Pioneer/Image Ent. 101741	Sean Connery	1971	PG	39.95	
16	18	11	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95	
17	12	7	TURNER & HOOCH	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99	
18	RE-ENTRY		TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95	
19	19	3	THE PAJAMA GAME	Warner Bros. Inc. Pioneer/Image Ent. 35085	Doris Day John Raft	1957	NR	24.98	
20	NEW ▶		DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99	

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

STORE MONITOR

(Continued from preceding page)

doors away.

PLUS IS THE PLACE: Shamrock Holdings' Music Plus combo chain's posh Beverly Hills outlet is unusual if only for having no parking. On Beverly Drive, it's sandwiched between other stores. But the outlet is trying a delivery service at \$5 per messenger call. The store is also unique in the chain in that it utilizes the 3M articles surveillance system that magnetizes and demagnetizes—that is, theft-protected product is not "passed around" at the cash register as in most stores wired against shoplifting. Is Beverly Hills different? Well, Music Plus has prerecorded 8mm in two stores, one in Westwood and the other in Beverly Hills, both doing much better with the product than expected (all sell-through, all \$29.95).

Chainwide, Plus is going all out on promotion. With "Lethal Weapon II," the chain made a \$9,000 contribution to D.A.R.E. (Drug Abuse Resistance Education). Plus also has several rental deals. On Tuesdays-Thursdays, the price on usual \$2.50-\$2.99 rentals is chopped to \$1.49. All children's and music video titles are \$1.49 every day. Also new is a rent-10-movies-and-get-one-rental-free deal. And, as previously reported, adult has been totally phased out in lieu of a "mature entertainment" category—basically R-rated product of the Play-boy Video Entertainment type.

MANAGER'S MADNESS: One Music Plus ploy that baffles competitors is "managers specials," a group of 133 used, or as the chain puts it, "previously viewed" selections at 94 cents rental every day and at \$9.99, \$14.99, or \$19.95 for sale. To illustrate how new these are, here are some selected titles, the 24 at \$19.99: "Beaches," "Burbs," "Chances Are," "Deepstar Six," "Farewell To The King," "Fright Night II," "Ghostbusters II," "Great Balls Of Fire," "K-9," "The Last Temptation Of Christ," "Licence To Kill," "Lock Up," "The Mighty Quinn," "Nightmare On Elm Street 5," "No Holds Barred," "Renegades," "Roadhouse," "Say Anything," "Scandal," "See No Evil, Hear No Evil," "Star Trek V," "Three Fugitives," "Weekend At Bernie's," and "When Harry Met Sally..." There are 32 at \$14.99, including "Bambi," "Bill & Ted's Excellent Adventure," "The Boost," "Cocoon: The Return," "Cousins," "Criminal Law," "Cyborg," "Dirty Rotten Scoundrels," "Disorganized Crime," "Dream Team," "Ernest Saves Christmas," and "Everybody's All American." The remaining titles are all at \$9.99 and include such movies as "1969," "Big," "Cocktail," "Good Morning, Vietnam," "Madam Sousatzka," "Suspect," "Tucker," and "Working Girl."

KIDDIE KORNER: Another weapon to ward off Blockbuster, besides adult, is children's product, says Steve Gabor, head of what is now three-store Odyssey Video in L.A. As an experiment, customers can rent one children's video free any day at the chain's West L.A. unit. Odyssey's new Marina del Rey store has a "kiddie korner" and Gabor vows that promotions and aggressive pricing on children's product can give stores an edge against Blockbuster.

The Video Software Dealers Association

presents the

ATLANTA VIDEO EXPO

June 12-13 • Radisson Hotel

ALL-STAR EXHIBITS

Visit more than 100 exhibitors, including CBS/Fox, Disney, MCA/Universal, MGM/UA, Paramount, and Warner — as well as computer software, accessories and video game distributors. Don't miss out on special show discounts! June 12 & 13, 11 AM-5 PM.

SEMINARS THAT SCORE

"Merchandising: Displays, Designs & Techniques," featuring a series of in-store merchandising presentations by manufacturers, distributors and retailers. "Prospecting For Profit & New Business," a professional seminar about finding and keeping new customers for your video store. June 12 & 13, 9:30-11 AM.



SUPPLIER MEETINGS

Face-to-face meetings in a lively trade show setting with the manufacturers and distributors who mean so much to your business.

GEORGIA ON YOUR MIND

The Radisson (Courtland & International Blvd.), in the heart of Atlanta, is in walking distance of the Merchandise & Apparel Mart. Nearby are Stone Mountain Park and Six Flags Over Georgia Amusement Park.

To preregister, complete and return the coupon below. You must be 18 to attend!

Registration will also be available on-site for both members and non-members of VSDA.

PLEASE REGISTER ME FOR THE ATLANTA VIDEO EXPO

Fees: VSDA Members (Preregistered \$10; \$15 on-site)
Non-VSDA Members (Preregistered \$20; \$25 on-site)

Name _____ Company _____

Address _____

City _____ State _____ Zip _____ Phone _____

VSDA Member Yes No If yes, VSDA Member Number _____ Please send VSDA membership information.

Company Name For Badge _____ First Name For Badge _____

PAYMENT INFORMATION	<input type="checkbox"/> Check Enclosed	Please charge my:	<input type="checkbox"/> VISA	<input type="checkbox"/> MasterCard	TOTAL \$ _____
Credit card in name of:	_____	Account #	_____		
Signature	_____	Expiration Date	_____		

For Official Use Only	
Batch #	_____
Member #	_____
Check #	Total _____
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NEWSLINE

We're Talking Deals: Crocus & SateL; Brentwood & Twin Tower; LDCA & PMI

Brentwood Home Video and Twin Tower Enterprises have entered into a joint-venture video distribution agreement, including the formation of a new distribution company, as yet unnamed. Brentwood is also moving its offices into Twin Tower's headquarters in Tarzana, Calif. The phone number is 818-344-8424 . . . Minneapolis-based video manufacturer/distributor Crocus Entertainment Inc. and Vienna, Austria-based film and TV production company SateL Film GmbH have reached an agreement for Crocus to distribute a selection of videos in the U.S. and Canada. The first release under the agreement will be 1989's "The Scorpion Woman" . . . Long Beach, Calif.-based Pioneer LDCA Inc. and London-based Picture Music International have signed an exclusive three-year North America laserdisk distribution agreement that will include all of Picture Music International's future music video releases. The deal includes such artists as Duran Duran, Robert Palmer, Phil Collins, Red Hot Chili Peppers, Roxette, Sheena Easton, Natalie Cole, and Nat King Cole. . . . New York's RM Associates and Chicago's Public Media Incorporated (PMI) have signed a distribution agreement for North America that will provide Home Vision, PMI's fine arts releasing label, with more than 60 new titles from the RM Associates library, including opera, dance, classical music, visual arts, and literature.

J2 Pitches Dodger Vid Via Cross-Promo

J2 Communications will use a tie-in with the Jack-in-the-Box fast-food chain to promote its video release "100 Years: A Visual History Of The Dodgers." The videos will be awarded as prizes in a baseball season promotional contest, with a saturation TV commercial campaign. The Jack-in-the-Box cross-promotion is the first in a yearlong series of merchandising tie-ins and promotions, including distribution of 60 million baseball cards to Dodger fans and 10 Delta Airlines giveaways at each home game.

Second Laser Video File Catalog Released

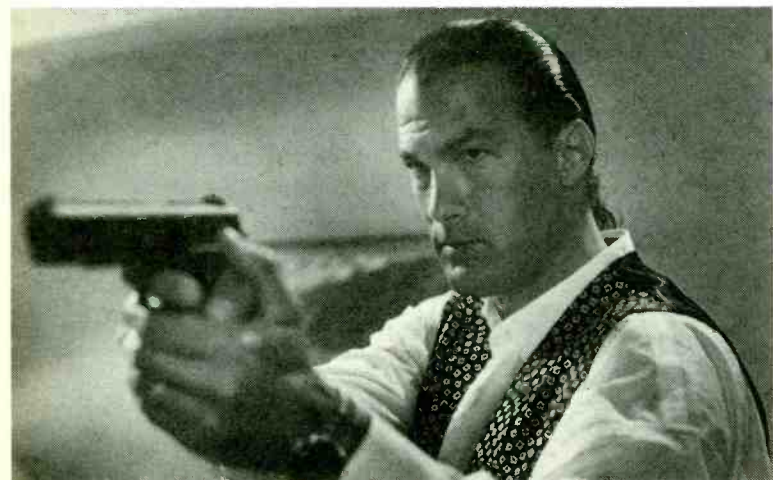
NewVisions Inc., based in Paramus, N.J., and Pioneer LDCA have put out the second edition of Laser Video File, a 240-page catalog of titles available on laserdisk. The catalog provides a list of more than 4,000 titles and is divided into sections on movies, music, and special interest. A new section, Video File Update, offers information on developments in the software and hardware aspects of the industry. The third edition of the catalog is due out in the fall. For more information, contact John Talbot at NewVisions Inc., 201-712-9500.

Video Casing Co. Buys Out Competitor

Joyce Molding of Rockaway Township, N.J., a manufacturer of video cassette storage casings, has bought out its major competitor, Amaray International of Redmond, Wash. The sale included all patents and trademarks for the casings, as well as applicable tooling and machinery. Amaray International will become a division of the new parent company. The Amaray product line, VideoBank, will continue to be manufactured at the facility in Pekin, Ind., under the Amaray company name.

Korean Raid Uncovers Pirate-Vid Cache

An alleged distributor of pirated videocassettes in Korea was raided May 15. In the raid, the Seoul prosecutor's office seized seven VCRs, one laserdisk player, a color enhancer, and 1,149 prerecorded videocassettes. Among the 170 different titles were "Batman," "Who Framed Roger Rabbit," "Stand By Me," and "Sea Of Love."



Probably Not Hard To Rent. Steven Seagal is back in action in "Hard To Kill," which shot up \$45 million worth of box office. Warner Home Video expects to have the title in stores July 25.

FOR WEEK ENDING JUNE 2, 1990

Billboard

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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	10	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	8	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	14	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
4	4	31	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
5	5	16	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
6	7	27	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	9	3	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
8	NEW ▶		HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
9	6	7	TEENAGE MUTANT NINJA TURTLES: HEROES . . .	Family Home Entertainment 23978	Animated	1988	NR	14.95
10	11	5	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER . . .	Family Home Entertainment 23981	Animated	1987	NR	14.95
11	8	6	TEENAGE MUTANT NINJA TURTLES: HOT RODDING . . .	Family Home Entertainment 23980	Animated	1989	NR	14.95
12	10	42	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
13	17	3	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
14	12	158	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
15	28	2	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE . . .	Family Home Entertainment 27317	Animated	1988	NR	39.95
16	15	33	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
17	NEW ▶		THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
18	13	22	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
19	20	18	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
20	16	14	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
21	14	35	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
22	18	27	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
23	24	31	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
24	21	3	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
25	33	18	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
26	19	18	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT ◇	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
27	RE-ENTRY		PAULA ABDUL: STRAIGHT UP ▲ ³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
28	35	15	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
29	29	177	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
30	39	5	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	89.95
31	34	6	PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
32	30	23	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
33	36	2	100 YEARS-A VISUAL HISTORY OF THE DODGERS	J2 Communications J2-0072	Vin Scully	1990	NR	19.95
34	26	13	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
35	23	97	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
36	27	30	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
37	22	3	WRESTLEMANIA VI	Titan Sports Inc. Coliseum Video WF-078	Various Artists	1990	NR	39.95
38	40	68	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
39	25	3	POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	NR	14.98
40	32	3	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	19.98

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VSDA IS AN AUGUST* OCCASION

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your video marketing plan.*

■ Pre-VSDA

Time/Billboard "Man Of The Year" and "Who's Who In The Video Pipeline"

**ISSUE: August 4, 1990
AD CLOSE: July 10, 1990**

For the first time ever in an editorial focus, Billboard will honor the Time/Billboard MAN OF THE YEAR, an award to an outstanding video retailer.

The main editorial focus will be on the "movers and shakers in the video pipeline" and will include all key sales executives in video distribution.

BLOCKBUSTER BONUS MAILING - A blanket mailing of this issue to the entire video retail universe and 1,300 top sales associates at distribution will insure impact to all those who truly effect your bottom line sales before VSDA.

You can use Billboard to set priorities for distribution sales managers and their telemarketers by advertising in this super special issue.

■ VSDA Spotlight

**ISSUE: August 11, 1990
AD CLOSE: July 17, 1990**

This is the editorial center piece of VSDA. It will feature an in-depth look at new product.

Our VSDA edition will produce significant readership impact, not only reaching the individuals who effect the immediate success of your breaking product, but also including the whole spectrum of artists and executives who collectively determine long term survival in your competitive and dynamic marketplace.

■ The Superstars Of Video and the Hollywood/Video Connection

**ISSUE: August 18, 1990
AD CLOSE: July 24, 1990**

This issue will cover a unique aspect of the changing home video industry. It will take a thorough look at the film-to-video process, tracing videos back to their birth as films, as well as tracking the top stars of the top new product and how they came "home" to home video.

■ Post VSDA Debriefing

**ISSUE: August 25, 1990
AD CLOSE: July 31, 1990**

To wrap-up VSDA month, Billboard will provide its readers with a comprehensive report on all events at VSDA. In addition, a telemarketer and retailer bonus mailing will boost impact.

Join in the festivities this August in Billboard's VSDA four issue spectacular!

Don't miss this unique opportunity to send your message to the entire video industry and reach Billboard's 200,000 readers worldwide.

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Los Angeles: Anne Rehman, 213-859-5313
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**August: (1) Inspiring awe or reverence, marked by grandeur, majestic (2) the eighth month of the year.*

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- National T.V. Campaign.



- National Print Campaign.
- Nationwide Radio Promotion.
- A 1990 20th Century Fox theatrical release – over 1500 screens nationally.
- Print and Advertising Support – \$9 Million.
- Explosive All-Star Cast!

P-O-P – DIRECT TO RETAILERS!

- Four Full-Color Posters!
- Sensational 6-foot standee!
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- High-Impact Counter Card that comes with 50 *Nightbreed* consumer brochures!

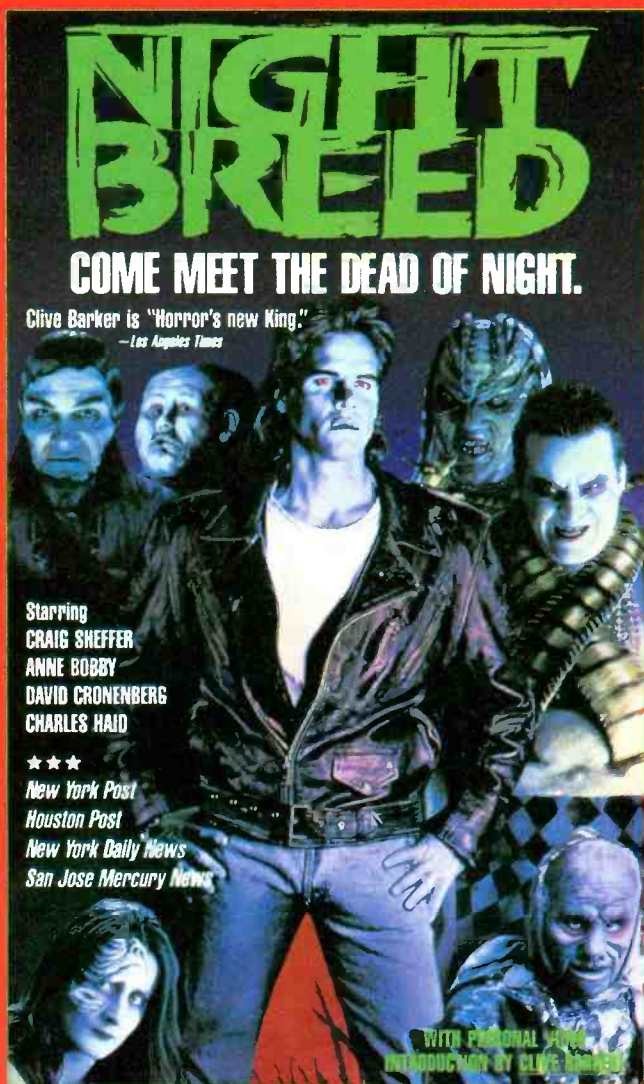
Bulk P-O-P materials available through your distributor. Display *Nightbreed* P-O-P now for red-hot rental profits!

- Pay-Per-View Window: 30 days.
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Free *Nightbreed* jacket with purchase of 6-Pack! Buy the *Nightbreed* 6-Pack and receive a stunning, black satin *Nightbreed* jacket, absolutely free!



M012626/Color/Approx. 102 Minutes/1990/Horror Suggested Retail Price: \$89.98 Price may be slightly higher in Canada

STARRING
 Craig Sheffer (*Some Kind of Wonderful*)
 Anne Bobby (*Born on the Fourth of July*)
 David Cronenberg (*Director: The Fly & Dead Ringers*)
 Charles Haid (*Hill Street Blues, Altered States*)

*Available from Media Home Entertainment.



Order Date: July 24, 1990 Street Date: August 8, 1990

DISTRIBUTED BY MEDIA HOME ENTERTAINMENT, INC. A Home Communications, Inc. Company Los Angeles, California

VIDEO PIRACY

(Continued from page 55)

phenomenon, MPAA officials say, and has paralleled the growing sophistication of video pirates (Billboard, May 19). In the past, the bulk of video piracy was perpetrated by retailers for their own stores or by small-time operators.

Now able to hire professional printers, wholesale piracy operators obtain cassette labels so sophisticated that "they are multi-colored [and] some have the look and, in some instances, even the feel of [the] original labels," says Mark Kalmansohn, director of MPAA's program for North America.

While today's pirates may soon have capability in the technologically advanced areas of holograms, heat stamping, silk screening, and other security bulwarks Kalmansohn is reluctant to spell out, he says there is never a question once preparation for a court case commences.

This is because MPAA puts any tape in question through a test with a device called a cross-pulse monitor. "It looks like a little television screen. We can examine the intervals between the frames," in such a foolproof manner "we can even determine what generation of copy is in question," Kalmansohn says.

Kalmansohn does not shy away from the possibility raised at the recent Video Software Dealers Assn. operations conference that mainstream duplicators and distributors are often the sources of cassette sleeves and labels used as templates by pirates. "We will just have to follow the ball where it leads," he says. "If this means cleaning up something in-house we just may have to do that."

Looking at overall MPAA first-quarter activity, Kalmansohn says charges were brought against 28 alleged pirates, resulting in 27 convictions, compared to 37 convictions out of 66 charged in all of 1989.

The amount of criminal restitution fines is up dramatically as well, amounting to \$35,000 for the quarter, compared to \$48,000 in all of 1988 and \$115,000 for all of last year. The \$35,000 in restitution orders to repay MPAA is in addition to \$78,500 in total criminal fines for the period, Kalmansohn notes.

In yet another comparison, the 35,527 total of seized cassettes in three months compares to 32,000 for all of 1987, 66,000 in 1988, and 86,000 for all of last year.

Explaining MPAA's success, Kalmansohn says the organization's hot line has helped. He adds, "We have adopted greater efficiencies in-house and we're able to seize more product" through Coalition Against Video Theft, which now numbers 32 independent labels in addition to MPAA's eight member studios.

Kalmansohn also notes that penalties assessed against convicted pirates are getting more severe. Sentences at the federal level "are getting tougher and tougher," he says. "While we are not seeing a dramatic increase in jail terms, we are seeing stiffer fines and more orders for restitution than ever before."



TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	5	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	2	4	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
3	4	4	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
4	3	8	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
5	11	3	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
6	5	7	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
7	6	10	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
8	9	3	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
9	8	10	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
10	10	5	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
11	7	8	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
12	NEW		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
13	12	14	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
14	13	8	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
15	NEW		DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
16	15	3	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
17	18	5	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
18	16	14	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
19	25	2	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
20	14	16	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
21	NEW		DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
22	NEW		FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
23	21	2	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
24	28	3	ERIK THE VIKING	Orion Pictures Orion Home Video	Tim Robbins John Cleese	1989	PG-13
25	17	9	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
26	20	6	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
27	19	16	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
28	33	18	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
29	NEW		THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
30	24	15	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
31	22	12	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
32	29	7	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
33	NEW		IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
34	26	21	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
35	23	8	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
36	NEW		LEATHERFACE: TEXAS CHAINSAW MASSACRE III	New Line Cinema RCA/Columbia Home Video 75013-5	Kate Hodge William Butler	1989	R
37	38	2	THE CAGE	Orion Pictures Orion Home Video 1031	Lou Ferrigno Reb Brown	1989	R
38	36	2	THE GIRL IN A SWING	Millimeter Films HBO Video	Meg Tilly Rupert Frazer	1989	R
39	NEW		HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
40	31	7	BEST OF THE BEST	The Movie Group SVS, Inc.	Eric Roberts James Earl Jones	1989	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.

HOME VIDEO

Home Vid Takes Manhattan

NEW YORK—The fifth annual New York Home Video Show was held at the Passenger Ship Terminal May 8-10. The trade show portion of the con-fab drew roughly 100 exhibitors. Attendance at the show, which also included three days of seminars, was put at 3,900 by the show's sponsors, Knowledge Industry Publications Inc. and Video Software magazine. Exhibitors interviewed on the show floor, however, estimated that the attendance level was considerably lower. This year marked the show's first time in the Passenger Ship Terminal, on the extreme west side of Manhattan, after four years at the Jacob K. Javits Convention Center. Photos: Chuck Pulin



Schmooze Time. Henry Schwartzstein, left, senior VP of duplicator Trans American Video Services, stops by the Wood Knapp Home Video booth for a chat with Wood Knapp's Harold Weitzberg.



Mike And Me. Michael Moore, director of the critically acclaimed but controversial documentary "Roger & Me," works the Warner Home Video booth at the New York Home Video Show to promote the title's release on cassette June 20.



Keynote. Michael Weiss, president of the American Video Assn., delivers the keynote address at the fifth annual New York Home Video Show.



To B, Or Not To B. Academy Home Video president Robert Baruc, center, makes a point during a panel discussion on marketing and merchandising B movies. Shown, from left, are Richard Thorward of New Jersey-based Home Video Plus, Baruc, and Troma's Jeffrey Sass.

Children's Video Supplier Just For Kids Favors Packaging Over Turtles & Mice

BY PAUL SWEETING

NEW YORK—Woodland Hills, Calif.-based Just For Kids Home Video does not have any Ninja Turtles in its catalog. Nor can it boast a library containing 50 years worth of films featuring Bambi, Cinderella, and Pinocchio, not to mention Mickey, Minnie, and Donald.

So what is a children's video supplier to do? For Noel Bloom, chairman of JFK and its sister company Celebrity Home Entertainment, the

answer lies in packaging programs to fill niches not already staked out by half-shelled superheroes or squeaky-voiced mice.

"When we acquire a program we first release it into distribution for the rental market," Bloom, an industry veteran, says of his strategy. "After nine to 12 months it gets repriced for sell-through."

Along the way, the programming also gets reformatted. JFK's catalog includes several multi-episode, animated series. Usually, the com-

pany packages five 20-25-minute episodes on a single cassette for the rental market. Each two-hour tape carries a list price of \$39.95.

Bloom admits that "\$39.95 is a high price for the rental market. It's probably the highest-priced children's product in the rental market." His aim, however, is to make the cassettes attractive to video rental stores. "The tapes carry a full two hours of programming," he says. "Rental stores love it, because they can charge the full \$2 for a rental without any complaints from their customers." Shorter length programs often present problems for retailers because customers resent paying full price for a 30- or 60-minute program.

Bloom claims that distributors also appreciate the higher price point because it leaves room for the wholesaler to make a profit. "There isn't a lot of profit at \$14.95," he says.

After playing out the rental market, the programs are then reformatted onto 60-minute tapes and repriced, usually to \$9.95, for sell-through. All sell-through product is duplicated in the extended play (EP) mode using the Sony-developed Sprinter system for high-speed duplication. All the duplication is handled by Celebrity.

Bloom's distribution strategy for sell-through also reflects an effort to develop new niches. Airport shops, for example, figure prominently in JFK's distribution scheme. "They're really a perfect place for children's program-

(Continued on next page)

FOR WEEK ENDING JUNE 2, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	8	★★ NO. 1 ★★ TEEN MUTANT NINJA TURTLES/COWABUNGA ... Family Home Entertainment 27319	1990	14.95
2	2	32	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
3	6	83	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
4	7	68	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
5	3	33	BAMBI Walt Disney Home Video 942	1942	26.99
6	5	53	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
7	4	35	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
8	8	85	CINDERELLA Walt Disney Home Video 410	1950	26.99
9	9	22	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
10	10	91	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	11	244	DUMBO Walt Disney Home Video 24	1941	29.95
12	NEW		TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
13	12	31	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	13	4	BABAR: THE MOVIE Family Home Entertainment 27316	1990	24.95
15	NEW		THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
16	16	5	DAFFY DUCK & COMPANY Turner Entertainment Co./MGM/UA Home Video M201768	1990	14.95
17	14	189	ALICE IN WONDERLAND Walt Disney Home Video 36	1951	29.95
18	20	130	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
19	17	137	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
20	RE-ENTRY		BUGS BUNNY'S WACKY ADVENTURES Warner Bros. Inc./Warner Home Video 11504	1985	12.95
21	21	18	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
22	24	31	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
23	19	12	MCTREASURE ISLAND Hi-Tops Video M022170	1989	9.95
24	18	31	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
25	22	60	RAFFI IN CONCERT WITH THE RISE & SHINE BAND Troubadour Records Ltd./A&M Video VC61719	1988	19.98

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THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Bird On A Wire (Universal)	15,338,160	1,944 7,890	—	15,338,160
2	Cadillac Man (Orion)	6,712,079	1,826 3,676	—	6,712,079
3	Pretty Woman (Buena Vista)	6,253,391	1,811 3,453	8	109,624,898
4	Teenage Mutant Ninja Turtles (New Line)	3,284,334	2,026 1,621	7	114,032,497
5	Tales From The Darkside (Paramount)	1,928,810	1,535 1,257	2	12,209,748
6	Hunt for Red October (Paramount)	1,754,000	1,241 1,413	11	108,032,102
7	Spaced Invaders (Buena Vista)	1,331,884	1,426 934	3	12,677,635
8	The Guardian (Universal)	857,460	922 930	3	14,251,930
9	Wild Orchid (Triumph)	740,720	757 978	3	8,548,059
10	Q & A (Tri-Star)	732,735	857 855	3	9,240,796
11	Driving Miss Daisy (Warner Bros.)	515,297	803 642	22	100,861,228
12	Hard To Kill (Warner Bros.)	511,522	694 737	14	45,661,158
13	Ernest Goes To Jail (Buena Vista)	510,890	767 666	6	22,125,644
14	The Cook, The Thief (Miramax)	460,285	239 1,926	6	4,717,818
15	Class of 1999 (Taurus)	425,149	238 1,786	1	1,400,149
16	The First Power (Orion)	369,525	487 759	6	20,596,051
17	Lisa (MGM)	358,772	234 1,533	4	3,360,528
18	Short Time (Fox)	355,829	411 866	2	3,237,342
19	House Party (New Line Cinema)	350,795	290 1,210	10	23,596,441
20	Miami Blues (Orion)	345,199	579 596	4	8,769,115
21	Cinema Paradiso (Miramax)	327,136	108 3,029	13	4,719,068
22	Crazy People (Paramount)	252,426	414 610	5	12,725,925
23	Gods Must Be Crazy II (Columbia)	237,785	273 871	5	4,830,024
24	I Love You To Death (Tri-Star)	219,905	427 515	6	14,897,031
25	Joe Versus the Volcano (Warner Bros.)	182,432	250 730	10	36,707,420
26	Impulse (Warner Bros.)	169,301	111 1,525	6	2,199,015
27	Internal Affairs (Paramount)	158,496	222 714	20	27,661,878
28	Body Chemistry (Concorde)	156,221	61 2,561	10	1,585,029
29	My Left Foot (Miramax)	152,090	157 969	27	14,051,353
30	Mountains of the Moon (Tri-Star)	149,565	177 845	13	2,729,532
31	Longtime Companion (Goldwyn)	142,025	7 20,289	1	227,979
32	Nuns on the Run (Fox)	141,792	267 531	9	9,978,475
33	Henry V (Goldwyn)	127,112	111 1,145	26	9,244,191
34	Daddy's Dyin' (MGM/UA)	119,236	150 795	2	813,559
35	Last Exit to Brooklyn (Cinecom)	119,034	23 5,175	2	678,680
36	Too Beautiful For You (Orion Classics)	95,905	26 3,689	11	888,530
37	Opportunity Knocks (Universal)	74,235	303 245	7	10,432,745
38	Little Mermaid (Buena Vista)	71,248	146 488	26	83,879,448
39	Def by Temptation (Troma)	69,877	21 3,327	4	446,799
40	Tie Me Up (Miramax)	67,243	4 16,810	2	277,909

CHICAGO VSDA EXPO

(Continued from page 55)

Michael Beck, director of sales for CBS/Fox, says he is disappointed with the turnout. Furthermore, he says he is perturbed by the reluctance on the part of the retailers to talk to the manufacturers. "You have these expos to help people learn more about their business, and that's not why a lot of them come," said Beck, referring to video trade expos in general. "You want to get the word out on new titles [CBS/Fox was pushing 'War Of The Roses' and 'Downtown'], and all the people want is buttons, posters, and T-shirts." The giveaways do enhance interest, he says, but "my impression is the dealers are afraid to talk to the manufacturers; they're afraid you'll sell them something."

Michael Gertz, field sales promotion coordinator for Warner Bros. Home Video (which was promoting, among others, "Roger And Me," "Tango And Cash," "Men Don't Leave," and "Hard To Kill"), says, "The event ran smoothly, though the attendance was disappointing. Even so, we want to support the VSDA and take part in its shows. It's a good way for retailers to get in touch with vendors. Most of the retailers that you see already know what they're going to order, but they need other information. I answered a lot of questions about p-o-p, for instance."

JUST FOR KIDS

(Continued from preceding page)

ming," Bloom says. "People who travel often buy gifts for their kids."

Direct marketing is also emphasized. "We're doing a promotion right now with Home Federal Savings bank," Bloom says. "If you add a certain amount of money to your savings account you can buy one of six titles for \$4.95." Bloom says JFK has also begun working with "seven or eight" direct-mail catalog firms.

Another recent deal has gained JFK distribution through 800 Kay Bee toy stores. "Kay Bee started in video by selling [public domain] children's product for \$3.99," Bloom explains. "They were moving tons of it. But it just happens that the [video] buyer for Kay Bee has kids and likes video, so he was looking for additional lines to add."

'We'll do 25%-40% of our prebook number 30 or more days out'

They tested a handful of our titles in 100 stores, then they came back and rolled it out to all 800 stores." Since then, JFK has attracted interest from other toy chains. "We just got an order from Circus World," he says.

JFK's best-selling series include "Maxie," licensed from Hasbro, "COPS," and "GI Joe," according to Bloom. "In the kids business, the catalog business is very good," he says. "We'll do as much as 25%-40% of our prebook number 30 or more days out."

JFK's catalog now numbers about 200 titles, including multipart series, and the company is continuing to acquire new product. Its latest acquisition is "Rude Dog And The Dweebs," a multipart series picked up from Marvel Productions.

While the acquisition of new product must be approached with care, it is not as difficult as it was a few years ago, Bloom says. "A couple of years ago we had a real run up in prices for licensed characters," he says. "Hi-Tops came in and started paying huge fees. But it's not so bad now."

The biggest problem, according to Bloom, is structuring deals for multipart series. "Generally, these things are a series of 26 or 48 episodes," he says. "And they want you to pay for all of them, even though chances are you're not going to release them all. If you release a new volume every three to four months it takes years to release the whole series, but nobody wants to give you a three-year payment plan. Also, the value of the license could drop in half over the course of the deal. Then what do you do? You're stuck."

After \$85 Million At The Box Office, The War Of The Roses Moves To The Home Front!

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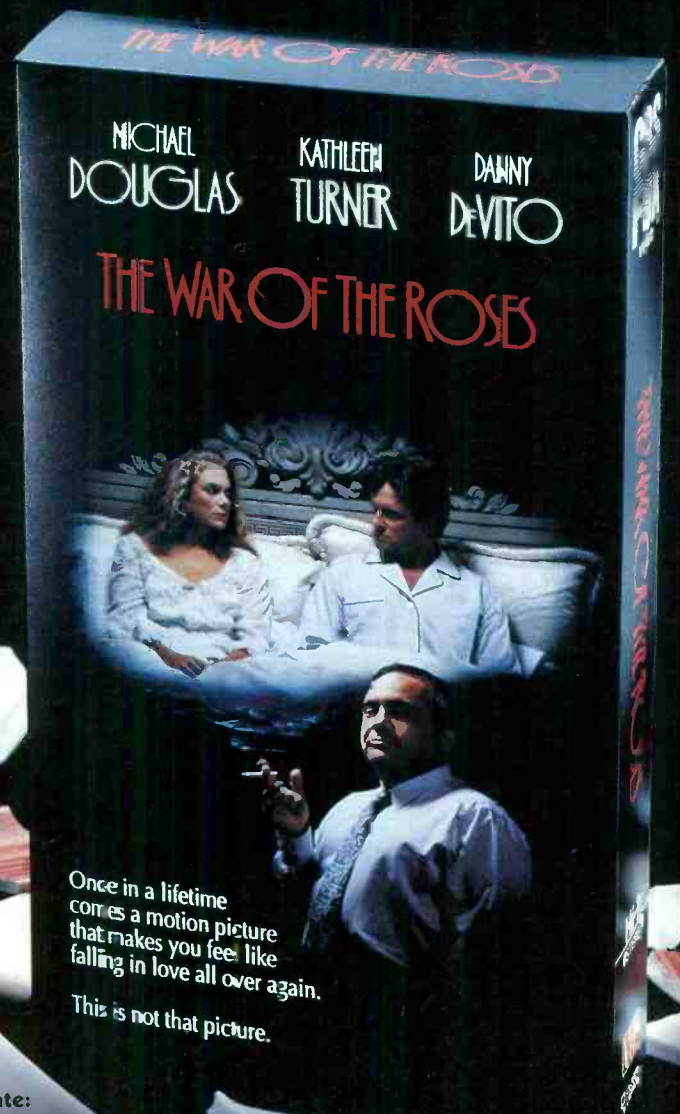
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MUSIC BY DAVID NEWMAN EDITED BY LYNZEE KLINGMAN ACE PRODUCTION DESIGNER LIDA RANDOM DIRECTOR OF PHOTOGRAPHY STEPHEN H. BURUBA, A.S.C.
EXECUTIVE PRODUCERS POLLY PLATT AND DOUG CLAYBOURNE PRODUCED BY MICHAEL LEESON SCREENPLAY BY MICHAEL LEESON BASED UPON THE NOVEL BY WARREN ACLER
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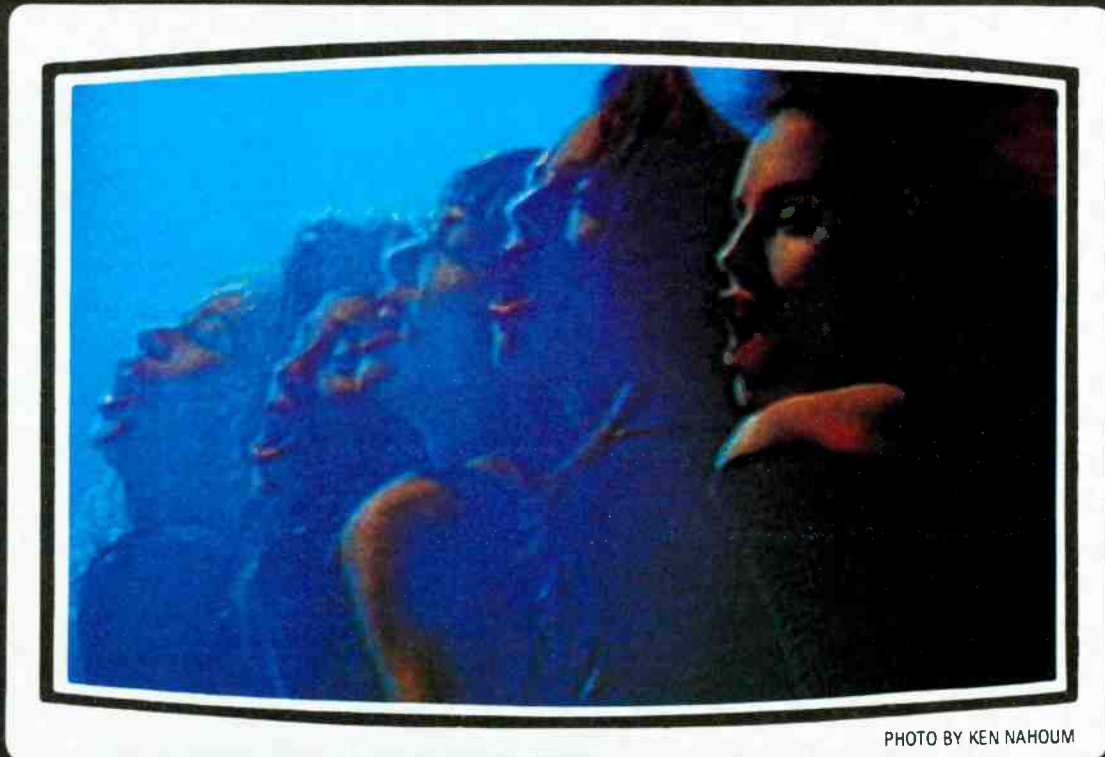


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HOME VIDEO

PIONEER ENTERS LASER JUKEBOX ARENA

(Continued from page 55)

recording artists.

The memory can store 99 song titles, to be played in order of selection. A wired remote control is included with each jukebox and may be used by operators to cancel songs or control volume levels.

Located on the side and at the base of each Pioneer CD juke are eight four-way speakers. The amplifier can deliver 100 watts per channel at 8 ohms from 20Hz to 20KHz, with less than 0.4% total harmonic distortion, according to PLE.

The suggested operator's cost for PLE's standard compact disk jukebox is \$3,800. That includes a one- and five-dollar-bill validator. A starter package will contain six disks of current hits and three with traditional evergreen songs.

PLE will offer a new compilation CD each month with current hits, as well as new evergreen

disks on a quarterly basis. This CD audio software will also be compiled in an arrangement with Diamond Time, but Pioneer will not press the disks.

Rogers says, "We feel we can produce a cost-effective piece of hardware. And because we are also in the software business, that enables us to support that industry."

In addition to the jukeboxes, PLE manufactures three laser-disk/karaoke combination systems. The models—the CLK-V500, CLK-V500, and CLK-V700—all play standard CDs, 3-inch CD singles, 5-inch CDVs, and 8- and 12-inch laserdiscs. Each unit has built-in features that allow users to sing along with their favorite tunes. PLE also has a catalog of more than 75 English-language karaoke disks.

FOR WEEK ENDING JUNE 2, 1990

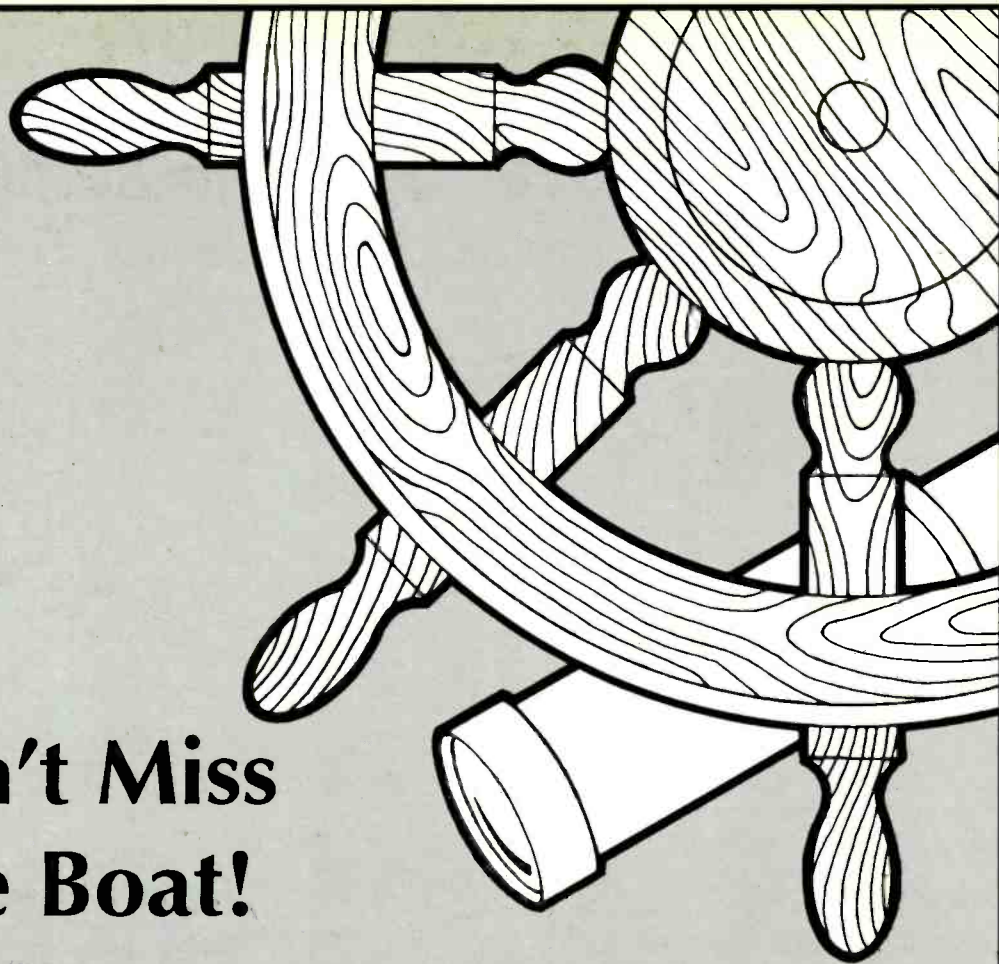
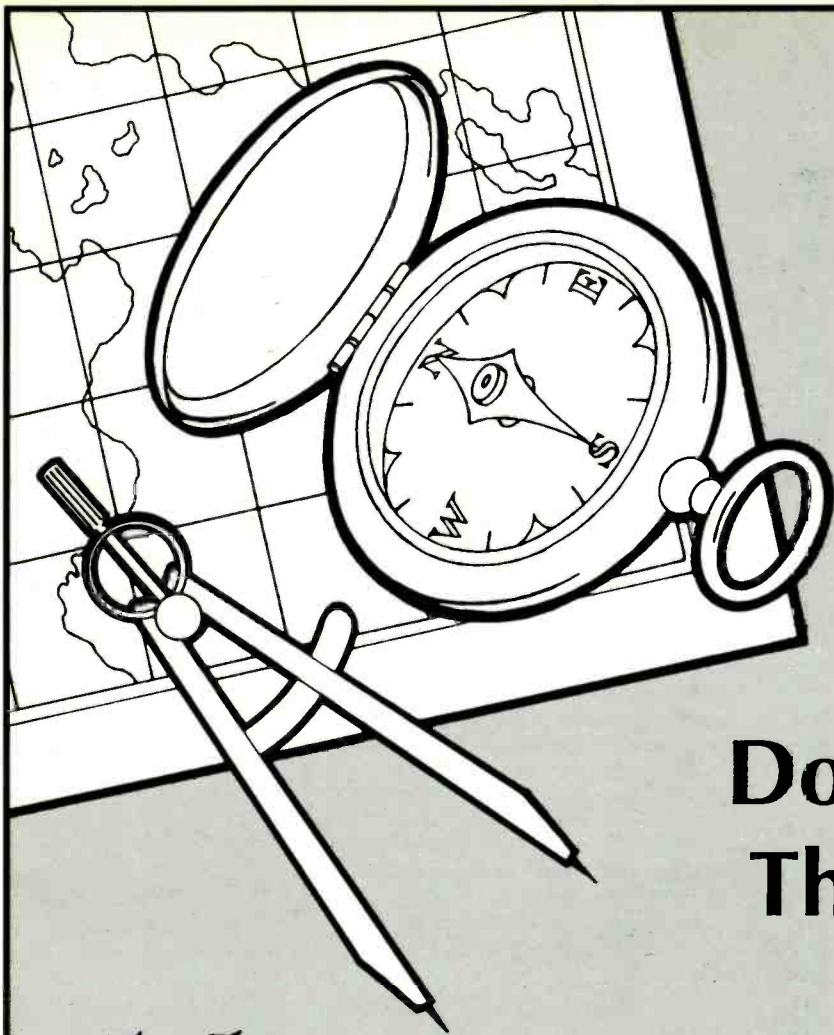
Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
1	1	177	CALLANETICS ◇	★★ NO. 1 ★★ MCA/Universal Home Video 80429	24.95
2	3	17	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
3	5	69	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
4	2	177	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
5	4	177	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
6	7	31	BEGINNING CALLANETICS	MCA/Universal Home Video 80892	24.95
7	8	19	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇	Fox Hills Video M032466	19.95
8	12	65	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
9	6	81	KATHY SMITH'S FAT-BURNING WORKOUT ◇	Fox Hills Video FH1059	19.95
10	9	177	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
11	15	63	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
12	17	83	SUPER CALLANETICS	MCA/Universal Home Video 80809	24.95
13	10	115	START UP WITH JANE FONDA	Warner Home Video 077	19.95
14	14	79	KATHY SMITH'S TONEUP	JCI Video 8112	14.95
15	13	177	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
16	RE-ENTRY		RITA MORENO: NOW YOU CAN! ◆	Wood Knapp Video 1054	19.95
17	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
18	11	11	JUDI SHEPPARD MISSETT'S FITNESS NOW!	JCI Video 8119	14.95
19	RE-ENTRY		KATHY SMITH'S STARTING OUT ◇	Fox Hills Video FH1027	19.95
20	19	5	STRETCH AND STRENGTHEN WITH ELLE MACPHERSON	HBO Video 9899	19.99

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and distributors of prerecorded video software, accessories and more display their wares.

- Gain knowledge and "know-how" at educational seminars, featuring some of the best professional speakers and panels of industry experts.

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BB

Vid Channels Gear Up For Summer

Programming Adjusted For Younger Demos

BY MELINDA NEWMAN

NEW YORK—As spring turns to summer, several of the national video channels are fine-tuning their schedules to take advantage of summer vacation viewership and network reruns. Some of the moves introduced during the warmer months will go away during the fall, others will be integrated into the regular programming. Here are some of the changes appearing on a small screen near you.

MTV

Because school is out for summer, much of MTV's schedule is geared to appeal to that younger demographic. That means more hard

'The channel skews to a little younger audience, and we know hard rock and rap appeal to them'

rock and rap, according to senior VP of music and talent Abbey Konowitch.

"We change the music based on the audience," he says. "We have some of the younger demos much more available during the summer and so we adjust the dayparting accordingly... You're not going to see an overabundance of these clips, it's just that the channel skews to a little younger audience, and we know hard rock and rap appeal to them."

"The real news is that we're saying we have a summer schedule," says Doug Herzog, senior VP of programming. "Last year we made the mistake of expanding 'Yo! MTV Raps' and everyone wanted to know what happened when it went back to 30 minutes in the fall."

So once again, "Yo!" will be expanded to an hour for the summer, "given that we have access to some more of the 'Yo!' audience," according to Herzog. But it will go back to half an hour when kids return to school. And shows added or changed for the summer will be designated as such by the channel.

Scheduled for a limited run is "Totally Pauly," a weekday afternoon show hosted by comedian Pauly Shore. The 90-minute program will feature the same hard rock music as the Adam Curry-hosted "Full Tilt," which is on summer hiatus. Curry will still host the "Top 20 Video Countdown" and "Dial MTV."

In other summer changes, the

morning show "Awake On The Wild Side" scales back from three hours to two, VJs Julie Brown and Daisy Fuentes flip-flop their daily shows with Brown's program airing from 9 a.m.-noon and Fuentes' in the early afternoon.

In midsummer, MTV will introduce a new game show, "Turn It Up." The rock'n'roll trivia game, complete with a live band, will take place in a setting "that combines the Bottom Line with the old Fillmore East," says Herzog. Unlike "Remote Control," which usually limits its contestants to college students, "Turn It Up" will feature university kids and older. The show will continue past the summer.

In another permanent change, Martha Quinn is now the host of "Prime Time," MTV's 8-11 p.m. hit-driven evening program. The show had featured celebrity guest hosts, "and we finally decided that she's the one," says Herzog. "She's a celebrity in her own right, and after nine years of doing this, she does it better than anyone."

"Classic MTV," which Quinn had also been hosting, has been enveloped into the "Prime Time" show. "There's a demand for some of that stuff, but we didn't want to use classic videos for three hours," Herzog says. "If there's a public outcry, we'll bring the format back."

BLACK ENTERTAINMENT TELEVISION

"We're looking at having some fun during the summer that we can't do in the studio during the rest of the year," says BET's director of video programming, Lydia Cole.

For the first time, "Video Soul" will air three episodes each week during the summer. Previously, the weekday program was scaled back to one show per week, the "Top 20" countdown.

"We usually go on hiatus the other four days, but this time we'll be doing two additional days," Cole says. The reason for the switch is that "we didn't want to miss the opportunity of exposing our audiences to a lot of videos and new artists who come out during the summer."

Because the daily grind is slowed somewhat, Cole says the summer editions of "Video Soul" may take place on location instead of being taped in the studio, and many guest hosts may appear, depending on host Donnie Simpson's schedule.

Three of the network's other four music shows, "Midnight Love," "Soft Notes," and "Video Vibrations," remain on their usual schedules. The fourth, "Rap City," goes on hiatus during the summer so that the studio in which it is filmed can be used for other productions, some music oriented, some not.

COUNTRY MUSIC TELEVISION

Rather than adding any new programs, the 24-hour-a-day country music video channel is stressing some of the changes it has made since January.

One of the biggest areas program manager Ric Trask is watching is a daypart segment added several weeks ago that features contemporary artists such as Paul McCartney, Cowboy Junkies, and the Notting

Hillbillies.

In January, CMT began injecting such nonmainstream country clips into the mix from 1-3 a.m., Monday-Thursday. Recently, Trask began airing those clips on Friday and Saturday afternoons as well.

"What we're doing is trying to get concentrated feedback during this period," Trask says. To facilitate that, a filler spot that solicits people's comments about the channel's programming is being run in conjunction with the noncountry segments. If feedback is strong enough, Trask says, the channel may begin programming a special hourlong program of noncountry clips rather than slotting them between traditional country videos.



Video Gold. Lorrie Morgan accepts an award for her late husband Keith Whitley's "I Wonder Do You Think Of Me" longform video, which has sold more than 25,000 copies. With her, from left, are her manager, Stan Moress, RCA Records senior VP/GM Joe Galante, and RCA VP of product development Randy Goodman.



by Melinda Newman

A CHANGE OF SCENE: After six years, Laurel Sylvanus has left Warner Bros. "I'd pursued all possible avenues at Warners and am choosing to pursue other opportunities elsewhere," says Sylvanus, who was the label's national manager of video promotion.

According to a label representative, no decision has been made as to whether the position will be filled. **Wendy Griffiths**, who remains as manager of secondary video promotion, will also handle national outlets excluding **VH-1** and **MTV**.

Sylvanus started with Warner in 1984, creating and managing the music video promotion department. "I enjoyed my tenure with Warner Bros. tremendously, but leaving has given me an opportunity to pursue growth that wasn't available where I was. I'd like to remain within the video realm, but am open to other possibilities." She can be reached at 213-969-0754.

In other departures, **Lara Speranza**, who was in charge of regional video promotion for **Geffen Records**, has left that post to return to school. She's been replaced by **Wendy Stern**, who did video promotion for **Cypress Records** for about four weeks. Stern will begin at Geffen within the next two weeks, just in time for the director of national video promotion, **Karen Sobel**, to go on maternity leave. While Sobel is away, her duties will be handled temporarily by **Monica DeLardi**, who can be reached at 213-285-2759 starting the second week in June.

And finally, **Hilary Lerner**, manager of video promotion at **SBK Records**, has hired **Jon Cohen**, who will be assisting her in servicing video shows and handling AC radio promotion. The Syracuse grad had been a college rep for the label. His number is 212-492-1268.

NEW KIDS ON THE MTV BLOCK: It seems like only a few months ago that MTV decided that New Kids On The Block did not appeal to its target audience, since the network wanted to skew toward a slightly older demographic. Well, those five lovable dudes from Boston have found a home on the channel again with their newest endeavor, the title track from their new album, "Step By Step."

MTV's senior VP of music and talent, **Abbey Konowitch**, says, "We've been off the New Kids for a while, but this is a great clip. It's the kickoff single from the new album by a major group and I think we would have played it any time of year." It probably doesn't hurt that the video arrived just as MTV was planning its summer schedule, which is skewed toward younger

viewers anyway.

YOU CAN TOUCH THIS: Given the popularity of M.C. Hammer's "You Can't Touch This," which borrows more than a little from "Super Freak," **Motown's Mark Keene** is offering the **Rick James** classic video to those who request it. Call Keene at 213-468-3500.

SOMETIMES RELIEF comes in strange ways: By now, all of the video pools have received an interesting letter from **Atlantic Records** announcing that the label has decreased its monthly fee to the pools by one-third.

"We were in constant contact with the pools and they were telling us that things are very, very tough," says Atlantic's manager of video marketing, **Curt Creager**. "Due to the fact that they are invaluable to us, rather than keep asking them for a big chunk of money when they were having trouble with clubs, we thought we'd say, 'Here's a present.'" Creager can't promise that the decrease will remain in effect for more than a year, but he says the video pools were "flabbergasted" by the move. Creager says, "It's a sincere thank-you for when times are tough."

EMI IS OFFERING free copies of the **Children Of The Night** documentary it funded to schools, camps, and local civic organizations. The label's tie-in with the charity that helps troubled teens began with **Richard Marx**, whose current single of the same name describes the plight of Los Angeles' adolescent street population. Marx has donated more than \$100,000 to the organization. The label's national director of video promotion, **Lou Robinson**, has sent a copy of the 23-minute film to video shows. Even if the outlet can't run a portion of the documentary, it can alert viewers that they can call the show for free copies of the program, and then let Robinson know about the requests.

SPEAKING OF WORTHWHILE CAUSES: We recently received a letter from **Donna Horn**, marketing manager of the **Caption Center**, which closed-captioned television programs and music videos. She writes: "**Atlantic Records** is the newest of the record companies to closed-caption their videos, and **Atco Records** is about to come aboard [Atco has since made the decision to closed-caption]. **Catherine Berclaz** at Atlantic was instrumental in gaining approval from these two companies and will be coordinating the captioning. We have just completed captioning 'Superconductor' by Rush and 'Something Happened On The Way To Heaven' by Phil Collins. Presently we are working on two **Alannah Myles** videos as well as a video for the **Creeps**."




"I am so impressed with the sensitive responsiveness of the record companies. The captioned music videos are being enthusiastically received by deaf and hard-of-hearing people. They really do help this community feel more a part of today's pop culture." Good stuff.

FOR THE RECORD

Two recent mentions in the Clip List incorrectly named artists with videos in rotation on "Night Tracks." The program, carried on TBS, is showing "Ball And Chain" by Social Distortion and "Sittin' In The Lap Of Luxury" by Louie Louie, not by the artists previously stated.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018
ADDS	ADDS	ADDS
Jane Child, Welcome To The Real World 2 Electric Boys, All Lips N' Hips Kings Of The Sun, Drop The Gun Lord Tracy, Foolish Love Jeff Lynne, Every Little Thing Manitoba's Wild Kingdom, Party Starts Now Alannah Myles, Love Is They Might Be Giants, Istanbul (Not Constantinople)	Lisa Stansfield, You Can't Deny It Crosby, Stills & Nash, Live It Up Kris McKay, The Bigger The Love Alannah Myles, Love Is Soul II Soul, A Dreams A Dream	Calloway, Sir Lancelot Barbara Weathers, The Master Key Stacye And Kimiko, Wait For Me Answered Question, What You Deserve The U-Krew, Let Me Be Your Lover Father MC, Treat Them Like They Want To Be Treated Pointer Sisters, Friends Advice The Chimes, I Still Haven't Found (What I'm...) Klymaxx, Good Love George LaMond, Bad Of The Heart
BUZZ BIN	FIVE STAR VIDEO	HEAVY
The Sundays, Here's Where The Story Ends World Party, Way Down Now	Buckwheat Zydeco, Hey Good Looking The Chimes, I Still Haven't Found (What I'm...) Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street Lyle Lovett, Here I Am Paul McCartney, Put It There Bonnie Raitt, Nick Of Time	Bell Biv DeVoe, Poison En Vogue, Hold On Tony Toni Tone, The Blues Sybil, Crazy For You Howard Hewitt, Show Me Today, Why You Get Funky On Me Jamaica Boys, Shake It Up Quincy Jones, Tomorrow Janet Jackson, Alright Whistle, Always And Forever Michael Cooper, My Baby's House Johnny Gill, Rub You The Right Way Donald Newkirk, Sweat You The Winans, It's Time The Family Stand, Ghetto Heaven Melba Moore & Friends, Lift Every Voice And Sing
STRESS	ARTIST DEVELOPMENT	MEDIUM
Faith No More, Epic Little Caesar, Chain Of Fools	Brent Bougeois, Dare To Fall In Love Johnny Clegg, Cruel, Crazy, Beautiful World Del Amitri, Kiss This Thing Goodbye Gloria Estefan, Cuts Both Ways Everything But The Girl, Driving Miki Howard, Until You Come Back To Me Quincy Jones, Tomorrow Michael McDonald, Take It To Heart Najee, Tokyo Blue Neville Brothers, Bird On A Wire Michael Penn, This And That Linda Ronstadt/Aaron Neville, When Something... Suzanne Vega, Book Of Dreams	Freddie Jackson, All Over You Tyler Collins, Girls Nite Out Digital Underground, The Humpty Dance Queen Latifah, Come Into My House Soul II Soul, Get A Life Michel'le, Nicety Soul II Soul, Dreams A Dream Cameo, I Want It Now Milira, Mercy Mercy Me Troop, All I Do Is Think Of You Smokey Robinson, Same Ole Love Miki Howard, Until You Come Back To Me Najee, Tokyo Blue Perfect Gentlemen, Ooh La La (I Can't Get Over You) Snap, The Power On Top, Unity Jane Child, Don't Wanna Fall In Love
EXCLUSIVE	THE ALL NEW GUIDE	
Motley Crue, Don't Go Away Mad MC Hammer, I Can't Touch This Billy Idol, Cradle Of Love Glenn Medeiros/Bobby Brown, She Ain't Worth It Tom Petty, Yer So Bad Midnight Oil, Forgotten Years ZZ Top, Doubleback	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
HEAVY	CURRENT	
Bell Biv DeVoe, Poison Phil Collins, Do You Remember Depeche Mode, Enjoy The Silence Heart, All I Wanna Do Is Make Love To You New Kids On The Block, Step By Step Roxette, It Must Have Been Love Slaughter, Up All Night Wilson Phillips, Hold On	The Creatures, Fury Eyes World Party, Way Down Now Lightning Seeds, Pure Michael Penn, This And That The Church, Metropolis The Sundays, Here's Where The Story Ends Suzanne Vega, Book Of Dreams Johnny Clegg, Cruel, Crazy, Beautiful World Innocence Mission, Wonder Of Birds Shawn Colvin, Diamonds In The Rough Julia Fordham, Lock And Key Jill Sobule, Living Color Glen Jones, Stay Patti Austin, Through The Test Of Time Babyface, Whip Appeal Quincy Jones, Tomorrow Curtis Mayfield, Do Me Down Linda Ronstadt/Aaron Neville, When Something... Expose, Your Baby Never Looked Good In Blue Aftershock, Always Thinking Louie Louie, Sittin' In The Lap Of Luxury Roxette, It Must Have Been Love	ADDS
ACTIVE	POWER	ADDS
B-52's, Deadbeat Club Digital Underground, The Humpty Dance Giant, I'll See You In My Dreams Great White, Babe, I'm Gonna Leave You Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street Kiss, Rise To It L.A. Guns, The Ballad Of Jayne Lightning Seeds, Pure Louie Louie, Sittin' In The Lap Of Luxury Richard Marx, Children Of The Night Public Enemy, 911 (Is A Joke) Whitesnake, Now You're Gone	Janet Jackson, Alright Linear, Sending All My Love Wilson Phillips, Hold On Roxette, It Must Have Been Love Phil Collins, Do You Remember Bell Biv DeVoe, Poison Expose, Your Baby Never Looked Good In Blue Jude Cole, Baby It's Tonight Taylor Dayne, I'll Be Your Shelter New Kids On The Block, Step By Step Sinead O'Connor, Nothing Compares 2 U Rod Stewart & Ron Isley, This Old Heart Of Mine	ADDS
MEDIUM	WET TRACKS	ADDS
Richard Barone, River To River Black Crowes, Jealous Again Jude Cole, Baby It's Tonight Lloyd Cole, Downtown Taylor Dayne, I'll Be Your Shelter Del Amitri, Kiss This Thing Goodbye Sam Kinison, Under My Thumb Michael Penn, This And That Andrew Ridgeley, Shake Sleeze Beez, Stranger Than Paradise Technotronic, This Beat Is Technotronic Peter Wolf, When Women Are Lonely	9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	ADDS
BREAKOUTS	ADDS	ADDS
Adrian Belew, Pretty Pink Rose Hunters And Collectors, When The River Runs Dry Lock-Up, Nothing New Partners In Kryme, Turtle Power	Snap, The Power Dramarama, Wonderamaland Billy Joel, The Downeaster "Alexa" New Kids On The Block, Step By Step Howard Hewitt, Show Me The U-Krew, Let Me Be Your Lover Nikki, Notice Me Little Caesar, Chain Of Fools Depeche Mode, Enjoy The Silence	ADDS
TNN	ADDS	ADDS
The Nashville Network 13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214	Snap, The Power Dramarama, Wonderamaland Billy Joel, The Downeaster "Alexa" New Kids On The Block, Step By Step Howard Hewitt, Show Me The U-Krew, Let Me Be Your Lover Nikki, Notice Me Little Caesar, Chain Of Fools Depeche Mode, Enjoy The Silence	ADDS
CURRENT	HEAVY	ADDS
Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Desert Rose Band, In Another Lifetime Tanya Tucker, Walking Shoes Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Clint Black, Walkin' Away Travis Tritt, Help Me Hold On Marty Stuart, Hillbilly Rock Baillie And The Boys, Perfect Kevin Welch, Till I See You Again Southern Pacific, I Go To Pieces Foster And Lloyd, Is It Love Canyon, Carryin' On Eddy Raven, Island Exile, Nobody's Talking Vince Gill, When I Call Your Name Alabama, Pass It On Down Randy Travis, He Walked On Water Restless Heart, Dancy's Dream Garth Brooks, The Dance Waylon Jennings, Wrong Bellamy Brothers, I Could Be Persuaded	Giant, I'll See You In My Dreams Heart, All I Wanna Do Is Make Love To You Roxette, It Must Have Been Love Bell Biv DeVoe, Poison Wilson Phillips, Hold On Madonna, Vogue	ADDS
HEAVY	MEDIUM	ADDS
Giant, I'll See You In My Dreams Heart, All I Wanna Do Is Make Love To You Roxette, It Must Have Been Love Bell Biv DeVoe, Poison Wilson Phillips, Hold On Madonna, Vogue	Taylor Dayne, I'll Be Your Shelter En Vogue, Hold On Mellow Man Ace, Mentiroso Slaughter, Up All Night Johnny Gill, Rub You The Right Way L.A. Guns, The Ballad Of Jayne Aftershock, Always Thinking Tyler Collins, Girls Nite Out Louie Louie, Sittin' In The Lap Of Luxury Michel'le, Nicety	ADDS
MEDIUM	HEAVY	ADDS
Clinton Black, Walkin' Away Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Marty Stuart, Hillbilly Rock Tanya Tucker, Walking Shoes Canyon, Carryin' On Rodney Crowell, If Looks Could Kill Zaca Creek, Ghost Town Lacy J. Dalton, Black Coffee Alabama, Pass It On Down Travis Tritt, Help Me Hold On Kentucky Headhunters, Dumas Walker Baillie And The Boys, Perfect Randy Travis, He Walked On Water Desert Rose Band, In Another Lifetime Eddy Raven, Island Steve Wariner, The Domino Theory Alan Jackson, Here In The Real World Highway 101, Walkin' Talkin' Cryin' Barely... Robin Lee, Black Velvet	Clinton Black, Walkin' Away Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Marty Stuart, Hillbilly Rock Tanya Tucker, Walking Shoes Canyon, Carryin' On Rodney Crowell, If Looks Could Kill Zaca Creek, Ghost Town Lacy J. Dalton, Black Coffee Alabama, Pass It On Down Travis Tritt, Help Me Hold On Kentucky Headhunters, Dumas Walker Baillie And The Boys, Perfect Randy Travis, He Walked On Water Desert Rose Band, In Another Lifetime Eddy Raven, Island Steve Wariner, The Domino Theory Alan Jackson, Here In The Real World Highway 101, Walkin' Talkin' Cryin' Barely... Robin Lee, Black Velvet	ADDS

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

EX-X ROCKER JOHN DOE stayed close to home to shoot "Let's Be Mad," the first video from his DGC solo album, "Meet John Doe." **O Pictures** directors **Michael Patterson** and **Candace Reckinger** shot concept and performance footage of Doe in his house and at a local grill. **Carl Wyant** produced the clip.

Satellite Films director **Darren Lavett** directed "Take Me Like I Am," a fun, upbeat, and colorful rap clip from SBK's **Spunkadelic**. **Nina Dluhy** produced. Meanwhile, **Satellite's Mark Romanek** shot the new **Michael McDonald** video, "Take It To Heart." **Holly Crawford** produced the stylized and dreamy performance clip. "Take It To Heart" is the title track on McDonald's new **Reprise** album.

Talking Head Jerry Harrison and his **Casual Gods** recently wrapped "Flying Under Radar," a new video from his solo album, "Walk On Water." **Charley Randazzo** directed the **Warner Bros.-Sire-Fly** clip with **DP Gerry Wenner**. **Jessica Cooper** produced for **Planet Pictures**.

Sidney Bartholomew and **Martin Coppin** co-directed "Toy Soldier," a new video by the **Riverdogs**. **Robert Brinkman** directed photography, shooting performance of the **Epic** band on 16mm film and intercutting it with bizarre images. **David Palmer** produced the video for **MGMM**, and **Nancy DiToro** executive-produced.

NEW YORK

PICTURE VISION'S Jon Small teamed with **Columbia's Regina Belle** to reel "This Is Love" for the singer's latest album, "Stay With

Me." Small shot Belle performing the powerful ballad in a sophisticated setting of dramatic columns and flowing fabrics. In addition, he shot the first clip for **A&M's Brat Pack**. The duo performed "I'm Never Gonna Give You Up" amid a troupe of exotic dancers. Small produced both clips and **Steven Saporta** executive-produced.

The rap trio known as **Groove B**. **Chill** recently reeled "Hip Hop Music," a video populated with a cast of very strange characters performing against a stark white background. **Paris Barclay** directed the **Black & White Television** clip for **A&M**, and **Billy Kent** produced.

OTHER CITIES

"DRUGSTORE COWBOY" director **Gus Van Sant** shot **Rough Trade's Victoria Williams** in "Tarebelly And Featherfoot," a video from her "Swing The Statue" album. Van Sant shot the clip in New Orleans and **Shreveport, La.**

Garth Brooks' new video, "The Dance," is a **Scene Three** production directed by **John Lloyd Miller**. He shot Brooks' straightforward performance on a Nashville stage, and intercut the footage with clips of famous, but now deceased, people. **Marc Ball** produced the clip, which comes from the country singer's eponymous **Capitol** release.

M.C. Hammer covers the old **Chilites** tune "Have You Seen Her" in his newest **Fragile Films** clip, reeled in San Francisco. **David Florimbi** directed the highly stylized, romantic video, and **Robert Gantz** directed photography. **John Oetjen** produced the **Capitol** shoot with executive producers **Terance Power** and **Rupert Wainwright**.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

BILLY IDOL

Cradle Of Love
Charmed Life/Chrysalis
Vicki Niles/The Foundry
David Fincher

LOUIE LOUIE

Sittin' In The Lap Of Luxury
The State I'm In/WTG
Howard Woffinden
Michael Bay

MARTI JONES

Any Kind Of Lie
Any Kind Of Lie/RCA
Steve Fredricksz/Nitrate Films
Jesse Dylan

M.C. SHAN

It Don't Mean A Thing
Play It Again, Shan/Cold Chillin'
David Byrnes/Nitrate Films
Julien Temple

LEON REDBONE

So, Relax
Sugar/Private Music
Mary Perillo, Angela Bowna/Sanborn-Perillo & Co.
Mary Perillo

SECOND SELF

Aunt Jenny
Mood Ring/EMI
Lisa Hollingshead/The Foundry
Doug Free

SOUNDGARDEN

Get On The Snake
Louder Than Love/A&M
Tina Silvey/Silvey & Co.
Kevin Kerslake

SUZANNE VEGA

Book Of Dreams
Days Of Open Hand/A&M
Mitchell Rothzeld/Silvey & Co.
Andrew Doucette and Geoff Kern

THE WINANS WITH TEDDY RILEY

It's Time
Return/Quest
Siri Aarons/Meza Movies Inc.
Eric Meza

ITA Seminar Focuses On The Shortcomings Of R-DAT

This is the first of a two-part article by Susan Nunziata on the International Tape/Disc Assn.'s Fifth Annual "How And Why" Seminar.

ASHEVILLE, N.C.—A wide range of problems experienced by R-DAT users was a major topic at the fifth "How And Why" seminar presented by the International Tape/Disc Assn. More than 200 members of the audio duplication industry converged on the Grove Park Inn here May 14-17 for the ITA's annual seminar. The ITA is a trade group for magnetic and optical media manufacturers and related industries.

Sessions addressed areas of concern for today's duplicators, including an update on R-DAT and a progress report on Dolby S-type noise reduction.

The R-DAT panel featured Robert

Loranger, president of Loran Cassettes & Audio Products; Scott Bartlett, VP of sales and marketing with DADC; Mark Mekker, president of Eastern Standard Productions; and Jim Geitz, promotions and merchandising manager with Sony Professional Audio Division.

Loranger and Bartlett discussed the positions of their respective plants on the availability of DAT duplication. "We're ready to meet the challenge [of DAT duplication]. The equipment is completely operable and we're accepting orders. We don't have any, though," said Bartlett.

Both Loran and DADC entered the DAT market approximately four years ago. "We prematurely bought in," said Loranger in discussing his plant's decision to enter the market. "As an indie manufacturer, events were well beyond our control."

Loran cited the Recording Indus-

try Assn. of America's copy protection campaign, and Japan's sensitivity to the politics surrounding the format, as contributing to DAT's status as "a sacrificial lamb."

Serious concerns about the quality and longevity of DAT tape also came to light. According to Loranger, at temperatures of 113-131 degrees Fahrenheit—not uncommon in an automobile in summer—certain DAT tapes experience an increase in errors.

"Although DAT tapes dislike extreme temperatures, they hate humidity," added Mekker. Condensation will cause major problems in playback, or the machines will not play at all, he said.

"All R-DAT tapes are not created equal," said Mekker. "Certain tapes work better than others and the quality of the shells and mechanisms vary greatly."

A major problem has been the incompatibility of R-DAT tapes made on different machines from different manufacturers, according to Mekker.

Another factor he has encountered has been the limited head life on the hardware. After 750-800 hours of use, nonrepeating momentary dropouts occur that can last long enough to render an entire cassette useless. There is an increase in distortion ar-

reas that last from 250 milliseconds to 15 seconds or longer.

As use increases to 850-900 hours, the frequency of dropouts multiplies, and many of these same problems occur on machines used for considerably fewer hours.

Longevity is also an issue. Some R-DAT tapes stored for two years at Eastern Standard do not play today, (Continued on page 83)

AUDIO TRACK

IN AN EFFORT TO CURB recording costs in making Captain & Tennille records, the couple (Daryl Dragon and Toni Tennille) opened their own studio, **Rumbo Recorders**, 10 years ago.

Now, as the Canoga Park, Calif., facility enters the '90s, construction is well under way on a third room, according to studio manager **Vicky Camblin**. Studio C is scheduled for completion in mid-June.

When complete, the 600-square-foot Studio C control room will house the reconditioned Trident Series 80 console that formerly resided in Studio B. In addition, the studio will incorporate two isolation rooms measuring 300- and 200-square-feet.

According to Rumbo's GM and chief engineer, **Jim Mancuso**, who helped design the new room, an Otari MTR-90 tape machine has been selected for Studio C. The room will be used for long-term overdub and MIDI projects.

Like Studios A and B, C will have its own kitchen and lounge facilities, and "is totally isolated from the other studios," Mancuso says.

The 2,200-square-foot Studio A houses a new Neve V-Series console with flying faders. Studio A is used for tracking and mixing, and is home to two Studer A-800 tape machines.

Studio B, about 1,300 square feet and most often used for full-on tracking sessions, took delivery of a new Trident 80-C 40-input console. This room uses two Otari MTR-90s.

During the decadelong evolution of Rumbo, such acts as **Tom Petty, Roy Orbison, Bruce Hornsby & the Range, Kiss, Eddie Money, Guns N' Roses, King Diamond, Jefferson Airplane, Corey Hart, and Trevor Rabin** have passed through its doors.

Recent projects include **Ringo Starr** tracking "When I Call Your Name" for a **John Lennon** TV special with help from Petty and producer **Jeff Lynne**. **Richard Dodd** engineered.

Megadeth was in Studios A and B cutting Capitol tracks, with **Mike Klink** producing and engineering. **Andy Udoff** assisted.

Dragon scored the feature film "Payback" for **Bob Eubanks Productions**. **Dennis Dragon** and **Mancuso** engineered.

The **Smithereens**' "Smithereens 11" project was recorded with producer **Ed Stasium**. **Paul Hamingson** engineered, assisted by **Gina Immel**.

Lynne mixed part of his "Armchair Theatre" album for **Warner Bros**. **Richard Todd** was at the board, assisted by **Robert Salcedo**. **Corey Hart** recorded an album project, with **Greg Edward** producing and engineering for the **Aquarius** label in

Canada. **Udoff** assisted.

In addition, "Bootleg Radio," a nationally syndicated radio program, is taped weekly at Rumbo.

NEW YORK

PRODUCER **CARL SEGAL** WAS in Studio A at **Prime Cuts** overdubbing on two projects for **TVT Records**: **Jack Rubies**' "Bullfighter's Disco" and the **Modern English** project "Melt With You." **Eric Kupper** handled keyboards, with **Shaun James** at the board. Producer **Ritchie Jones** was in Studio B editing his most recent remixes: **Hi Tek 3's** "Spin That Wheel" for **SBK** and **Donna Marie's** "Do Or Die" for **Epic**.

LOS ANGELES

AT **SKIP SAYLOR**, **Fil Brown** and **Tony Robinson** recorded tracks on the group **Just Perfect**. **Brown** was at the board, assisted by **Ross Don-** (Continued on page 83)

Architect/Designer John Storyk Delivers On Growing Demand For Acoustical Accuracy

BY SUSAN NUNZIATA

This is one of an occasional series on the personalities and places that make the pro audio industry dynamic.

NEW YORK—The role of the studio acoustical designer/architect has changed dramatically since John Storyk designed **Electric Lady Studios** more than 20 years ago.

Technological advancements and a growing awareness of quality sound have fueled the need for more acoustically accurate rooms.

"Most of the acoustics that was rolling around in the late '60s, for audio recording studios specifically, was left over from the '50s, from Europe, very dry, very boring, mostly BBC technology," says Storyk. "The guys that built independent recording studios, like the **Record Plant**, like **Hendrix's** studio, borrowed what they could understand, took that dry stuff and mused it around, and what came out was a small universe of independent studios that did the best they could with a relatively limited amount of acoustical knowledge."

Awareness has risen markedly

since then, as studio users, builders, and owners realize that the facilities need to be carefully designed. A handful of inventions and testing methodology was developed in the late '70s, as the body of knowledge about practical studio acoustics mushroomed.

With the advent in the early '80s of digital recording, noise criteria (NC) levels became more stringent than they had been in the past.

"Digital is very pure recording," says Storyk. "So of course, we need quiet recording, and every dB of quietness is logarithmically more difficult to obtain. So what used to be relatively simple to do, making studios quiet, is now getting more and more complicated."

In addition, the introduction of the workstation studio environment, where much of the recording is done in the control room, has placed more emphasis on control-room acoustics.

"These two big things single-handedly account for most of the

change in the last half-dozen years," says Storyk.

Storyk graduated with a degree in architecture from **Princeton Univ.** in the late '60s. A musician since childhood, Storyk performed in bands throughout college and created an experimental nightclub in the late '60s that gathered interest from **Time, Life, and Jimi Hendrix**.

Storyk's studio architecture career was launched with **Electric Lady Studios**. "The next thing you know I'm doing his studio and two others and, kind of by default, got into a relatively small group of people who became experts at it," he says.

Through the ensuing two decades, Storyk has designed recording and/or video studios for **Record Plant, the Hit Factory, Criteria Recording, Atlantic Recording, RCA Studios, and Century III Teleproduction**. His work has taken him to **New York, Los Angeles, Trinidad, Belgium, England, Colombia, and Iceland**.

Studio work encompasses approximately 60% of the overall projects that the architectural and acoustical design firm **John M. Storyk Inc.** takes on. Its portfolio also includes work on theaters and nightclubs, auditoriums, and restaurants.

Storyk's recent work includes **Audio A, Crawford Post Production's** largest control room; a new five-room postproduction complex for **L.A. Studios** called **Margarita Mix**; **Howard Schwartz Recording** in **New York**; **Full Sail Center** for the **Recording Arts** and its **Platinum Post** facility in **Orlando, Fla.**; and **Whitney Houston's** home studio.

Storyk has also completed projects for an extensive roster of artists, among them **Bob Marley, Stevie Wonder, Isaac Hayes, Todd Rundgren, Leon Russell, and Ace Frehley**. His club work includes **The Ritz** and **Crazy Horse**.

"There's just a general awareness level for acoustics throughout the" (Continued on page 83)

PRO FILE



L.A. Studios' new Margarita Mix complex, including Control Room 1, above, features John Storyk's acoustic and architectural design. Storyk, whose studio design career began with **Jimi Hendrix's Electric Lady**, has designed recording studios worldwide.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 26, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	RAP
TITLE Artist (Label)	VOGUE Madonna (Sire)	RUB YOU THE RIGHT WAY Johnny Gill (Motown)	WALKIN' AWAY Clint Black (RCA)	DOUBLEBACK ZZ Top (Warner Bros.)	FUNHOUSE Kid 'N Play (Select)
RECORDING STUDIO Engineer	HOMEBOY; AXIS; GROUND CONTROL Dennis Mitchell	FLYTE TYME Steve Hodge	DIGITAL SERVICES Lynn Peterzell	MEMPHIS SOUND Terry Manning	BAYSIDE SOUND Andre DeBourg
RECORDING CONSOLE	Harrison MR3; SSL 6000-E Series; SSL 4000-E&G Series	Harrison MR4	SSL 6000-E Series	Neve V Series	MCI JH600
MULTITRACK RECORDER	Ampex 1200; Studer A80/ Mitsubishi X-850; Studer A800	Otari MTR 90	Otari MTR 90	Otari DTR 900	MCI JH24
MASTER TAPE	Ampex 456	Agfa 469	Ampex 456	Ampex 467	Ampex 456
MIXDOWN STUDIO Engineer	SOUNDWORKS Goh Hotoda	FLYTE TYME Steve Hodge	ELEVEN ELEVEN Lynn Peterzell	MEMPHIS SOUND Terry Manning	BAYSIDE SOUND Andre DeBourg
CONSOLE	SSL 6000-E&G Series	Harrison SeriesTen	Neve V Series	Neve V Series	MCI JH600
MULTITRACK RECORDER	Mitsubishi X-850	Otari MTR 90	Mitsubishi X-850	Otari DTR 900; Mitsubishi X-86	MCI JH24
MASTER TAPE	Ampex 467	Agfa 469	Ampex 467	Ampex 467	Ampex 456
MASTERING HOUSE Engineer	STERLING SOUND Ted Jensen	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	MASTERDISK Bob Ludwig	FRANKFORD/ WAYNE Carlton Batts
PRIMARY CD REPLICATOR (ALBUM)	Specialty/WEA Manufacturing	Sanyo Laser; JVC Disc America	JVC Disc America	Specialty/WEA Manufacturing	Disctronics
PRIMARY TAPE DUPLICATOR (ALBUM)	Specialty/WEA Manufacturing	MCA Manufacturing	Sonopress	Specialty/WEA Manufacturing	Hauppauge Tape Manufacturing
DUPLICATION TAPE	Agfa 649	Ampex CDT	Aurex 703	Agfa 649	Sunkyoung SKC

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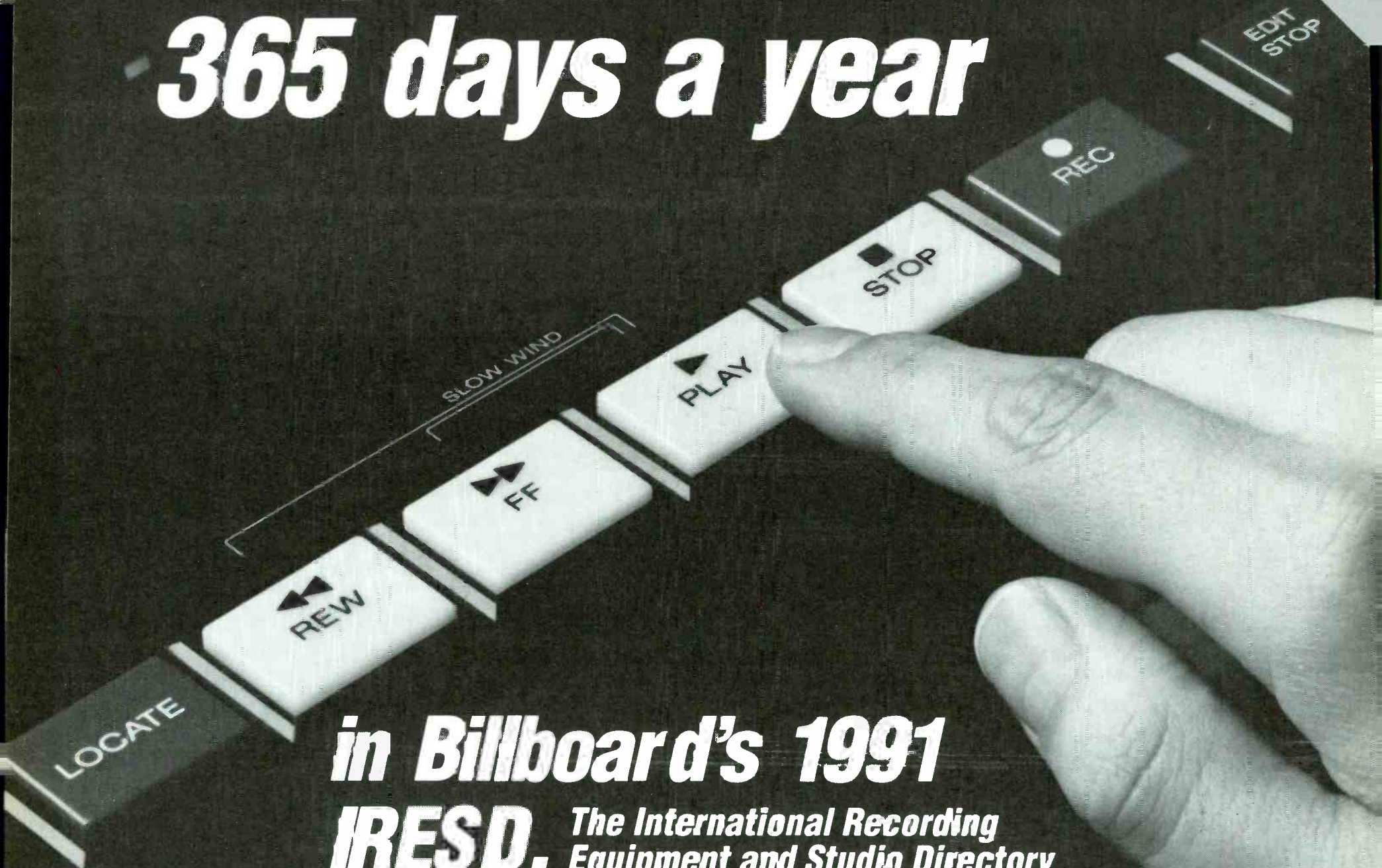
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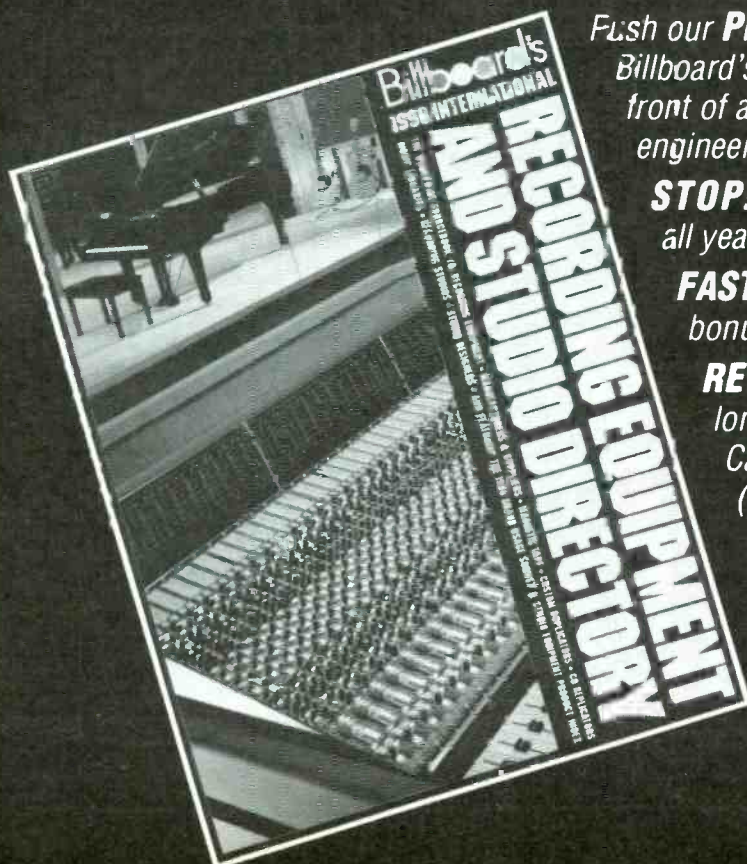
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Leo's New Label. Recording artist Leo Sayer, known for '70s hits "When I Need You" and "You Make Me Feel Like Dancing," celebrates his signing with Electrola, EMI Music's German company. Electrola executives met with Sayer in London to sign the contract. Sayer's new album, "The Cool Touch," is due out in late June. Shown, from left, are Malcolm Forrester, Sayer's manager; Lothar Meinerzhagen, divisional managing director, Electrola; Sayer; and Peter Tremli, director of A&R, Electrola.

U.K. Royalty-Rate Row Rages On BPI Refers Dispute With MCPS To Tribunal

■ BY NIGEL HUNTER

LONDON—The dispute between the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) over a new mechanical royalty rate (Billboard, May 19) has worsened with the BPI's decision to refer the matter to the Copyright Tribunal.

The BPI states the referral will continue the maintenance of the current arrangements based on the former rate of 6.25% of the retail price until the Tribunal reaches its conclusions. This interim measure was due to expire July 1. The 6.25% rate was officially abolished by the Copyright, Designs & Patents Act of 1988.

BPI chairman Terry Ellis says, "At our last negotiating meeting, we asked the MCPS to agree to an exten-

sion of the moratorium to give the industry a period of stability within which to continue negotiations. This they refused to do, and as a result we were forced to take legal action to achieve this breathing space in which we very much hope discussions can continue in a less pressurized atmosphere."

A May 18 statement by the MCPS says it is "saddened" by the BPI's sudden referral of the moratorium to the Copyright Tribunal "without having given a coherent, formal response to the MCPS initiatives and proposals." The society adds that these have been known by the BPI in outline for more than a year and in detail since January. It accuses the BPI of "trying unilaterally to extend the moratorium" by its referral.

The views of the two organizations

are diametrically opposed on the level of a new mechanical royalty rate and how this level should be calculated.

The BPI argues that the MCPS arguments in favor of raising the rate to the BIEM/IFPI level appertaining in Europe of 9.504% of the published price to dealers (PPD) are not valid. It claims "extensive research" by the association actually reveals that a 20% reduction in the existing rate would be justified.

The points it invokes in support of this claim are that, despite the IFPI/BIEM agreement, there is no uniform rate in continental Europe; whether expressed as a proportion of record companies' net sales receipts or as a percentage of PPD on net units sold, the rate currently paid by U.K. record companies is in line with the rest of Europe and higher than that paid by record companies in Italy; after allowing for collecting society commissions, the rate currently received by publishers/composers is higher in the U.K. than in every other country except France, and U.K. composers/publishers get paid earlier than in other countries. If this is also taken into account, the rate currently received by composers/publishers is higher in the U.K. than in the rest of Europe.

The BPI also asserts that U.K. record companies spend "at least three times the amount that European companies spend on A&R," and U.K. companies spend twice the amount on marketing compared with their continental counterparts.

In response, the MCPS believes the moratorium arrangement is not subject to the Tribunal's jurisdiction because the arrangement cannot be considered to be a licensing scheme; the MCPS is not an operator of a scheme until July 1 this year, and the arrangement applies only to records manufactured prior to July 1, 1990.

"To ensure therefore that the record companies do not infringe copyrights by making or authorizing the making of audio product and distributing copies after June 30, 1990," the society continues, "the MCPS is implementing the new schemes as from July 1."

These latter are designated AP.1, AP.2, and AP.2A. The AP.1 scheme covering the major record companies is derived from the BIEM/IFPI agreement in operation throughout the rest of Europe "for many years." The MCPS says it is a one-stop licensing scheme offering an efficient system of benefit to all parties, including the record companies.

The society alleges the BPI has made "a number of false assumptions" about the effect of the new schemes and is going to the Tribunal with "a set of unsupportable figures."

"First of all, unlike the rest of Europe, they are using net sales receipts as the basis for calculating royalties. Throughout Europe and most of the developed world, royalties are expressed as a percentage of PPD. The BPI is also wrong in putting forward the argument that the royalty rate should be connected to the services and commissions of copyright societies in Europe."

Soviets Snap Up Shipment Of Western Rock

MOSCOW—The popularity of Western rock in the Soviet Union has been underlined by swift sales of an import shipment.

V/O Mezhdunarodnaya Kniga, the state import/export agency, purchased a batch of 30,000 albums for distribution through the Melodia record retail stores. The consumer price was \$14 (at a national exchange rate of \$1.60 to the ruble), but the albums are now said to be changing hands at \$64 each—and more.

Among the acts involved were Kiss, Fine Young Cannibals, C.C. Catch, and Janet Jackson.

In view of the overwhelming trend toward CD in the West, some U.S. and West European companies are seeking opportunities in the U.S.S.R. and East Europe to distribute vinyl album stock surplus at minimal prices payable partly in hard currency and partly in rubles. One of them is Austria-based Lynx Records, which distributes A&M product, while Stash Records of New York, specializing in rare jazz material, is prepared to trade in rubles.

There is a strong Soviet market for vinyl product, particularly rock and pop. Although Melodia has begun producing CDs, the number of households with CD players is small.

Mass production of CD hardware still seems a long way off, although a South Korean company is endeavoring to set up an affiliated company or a joint venture within the Soviet Union for this purpose.

An existing CD hardware plant in Estonia has only limited production capacity and its contribution may be affected by the political climate caused by Estonia's bid for independence.

Aussie Trade Group Tackles Visa Restrictions EMA Supports Artists Seeking Work In The U.S.

SYDNEY, Australia—Export Music Australia Ltd., the record-industry-supported body established to facilitate the penetration and success of Australian contemporary music into foreign markets, is offering full support to artists seeking work visas for the U.S. during a period reckoned particularly difficult for new acts.

A recent tightening of entry restrictions has created daunting problems that are confusing for Australian talent with potential for international achievement.

With the assistance of the department of trade's Austrade body and the department of foreign affairs, EMA has formulated a "battle plan" to help those acts turned down by the U.S. Immigration and Naturalization Service. "As soon as an artist is rejected," says EMA GM Penny Amberg, "the first step in resolving the problem should be to contact us."

According to an official briefing paper from Washington, D.C., "This entire area is the subject of intense controversy between entertainment industry groups and entertainment

unions."

Traditionally, Australian entertainers have obtained American HL work visas, available to "persons of distinguished merit and ability seeking to enter to perform temporary services of an exceptional nature."

Entertainers entering the U.S. with those visas are not subject to assessment of labor market impact guidelines that are a part of the H2 visa process. The H2s are available to persons entering to perform temporary services for which no U.S. workers are available, with this nonavailability needing to be demonstrated by lengthy labor market testing and certification.

Not surprisingly, Australian acts attempt to secure entry via the HL route—the very route the labor unions are seeking, through congressional action, to close, or at least severely restrict, claiming them to be "too generous" in their interpretation.

It has been pointed out in the U.K. by Miles Copeland that, had current restrictions been in place a decade

ago, the Police, and subsequently Sting, would not have found a world market. Similarly, such Australian acts as INXS, Men At Work, the Church, Hoodoo Gurus, and others would not have been able to establish an international reputation and high international sales.

The major concern of the Australian music industry is that it is becoming increasingly difficult for emerging acts to promise to satisfy the demands of "distinguished merit and ability." EMA feels it is patently unfair to address entertainers and their unique problems under the same provisions as other temporary workers who do not have to contend with such situations as a swiftly changing public taste or demand.

One aspect of the INS regulations that has actually eliminated a specific problem for Australian applicants for entry, though, is the clear definition that the "national acclaim" necessary to establish HL status can be either acclaim in the U.S. or in a foreign country—such as Australia.

GLENN A. BAKER

SACEM Wins French Disco-Tariff Dispute

■ BY MIKE HENNESSEY

PARIS—SACEM, the French authors' and composers' society, has won a significant victory in its protracted dispute with a number of French discotheque owners.

In a judgment given May 16, the Court of Appeal here has upheld decisions reached by lower courts that seven major discotheques in the Paris area must pay copyright fees to the society.

And in most cases, the court has upgraded the amount to be paid to a level that corresponds to SACEM's recently revised disco tariffs.

On the question of whether the tariffs of national performing right societies should not differ significantly from those obtained in other countries of the European Commu-

nity, the court reserved judgment and said it will ask the Conseil de la Concurrence—the French anti-trust body—to advise it on this matter.

The Appeal Court's decision follows a judgment of the Court of Justice of the European Communities on July 13 of last year that national rights societies could be held to be violating Article 86 (1) of the Treaty of Rome—dealing with the abuse of dominant position—if their tariffs for any category of user are significantly higher than those prevailing in other member states (Billboard, Aug. 5).

Commenting on the Appeal Court's decisions, SACEM general director Jean-Loup Tournier says he welcomes the ruling that the discotheques must pay fees to the society.

"When some discotheques canceled their contract with us, we went to court to get an interim judgment and asked for payment of all the money due to us, based on our tariff of 8.25% of the gross bar and admission takings, including value-added tax.

"The lower courts set modified payments which in most cases have now been increased by the Appeal Court, giving us 65% to 70% of what we originally asked for, instead of 50% or less to 60%. And this is roughly in line with our modified tariff."

SACEM reduced its discotheque tariff to between 5.5% and 6% of takings in recognition of the fact that France's 4,000 discotheques are facing economic difficulties. (Continued on next page)



Teldec's First CDV. Professor Hans Hirsch, left, managing director of Teldec Classics International, and Peter Andry, senior VP of classical repertoire, WEA International, proudly display the first Teldec Classics International CDV laserdisk in London. The laserdisk, set for release this fall, is a recording of Christopher Nupen's Allegro program of Schubert's "The Trout," and features Daniel Barenboim, Jacqueline Du Pre, Itzhak Perlman, Pinchas Zukerman, and Zubin Mehta.

U.K.'s HMV Opens New Zealand Superstore Auckland Outlet Features A Performance Stage

AUCKLAND, New Zealand—The HMV Group, the retailing arm of EMI Records, recently opened its first megastore in New Zealand in the Queen Street shopping district of this city.

The opening ceremony was performed by Quincy Jones and Deborah Harry with the symbolic cutting of a ribbon and unveiling of a mural. An Auckland radio station broadcast its breakfast show live from the store, and there were personal appearances during the day by New Zealand artists Dave Dobbyn, Margaret Ulrich, Dianne Swan, and Double J & Twice The T.

The megastore, New Zealand's largest, confirms HMV's position as the country's only national specialist music retail chain. It occupies three floors of a turn-of-the-century building covering 9,000 square feet and stocks the biggest selection of prerecorded music in the country, as well as a stage for live performances.

The manager is Peter Hares, who

won the HMV U.K.-manager-of-the-year award in 1988. On the upper floor is the "videozone," with more than 4,000 titles covering music, sports, and movie classics.

The first floor, in addition to the stage, has current chart material in cassette and CD formats and rock, pop, soul, metal, reggae, and dance imports. Beneath it is the classical department, with more than 2,000 titles and a resident staff expert.

Comments Stuart McAllister, HMV Group chief executive: "We operate in more countries than anyone else in the world, and I'm confident that we will not only satisfy this market but actually grow it. The Auckland store is spectacular, and we're pleased to be playing a part in the rebirth of the center of the city as a major retail area."

The opening of the flagship megastore is the most significant event since the HMV Group began its New Zealand activities in 1987 by assuming control of the EMI Music retail record operation. Since then,

HMV has acquired the six-store Music Studio chain and opened two new HMV outlets in Dunedin and Christchurch.

Sean Coleman has been named general manager/operations director HMV New Zealand. He has worked for 10 years with HMV, holding a number of managerial posts in the U.K. until 1987, when he joined Rumbelows, Thorn EMI's specialist U.K. retail chain. Coleman will report direct to McAllister.

Kleinjan Exits BMG Ariola Benelux Post

■ BY WILLEM HOOS

AMSTERDAM—The Dutch music industry has been totally surprised by the sudden resignation of Martin Kleinjan as managing director of BMG Ariola Benelux. His successor as of May 1 is Dorus Sturm.

Kleinjan decided to quit at the end of last month after negotiations about his management contract at BMG's European headquarters in Munich, West Germany, stalled.

"I had certain ideas about my career," he says, "but they didn't want to meet my wishes."

He plans a long vacation before considering his future, which he says will be in the entertainment industry. Kleinjan has already been approached by two international record companies, but the terms of his BMG severance package preclude his accepting a new job in the record business before 1991.

He has been in the Dutch record industry since 1958, when he worked as a supply clerk for EMI Bovema. He remained with that company until 1975, reaching GM level and reporting to Roel Kruize.

From 1975-78, Kleinjan supervised the JR independent production company and was then named GM at Ariola Benelux. In 1987, when Ariola Benelux and RCA Benelux merged, he became managing director of the new grouping.

Sturm has worked for 19 years in various capacities for Ariola and later BMG in Munich. He started in the industry in 1968 as product manager for Philips Phonographic International (now PolyGram). He joined Ariola in Munich in 1971 in a similar post and in 1982 was named VP, licensed label marketing.

In his new post, Sturm will report to Arnold Bahlmann, senior VP, Central European region, BMG International, as will Jan Theys, GM of the Belgian division of BMG Ariola Benelux, who previously reported to Kleinjan.

'East Meets West' Project Meets With Success

■ BY SHIG FUJITA

TOKYO, Japan—Artists of the caliber of Steve Gadd, Nancy Wilson, Eddie Gomez, Richard Tee, Kimiko Itoh, and Masahiko Sato have sealed the success of the Epic/Sony Records "East Meets West Project." The project, started in 1986, has the common factor of having producer Kiyoshi Ito for most of the disks.

Gadd's releases were "The Gadd Gang" and "Here And Now" and the Gomez titles were "Discovery," "Power Play," and "Street Smart."

The American releases in Japan have been matched in the U.S. by releases featuring the Japanese artists.

Nancy Wilson was in Tokyo last month for a cabaret season at the Blue Note and has had three albums released on the A-Touch label—"Forbidden Lover," "Nancy

Now," and "A Lady With A Song." The latter was released in the States in February.

Wilson stated during her visit that she had signed with Epic/Sony because she could not get a record contract with an American company. She added that she had worked with Kiyoshi Ito before and was very satisfied with his production.

Aki Tanaka, Epic/Sony international marketing director, said Ito was being used because there was no point in Epic/Sony funding recordings without a production involvement as well.

Instrumental albums by Japanese artists have found success in the U.S. and Europe, including some by Kitaro, Sadao Watanabe, Terumasa Hino, and—some years ago—Y.M.O. However, the U.S. was not considered fertile territory for a Japanese act singing in English.

Nevertheless, Kimiko Itoh's second album out in the U.S., "Follow Me," is, with 30,000 sales there, 10,000 ahead of its Japanese market total.

Itoh's third album, "A Natural Woman," is set for U.S. release in late August. She was backed by Steve Gadd (drums, congas), Rich-

ard Tee (keyboards), Will Lee (bass), David Spinoza (guitar), Ralph McDonald (congas, percussion), Clifford Carter (synthesizers), Kirk Whalum (tenor sax), and Chuck Mangione (flugelhorn) on five of the nine cuts on the album.

Led By CD, Cassette Rise, Finland's Recorded Music Sales Up 15% In '89

■ BY KARI HELOPALTIO

HELSINKI, Finland—Sales of member companies of the Finnish IFPI group, AKT, hit record levels in 1989, up 12% in units and 15% in monetary terms, despite a "very disappointing" pre-Christmas period.

CD sales were up 69% in volume and 61% in value, prerecorded cassettes 19% and 15% respectively, but vinyl was down, though less than widely anticipated, at 5% in volume and 2% in value.

In 1989, according to the AKT/IFPI figures, member companies shipped 7.244 million units—a wholesale value of \$60.5 million. The vinyl share was 3.156 million units (\$24.2 million), with prerecord-

ed cassettes totaling 2.938 million (\$21.5 million). The CD share was 1.148 million units at a value of \$14.7 million.

The biggest drop in sales was in domestic vinyl product releases: They were down 20% in volume and 16% in value. Domestic CDs, however, were up 99% in units and 85% in value, clearly due to a spate of quality new titles.

International CDs, which beat the domestic output in a ratio of roughly 4:1, rose 62% in units and 56% in value as compared with the 1988 figures.

The AKT/IFPI group has some 20 member companies and represents an estimated 60%-65% of the Finnish sound-carrier market nationwide.

Philips Buys Stake In Danish Manufacturer

■ BY KNUD ORSTED

COPENHAGEN, Denmark—Bang & Olufsen, the Danish radio, TV, and hi-fi manufacturer, has sold 25% of its equity to Philips, the Dutch electronics multinational, for a price of \$54 million (at an exchange rate of 6.29 kroner to the dollar).

The largest stockholding in B&O still remains in the hands of relatives of its founders, Peter Bang and Svend Olufsen. Others with stock in-

terests are five pension funds and the Danish government.

Philips has supplied components to B&O since 1925 and is regarded as a natural ally as a consequence.

B&O will continue designing its products, based on Philips research, and its components will be manufactured by the Dutch group. Philips will also handle distribution of B&O products in territories where hitherto it has had no substantial representation.

SACEM WINS TARIFF DISPUTE

(Continued from preceding page)

"There are just too many of them," Tournier says, "and they cannot all survive, despite charging the highest prices in Europe."

SACEM also introduced a 10% "honesty" rebate for discotheques declaring true takings, after discovering from an independent survey that the gross revenue of France's discotheques was nearer 8 billion francs (\$1.4 billion) than the clubs' own figure of 4 billion (\$700 million).

Tournier says that SACEM estimates its lost revenue from nonpaying discotheques last year was in excess of the franc equivalent of \$8 million. The court decision means that some discotheques will be required to pay between 1 and 3 million francs in back performance fees. Total revenue due from all seven of the discotheques involved in the appeal amounts to nearly 8 mil-

lion francs (\$1.4 million).

SACEM plans to sue any discotheques that still refuse to pay performance rights according to the official tariff and will take other outstanding cases in other regions of France to the local appeal courts.

On the question of harmonization of tariffs, Tournier says it could take as long as a year for the Conseil de la Concurrence to pass on its recommendations to the Appeal Court and for the Appeal Court to rule. "But our position is that comparisons of tariffs between one country of the European Community and another cannot be made because tariffs are set according to profoundly divergent criteria. For example, in Germany and Denmark, the tariffs are based on floor area, not on takings."

BMG Vid Int'l Goes Classical With Nine-Tape Toscanini Collection

LONDON—BMG Video International has moved into the classical sector with the launch of its "Toscanini Collection." The first two of a nine-video set feature Beethoven's Ninth Symphony and Verdi's Aida. All the concerts involved were recorded for television between 1948 and 1952 with Toscanini conducting the NBC Symphony Orchestra. BMG Video has re-introduced the famous RCA Victor Gold Seal label for the launch, in the U.K. first and then in a total 21 countries worldwide. All the videotapes come with an insert booklet containing a Toscanini biography.

NIGEL HUNTER

Romanian Returns Home Via Virgin Store

BUCHAREST, Romania—Romanian-born journalist Voichita Ivasou, daughter of the late music critic George Ivasou, has returned to her homeland as representative of Paris' Virgin Megastore. The store has donated 10,000 records to Romanian students and Ivasou is helping set up links with Romanian universities.

OCTAVIAN URSULESCU

EMI U.K. Revives Regal Zonophone Label

LONDON—EMI Records U.K. has revived the Regal Zonophone label, the '60s outlet for such artists as Procol Harum, the Move, and Marc Bolan. The initial beneficiary is new signing Martyn Snapes, whose album, "Missing From Home," is due for release in July. Songwriter/performer Snapes recently opened for Chicago on its U.K. tour.

PETER JONES

CD/Radio/Tape Player Sales Down In Japan

TOKYO—Sales here of combination CD/radio/cassette recorders during February and March were down considerably from the same two months of 1989, industry chiefs admit, even though this eight-week period just before the new school year usually produces strong retail action. Industry projections were for 4.3 million sales of these units (CD player, radio, and double tape deck) by year's end, up 7.5% from 1989, but the unexpectedly poor February-March results suggest the target will not be hit. Sales totaled 2.46 million units in 1988 and 4 million in 1989. Sales previously have been helped by "budget" lines retailing at approximately \$230.

SHIG FUJITA

London's PRS Opens Branch In Scotland

EDINBURGH, Scotland—The London-based Performing Right Society has opened a permanent Scottish office here, with Jim MacNeilage as manager and Jane Pearson as his deputy. The move is in line with the Scottish record industry organizing itself as a significant entity, with its own trade organization and national chart. Among guests at the opening ceremony were Scottish pop/rock names Fish, the Proclaimers, Horse, and Big Country's Stuart Adamson.

NIGEL HUNTER

German Consumers Take Collins Seriously

HAMBURG, West Germany—Phil Collins' "... But Seriously" is the fastest-selling album in West Germany in 10 years, according to WEA Germany managing director Manfred Zunkeller, with national sales topping 2 million units inside six months. Since 1981, Collins has sold 5 million units here as a solo artist, matching the total previously achieved by Genesis as a group. Zunkeller attributes Collins' appeal in Germany to "his pleasant, scandal-free lifestyle."

WOLFGANG SPAHR

Irish Cassette-Only Single Hits The Top

DUBLIN, Ireland—"The Byroad To Glenroe," performed by Mick Lally, has become the first tape-only single release to hit No. 1 on the Irish chart. Lally is one of the stars of the long-running "Glenroe" soap opera. The release is also the first on the RTE label, produced by the state broadcasting organization's commercial enterprises company.

KEN STEWART

RCA/Columbia To Subtitle Major Vids For Deaf

LONDON—RCA/Columbia Pictures Video U.K. is to subtitle all second-half 1990 lead titles for the company and for 20:20 Vision, prompted by the April release of 20:20 Vision's "See No Evil, Hear No Evil" on the subtitling initiative of the British Deaf Assn. RCA/Columbia Video managing director Cees Zwaard says, "The deaf community will now be able to enjoy top-quality video rentals as soon as they hit the market and be able to take the video entertainment habit seriously."

P.J.

Finnish Radio Channel For Teens Is Started

HELSINKI, Finland—Yleisradio Ab's second channel, aimed at teenagers and young adults nationwide, is to be known as RadioMafia. It starts Friday (1) with Pentti Kempainen, a YLE pop/rock DJ since the mid-'60s, in charge, helped by Jukka Haarma and Ismo Nykanen, responsible, respectively, for music and product coordination. There's a 10-strong lineup of "team leaders" handling music content for different time slots.

KARI HELOPALTIO

CANADA

Canadian Gov't Plans Tax Breaks For Artists

Proposed Measures Draw Industrywide Support

■ BY KIRK LaPOINTE

OTTAWA—The Canadian government plans to introduce a tax law and several other measures recognizing the special working conditions for artists, a move that the country's leading arts group has enthusiastically embraced as the first of its kind in the world.

The long-awaited move by the Conservative government, rumored to have the personal backing of Prime Minister Brian Mulroney, will see federal legislation that provides much more tax leniency and greater labor rights for artists.

There will be many regulatory changes to expand artists' access to training and retraining funds from the government, and the government intends to review further tax and pension measures to allow artists greater deferral of their tax liabilities.

The moves could be the most important economic breakthrough for artists in decades, the Canadian Conference of the Arts says. The umbrella organization for artists, including musicians and composers, says Canada will be a world leader in this field once legislation is passed.

Among the measures Ottawa proposes:

- The protection of copyright royalties flowing to self-employed artists from the bankruptcy of producers.

- The creation of a Canadian Advisory Council on the Status of the Artist, which will be asked to propose options for artists represented by professional associations so they can qualify for unemployment insurance benefits and private group social benefits plans.

- The recognition of self-employed professional artists' rights in labor relations, a move that will allow artists in recognized associations to seek at least minimum wages and working conditions without fear of being subject to prosecution for such activities under the Competition Act (only unionized artists can do so now).

- The amendment of the Income Tax Act to allow employed artists to deduct actual expenses incurred in the exercise of their artistic activity,

up to a maximum of \$1,000 or 20% of their income from artistic employment, a move that means artists need not be in professional associations to deduct expenses.

"It is time that we recognize, within the framework of an Act on the status of the artist, the contribution that artists make to the excellence of our social life, to our cultural identity, and to the vitality of our economy," says Communications Minister Marcel Masse.

He adds that he hopes Canadian provinces follow suit with specific legislation of their own to further alleviate the plight of artists, whose average income is lower than all occupations other than pensioners.

Paul Siren, president of the Canadian Conference of the Arts and former chairman of a federal task force on the tax status of the artist, praises the government for its actions, which were announced as part of a mandatory response to a House of Commons committee. Siren says the move "proves that government can be attentive to the legitimate aspirations of the artist."

It is expected that legislation will be introduced later this year, in plen-

ty of time for passage by the next federal election. Already, opposition parties have pledged their support for such a law.

The Commons committee recommended sweeping changes last year, saying that such moves would compel artists to be more self-reliant and accord them the status they deserve.

An independent administrative agency, the Canadian Artists' Assn. Certification Board, will be created to recognize the associations that would be the catalyst for economic change for the artist. Such associations would be free to negotiate working conditions.

The current Conservative government, elected in 1984 and re-elected in 1988, has had a mixed record on its support for the arts. It has cut funds in many instances from agencies that support the arts, and made charitable contributions less of a tax incentive for individuals. On the other hand, it has reformed the Copyright Act once and plans another wave of reforms in the coming year. And its tax changes have generally improved the plight of lower-income artists and the ease of tax deferral.

Mountain Man Laing Climbs A&R Hill With P'Gram Post

OTTAWA—It has been a rather circuitous route back home for Corky Laing, Montreal to Montreal via two decades of the trip-fantastic world of rock'n'roll.

From drummer in the legendary rock group Mountain through years of producing and working in publishing and record companies, he now finds himself VP of A&R at a big label about to get bigger, PolyGram Inc. Canada.

Industry wags used to say that A&R at PolyGram stood for "afterthought and ruination," such was the composition of its roster and the seeming commitment to its success. The label had a mystic ability to deliver megahits from abroad, but was generally hamstrung with homemade material (Frank Mills aside). That changed a few years ago, when the label took on Gino Vannelli, signed up the newly formed Alert label for distribution, and then followed up with Men Without Hats and a stronger A&R commitment under Larry Mason.

Laing came aboard under Mason and has succeeded him. He is modest about his contribution and influence—"I really think the artists deserve the credit, not anything I do"—but others at the label say Laing has been instrumental in building company confidence about its domestic product.

While PolyGram lost Alert to CEMA a year ago, it has on the street in recent weeks arguably its two finest domestic releases in a long time.

The high-profile one is a debut album from Vancouver, British Columbia-based Sue Medley, pro-

duced by Simon Vinestock and abetted by members of John Cougar Mellencamp's clan. Its first single, "Dangerous Times," has been tearing up album and top 40 charts. The album will soon be out in the U.S. Medley, whose poise and power remind many of Bonnie Raitt and Melissa Etheridge, has been signed to open for Bob Dylan's upcoming Canadian tour.

The lower-profile release, also a debut, comes from a Montreal band with the memorable name Bootsauce. The album, which has been drawing rave reviews for being technically and musically adventurous, is a real departure for PolyGram, which once focused almost exclusively on safe sound. And while Medley may yield more immediate dividends, a band like Bootsauce shows that PolyGram is thinking about the musical future.

Also expected is another new artist, Nicole Matisse. In all, Laing notes, it's a roster rather like French cuisine: "Tasty, clean, small, and separate."

Although the funds are there, the signings won't necessarily be plentiful at PolyGram, which will soon acquire a house full of Canadian talent through planned parent-firm takeovers of A&M Records (Bryan Adams) and Island Records.

Laing still commutes to New York to confer with his counterparts, but he's happily renewing his roots in Montreal, hoping he can parlay his international experience into delivering Canadian music to the world.

"This is," he says, "a great place to be."

KIRK LaPOINTE

MAPLE BRIEFS

WITHOUT THE LONGBOX coming from the factory as of April 1, some retailers have gone to reusable, clear-plastic longboxes. A&A Records & Tapes, the largest chain in the country, has done so. Others are using similar cases, but all complain there is an extra workload involved.

MUCHMUSIC NETWORK has decided not to playlist Billy Idol's "Cradle Of Love" video, citing ambiguous lyrical and visual content. The less liberal Canadian Broadcasting Corp. has given the video the go-ahead for its late-afternoon "Video Hits" and late-Friday "Good Rockin' Tonight" programs. Go figure.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 5/26/90

This Week	Last Week	SINGLES
1	1	KILLER ADAMSKI MCA
2	2	BETTER THAN THE DEVIL YOU KNOW KYLIE MINOQUE PWL
3	3	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
4	4	COVER GIRL NEW KIDS ON THE BLOCK CBS
5	7	HOLD ON EN VOGUE ATLANTIC/EAST WEST
6	16	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR THE CHIMES CBS
7	5	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
8	6	VOGUE MADONNA SIRE
9	10	WON'T TALK ABOUT IT BEATS INTERNATIONAL GO BEAT
10	11	TAKE YOUR TIME MANTRONIX FEATURING WONDRESS CAPITOL
11	14	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
12	30	VENUS DON PABLO'S ANIMALS RUMOUR
13	8	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
14	9	A DREAM'S A DREAM SOUL II SOUL 10/VIRGIN
15	12	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
16	28	POLICY OF TRUTH DEPECHE MODE MUTE
17	13	THE POWER SNAP ARISTA
18	15	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
19	17	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
20	38	ROAM B-52'S REPRISE/WARNER BROS.
21	21	SOFTLY WHISPERING I LOVE YOU PAUL YOUNG EPIC
22	22	LOVE THING THE PASADENAS CBS
23	27	ANGEL EURYTHMICS RCA
24	29	KISSING GATE SAM BROWN A&M
25	NEW	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA/PHONOGRAM
26	19	SOMETHING HAPPENED ON THE WAY TO HEAVEN PHIL COLLINS VIRGIN
27	25	WHAT DID I DO TO YOU? LISA STANSFIELD ARISTA
28	20	CIRCLESQUARE THE WONDER STUFF POLYDOR
29	18	STEP ON HAPPY MONDAYS FACTORY
30	31	GIVE IT UP HOTHOUSE FLOWERS LONDON
31	23	WILD WOMEN DO NATALIE COLE EMI
32	NEW	JOY AND HEARTBREAK MOVEMENT 98 (FEATURING CAROLL THOMPSON) CIRCA/VIRGIN
33	NEW	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
34	36	RADICAL YOUR LOVER LITTLE ANGELS/THE BIG BAD HORNS POLYDOR
35	NEW	IT'S MY LIFE TALK TALK PARLOPHONE
36	NEW	DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS.
37	NEW	STILL GOT THE BLUES (FOR YOU) GARY MOORE VIRGIN
38	24	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
39	33	GIVE A LITTLE LOVE BACK TO THE WORLD EMMA BIG WAVE
40	NEW	IT'S HAPPENIN' PLUS ONE FEATURING SIRONN MCA
1	1	ALBUMS
2	NEW	THE CARPENTERS ONLY YESTERDAY A&M
3	2	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
4	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
5	4	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
6	5	PAULA ABDUL FOREVER YOUR GIRL SIREN/EMI
7	5	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
8	9	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
9	12	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
10	8	MICHAEL BOLTON SOUL PROVIDER CBS
11	7	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
12	7	BIG FUN A POCKETFUL OF DREAMS JIVE
13	20	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
14	28	THE B-52'S COSMIC THING REPRISE
15	11	HEART BRIGADE CAPITOL
16	16	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
17	13	ABC ABSOLUTELY NEUTRON/PHONOGRAM
18	17	CHER HEART OF STONE GEFEN
19	10	INSPIRAL CARPETS LIFE COW/MUTE
20	NEW	PRETENDERS PACKED! WEA
21	18	DAVID BOWIE CHANGESBOWIE EMI
22	31	DEPECHE MODE VIOLATOR MUTE
23	22	GARY MOORE STILL GOT THE BLUES VIRGIN
24	21	CHRIS REA THE ROAD TO HELL WEA
25	29	VAN MORRISON BEST OF POLYDOR
26	15	SONIA EVERYBODY KNOWS CHRYSALIS
27	19	BILLY IDOL CHARMED LIFE CHRYSALIS
28	14	BRUCE DICKINSON TATTOOED MILLIONAIRE EMI
29	NEW	DIO LOCK UP THE WOLVES VERTIGO/PHONOGRAM
30	37	LISA STANSFIELD AFFECTION ARISTA
31	25	TECHNOTRONIC PUMP UP THE JAM SWANYARD
32	26	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
33	39	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
34	30	TINA TURNER FOREIGN AFFAIR CAPITOL
35	23	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
36	NEW	MICHAEL McDONALD TAKE IT TO HEART REPRISE/WARNER BROS.
37	NEW	WORLD PARTY GOODBYE JUMBO ENSIGN/CHRYSALIS
38	NEW	KIM WILDE LOVE MOVES MCA
39	24	FEAR OF A BLACK PLANET PUBLIC ENEMY DEF JAM
40	40	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
41	33	BEATS INTERNATIONAL LET THEM EAT BINGO GO BEAT

CANADA (Courtesy The Record) As of 5/28/90

		SINGLES
1	1	VOGUE MADONNA SIRE/WEA
2	4	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
3	13	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
4	5	HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA/CBS
5	2	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
6	6	LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
7	18	SPIN THAT WHEEL HI TEK 3 SBK/EMI
8	16	I WANNA BE RICH CALLOWAY SOLAR/CBS
9	10	ALRIGHT JANET JACKSON A&M/A&M
10	15	A LITTLE LOVE COREY HART AQUARIUS/CEMA
11	NEW	IT MUST HAVE BEEN LOVE ROXETTE EMI/EMI
12	12	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
13	NEW	CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA
14	9	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
15	14	LAMBADA KAOMA CBS/CBS
16	7	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
17	NEW	HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
18	17	DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS./WEA
19	NEW	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
20	NEW	HURTING KIND ROBERT PLANT ESPARANZA/WEA
1	1	ALBUMS
2	3	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
3	2	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
4	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	6	HEART BRIGADE CAPITOL/CAPITOL
6	5	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
7	12	DEPECHE MODE VIOLATOR SIRE/WEA
8	7	BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
9	10	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
10	8	LISA STANSFIELD AFFECTION ARISTA/BMG
11	9	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
12	13	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
13	11	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
14	14	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
15	19	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
16	15	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
17	16	ROBERT PLANT MANIC NIVANA ESPARANZA/WEA
18	18	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
19	20	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
20	NEW	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
21	NEW	FLEETWOOD MAC BEHIND THE MASK WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/15/90

		SINGLES
1	5	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2	BLACK VELVET ALANNAH MYLES ATLANTIC
3	3	INFINITY GURU JOSH deCONSTRUCTION
4	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA
5	4	THE POWER SNAP BMG/ARIOLA
6	6	VOGUE MADONNA SIRE
7	8	I PROMISED MYSELF NICK KAMEN WEA
8	10	DING DONG ERSTE ALLGEMEINE VERUNSIC EMI
9	7	DUB BE GOOD TO ME BEATS INTERNATIONAL LONDON/METRONOME
10	9	ENJOY THE SILENCE DEPECHE MODE INTERCORD
11	11	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
12	12	DAS ERSTE MAL TAT'S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
13	15	ATM-OZ-FAEAR ATMOSPHERE DANCE-POOL
14	NEW	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
15	13	HIER KOMMT KURT FRANK ZANDER INTERCORD
16	14	NATURAL THING INNOCENCE BMG/ARIOLA
17	17	ALLES WIRD GUT TOTEN HOSEN VIRGIN
18	19	THE STEVIE B. MEGAMIX STEVIE B. BCM
19	16	HIROSHIMA SANDRA BMG/ARIOLA
20	NEW	KINGSTON TOWN UB40 VIRGIN
1	1	ALBUMS
2	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
3	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
4	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
5	6	PHIL COLLINS ... BUT SERIOUSLY WEA
6	5	BILLY IDOL CHARMED LIFE CHRYSALIS
7	8	DEPECHE MODE VIOLATOR MUTE
8	4	BILLY JOEL STORM FRONT CBS
9	7	FLEETWOOD MAC BEHIND THE MASK MAGNET
10	9	GARY MOORE STILL GOT THE BLUES VIRGIN
11	10	WILDECKER HERZUBEN HERZLEIN BMG/ARIOLA
12	11	SANDRA PAINTING IN YELLOW VIRGIN
13	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
14	12	FEUER IM EWIGEN EIS KASTELRUTHER SPATZEN BCM
15	12	DAVID BOWIE CHANGESBOWIE EMI
16	14	HEART BRIGADE CAPITOL
17	16	SUZANNE VEGA DAYS OF OPEN HAND A&M
18	17	ORIGINAL NAABTAL DUO HEIMWEH NACH DER HEIMAT BMG/ARIOLA
19	18	CAT STEVENS THE BEST OF ISLAND
20	15	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
21	19	TINA TURNER FOREIGN AFFAIR CAPITOL

JAPAN (Courtesy Music Labo) As of 4/30/90

		SINGLES
1	NEW	SENRYU NO SHIZUKU SHIZUKA KUDO PONY CANYON/FUJI PACIFIC
2	NEW	SUMMERTIME BLUES/BOYS KISS GIRLS MISATO WATANABE EPIC/SONY
3	1	SAYONARA JINRUI TAMA AXEC/MEX
4	3	ROMANHIKOU KOME KOME CLUB CBS/SONY
5	2	OH YEAH PRINCESS CBS/SONY
6	NEW	YUMEMITE TRY MINAKO TANAKA TOKUMA JAPAN
7	4	ROMANHIKOU KOME KOME CLUB CBS/SONY
8	NEW	D-KISS THE FUSE TOSHIBA/EMI
9	NEW	ENDLESS GAME TATSURO YAMASHITA MMG/TENDEBERRY MUSIC
10	6	WEEK END X CBS/SONY
1	NEW	ALBUMS
2	NEW	KAZUMASA ODA FAR EAST CAFE FUN HOUSE
3	NEW	MOTOHARU SANO MOTO SINGLES 1980-1989 EPIC/SONY
4	2	YUMI TANIMURA PRISM CBS/SONY
5	1	LINDBERG LINDBERG 3 TOKUMA JAPAN
6	4	COMPLEX ROMANTIC 1990 TOSHIBA/EMI
7	3	VARIOUS LOVE BALLAD COLLECTION WEA
8	6	MARIKO NAGAI CATCH BALL FUN HOUSE
9	7	RIKO ONO NANA MIDI
10	NEW	KOME KOME CLUB KOME GUNY CBS/SONY
11	NEW	DAVID BOWIE CHANGESBOWIE TOSHIBA/EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 5/26/90

		HOT 100 SINGLES
1	1	VOGUE MADONNA SIRE
2	3	BLACK VELVET ALANNAH MYLES ATLANTIC
3	2	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
4	4	THE POWER SNAP LOGIC/BMG/ARIOLA
5	6	KILLER ADAMSKI MCA
6	17	BETTER THE DEVIL YOU KNOW KYLIE MINOQUE PWL
7	5	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
8	7	DIRTY CASH ADVENTURES OF STEVIE V MERCURY
9	11	WORDS THE CHRISTIANS ISLAND
10	12	I PROMISED MYSELF NICK KAMEN WEA
11	8	LE TEMPS DES YEYES LES VAGABONDS CARRERE
12	NEW	COVER GIRL NEW KIDS ON THE BLOCK CBS
13	18	POURTANT ROCH VOISINE ARIOLA
14	9	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
15	15	KINGSTON TOWN UB40 VIRGIN
16	10	ENJOY THE SILENCE DEPECHE MODE MUTE
17	14	INFINITY GURU JOSH deCONSTRUCTION
18	NEW	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
19	13	A DREAM'S A DREAM SOUL II SOUL 10 RECORDS
20	19	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
1	1	HOT 100 ALBUMS
2	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
3	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
4	4	DEPECHE MODE VIOLATOR MUTE
5	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC
6	6	EROS RAMAZZOTTI IN OGNI SENSO DDD
7	7	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
8	15	GARY MOORE STILL GOT THE BLUES VIRGIN
9	9	BILLY IDOL CHARMED LIFE CHRYSALIS
10	8	THE CARPENTERS ONLY YESTERDAY A&M
11	11	DAVID BOWIE CHANGESBOWIE EMI
12	10	HEART BRIGADE CAPITOL
13	12	MIDNIGHT OIL BLUE SKY MINING CBS
14	17	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
15	14	UB40 LABOUR OF LOVE II VIRGIN
16	16	PAULA ABDUL FOREVER YOUR GIRL VIRGIN
17	16	SANDRA PAINTINGS IN YELLOW VIRGIN
18	19	SUZANNE VEGA DAYS OF OPEN HAND A&M
19	NEW	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	NEW	TECHNOTRONIC PUMP UP THE JAM ARS
21	NEW	MICHAEL BOLTON SOUL PROVIDER CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/20/90

		SINGLES
1	1	KEEP IT TOGETHER/VOGUE MADONNA WEA
2	2	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
3	7	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
4	11	MONA CRAIG McLACHLAN & CHECK 1-2 CBS
5	18	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
6	10	SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
7	13	SWEET SURRENDER WET WET WET POLYGRAM
8	4	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
9	3	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
10	14	DANGEROUS ROXETTE EMI
11	5	LAMBADA KAOMA CBS
12	6	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
13	8	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC POSSUM/BMG
14	19	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
15	15	LOVE IS ALANNAH MYLES WEA
16	16	BLACK VELVET ALANNAH MYLES WEA
17	NEW	ESCAPING MARGARET URULICH CBS
18	NEW	I REMEMBER YOU SKID ROW WEA
19	12	BLAME IT ON THE RAIN MILLI VANILLI BMG
20	9	LOVE AND KISSES DANNI MINOQUE MUSHROOM/FESTIVAL
1	1	ALBUMS
2	2	MICHAEL BOLTON SOUL PROVIDER CBS
3	3	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
4	5	ALANNAH MYLES ALANNAH MYLES WEA
5	4	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
6	10	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
7	8	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
8	6	PHIL COLLINS ... BUT SERIOUSLY WEA
9	7	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
10	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
11	7	2 CARL DOY PIANO BY CANDLELIGHT EMI
12	15	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
13	20	BELINDA CARLISLE RUNAWAY HORSES BMG
14	NEW	WET WET WET HOLDING BACK THE RIVER POLYGRAM
15	13	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
16	11	MOTLEY CRUE DR. FEELGOOD WEA
17	12	FLEETWOOD MAC BEHIND THE MASK WEA
18	18	SKID ROW SKID ROW WEA
19	14	BOOM CRASH OPERA THESE ARE CRAZY TIMES WEA
20	NEW	DAVID BOWIE CHANGESBOWIE EMI
21	NEW	RITA MACNEIL REASON TO BELIEVE FESTIVAL

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/18/90

		SINGLES
1	2	PAINT IT BLACK THE ROLLING STONES LONDON
2	1	KINGSTON TOWN UB40 DEP INTERNATIONAL
3	3	BLACK VELVET ALANNAH MYLES ATLANTIC
4	7	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI DDD
5	6	SOMETHING HAPPENED PHIL COLLINS WEA
6	4	THE POWER SNAP LOGIC RECORDS
7	NEW	PUMP THAT BODY MR. LEE JIVE
8	5	VOGUE MADONNA SIRE
9	NEW	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
10	NEW	I MIGHT SHAKIN' STEVENS EPIC
1	2	ALBUMS
2	4	UB40 LABOUR OF LOVE II VIRGIN
3	1	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	3	GARY MOORE STILL GOT THE BLUES VIRGIN
5	6	SUPERTRAMP THE VERY BEST OF ARCADE
6	5	VARIOUS THE GLORY OF LOVE MAGNUM
7	NEW	VARIOUS GREATEST HITS MAGNUM
8	NEW	ALANNAH MYLES ALANNAH MYLES ATLANTIC
9	8	THE ROLLING STONES REWIND ROLLING STONES RECORDS
10	10	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
11	10	PHIL COLLINS ... BUT SERIOUSLY WEA

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...ECONOMICALLY
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A Constant supply of 45's is the Lifeblood of the Jukebox

The Problem: Record companies have either stopped or drastically reduced the number of vinyl records manufactured, due to a constantly declining market for the 45 rpm single.

There is a justified concern among jukebox owners that an opportunist could take advantage of the current situation. Jukebox owners could eventually be faced with much higher prices. There has already been attempts by profiteers to charge exorbitant prices for records.

The new record distribution policy is a non-refundable, one way sale to the One Stop! This policy places the One Stop in potential jeopardy, the One Stop must gamble with orders. One over buy could wipe out the One Stop's profit. Under buying means records will not be available to many of jukebox owners. This is a national problem that can't be solved solely by local One Stops.

The Solution: RSI offers Jukebox Owners the only opportunity to join together to create combined purchasing power to insure availability of 45 RPM records.

How RSI Works: RSI is a subscription service developed to provide the jukebox owner with the hits! Hit records will be sent every other week to RSI members. The hit records will have been researched and play tested on jukeboxes across America. The most played selections will be sent to RSI members.

Subscription Memberships: Two types of subscription memberships are available.

Class A144 Subscription: Approximately 6 hit records will be shipped every other week. 144 Total records per year at an annual rate of \$200.00 per year. Each subscription is for one jukebox and includes records, location jukebox promotion material and helpful hints to jukebox operators.

Class B72 Subscription: Approximately 3 hit records will be shipped every other week. 72 Total records per year at an annual rate of \$110.00 per year. Each subscription is for one jukebox and includes records, location jukebox promotion material and helpful hints to jukebox operators.

ORDER FORM: For information call 817-325-8752 or fax 817-325-6431

Yes, I would like to sign up for RSI membership subscription service for Jukebox owners. I understand one subscription will service one Jukebox for one year. However, I can subscribe in any format as many times as I need. Also, I can mix up the Class A and Class B service as I choose.

CLASS A -144 RECORDS A YEAR

Number of Jukeboxes or Subscriptions for each

- Hot Pop
 Hot Country
 Hot R&B
 Pop/Country
 + Pop/R&B

Total Number of Sub's

Subscriptions x Type of Payment = Amounts Due with Order

- x \$200 Annual = \$
 x \$105 Semi-Annual = \$
 x \$55 Quarterly = \$
 x \$20 Monthly = \$

Class A Total \$

CLASS B -72 RECORDS A YEAR

Number of Jukeboxes or Subscriptions for each

- Hot Pop
 Hot Country
 Hot R&B
 Pop/Country
 + Pop/R&B

Total Number of Sub's

- x \$110 Annual = \$
 x \$60 Semi-Annual = \$
 x \$35 Quarterly = \$
 x \$15 Monthly = \$

Class B Total \$

Class A Total \$ + Class B Total \$ = Total Due \$

Payment must accompany order form. Prices are for U.S.A. only. Foreign rates available upon request.

Ship Records To:

Company Name:

Attention of:

Address:

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Please add 8% tax in the State of Texas

Prices do not include shipping cost.

Please allow 3-4 weeks for first delivery.

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Mineral Wells, Texas 76067

ALBUM REVIEWS

POP

PRETENDERS

packed!
PRODUCER: Mitchell Froom
Sire/Warner Bros. 26219

First all-new album from Chrissie Hynde in four years (!) finds the superb vocalist essentially working in a solo mode; guitarist Billy Bremner (who played on hit "Back On The Chain Gang") is the major constant among sidemen here. But there's no flagging of quality: "Chain Gang" sound-alike "Never Do That" shines among the fresh originals, and there's a splendid cover of Jimi Hendrix's "May This Be Love" to hook programmers as well. Hynde's talent only continues to deepen.

BRUCE DICKINSON

Tattooed Millionaire
PRODUCER: Chris Tsangarides
Columbia 46139

Taking a solo break from Iron Maiden, Dickinson takes a decidedly tranquil turn compared with his band's trademark thrash-and-throttle metal attack. Though he's lost none of his primal bite, tracks like "Son Of A Gun" and "Gypsy Road" reveal more melodic, introspective leanings, while "Born In '58" has all of the sheen of a pop radio hit. Set is a natural for album rock formats, but be on the lookout for major pop crossover activity.

GLENN MEDEIROS

PRODUCERS: Denny Diante, Ian Prince, Antonia Armato, Bobby Brown
MCA 6399

Sophomore outing by teen popster goes a long way toward establishing funk and soul credibility, thanks to collaborations with Bobby Brown, Ray Parker Jr., and the Stylistics, and

solid, groove-smart production. Vocally, Medeiros proves to be up to the challenge, showing marked maturity since his debut. First single, "She Ain't Worth It," a duet with Brown, has already begun to skyrocket up the pop charts. Expect similar action for the jacked-up "Niki" and the power ballad "Doesn't Matter Anymore."

ANA

Body Language
PRODUCERS: Maurice Starr, Deborah Gibson, Kiki Garcia
Parc/Epic Associated 45355

Florida native is poised for teen queendom with this frothy set of pop/dance confections. Association with platinum svengali Starr—not to mention role model Gibson—certainly helps, though singer clearly possesses the charm and technical ability to make it on her own. Title track is showing strong pop and club legs, but real tickets up the charts are "Angel Of Love," a duet with New Kid Jordan Knight, and the Gibson-penned "Everytime We Say Goodbye."

WORLD PARTY

Goodbye Jumbo
PRODUCER: Karl Wallinger
Ensign/Chrysalis 21654

Wallinger really is World Party and, once again, he's united with a clan of musicians who help bring to life his musical vision. And a vivid one it is. From the jangly first single, "Way Down Now," to the soulful "Ain't Gonna Come Till I'm Ready," to the Dylanesque "Take It Up," the diversity never distracts from the high quality. Modern rock and album radio have already RSVP'd to attend the party—the smart ones will arrive early and leave late, taking advantage of everything this project has to offer.

CONCRETE BLONDE

Bloodletting
PRODUCERS: Concrete Blonde & Chris Tsangarides
I.R.S. 82037

Third set by much-lauded L.A. group finally shows why this band has often been compared to the Pretenders. Singer Johnette Napolitano has never sounded more assured, and addition of Roxy Music's Paul Thompson on drums adds vigor to the revamped group's sound. Both rockers like title cut and ballad-inflected numbers such as "Darkening Of The Light" (with R.E.M.'s Peter Dinklage) are performed with panache. Will grow from modern rock; no reason the right cut can't go top 40.

B I L L B O A R D

SPOTLIGHT



MADONNA

I'm Breathless
PRODUCERS: Madonna, Patrick Leonard, Bill Bottrell, Kevin Gilbert, Shep Pettibone
Sire/Warner Bros. 26209

Latest from rock's megadiva, subtitled "Music From And Inspired By The Film 'Dick Tracy,'" is a delightful departure. Current hit "Vogue" and funk-up "Now I'm Following You (Part II)" are about the only dance-oriented cuts here; emphasis is on torchy period-style balladry (three film songs were penned by Stephen Sondheim) and campy novelties (including the kinky "Hanky Panky"). Media blitz surrounding tour and imminent movie makes this a sure winner.

★ THE WEDDING PRESENT

Bizarro
PRODUCER: Chris Allison
RCA 2173

British outfit that has been a longtime fixture of Leeds, England's alternative scene, makes a mighty noise on American major-label debut. Band comes on with guitars wailing and energy to burn, often sounding like a cross between the Buzzcocks and the Velvet Underground. Incessantly rocking tracks like "Brassneck," "Kennedy," and "What Have I Said Now?" will knock modern rockers for a loop.

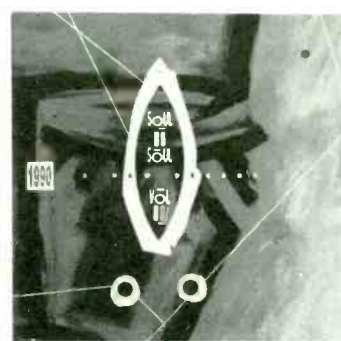
BLACK

▶ KWAMÉ AND A NEW BEGINNING

A Day In The Life: A Pokadelick Adventure
PRODUCERS: Kwamé & The Brothers Grimm
Atlantic 82100

The Boy Genius and friends have grown tremendously since last year's

SPOTLIGHT



SOUL II SOUL

Vol II—1990—A New Decade
PRODUCERS: Jazzie B. & Nellie Hooper
Virgin 91367

Suave follow-up to "Keep On Movin'" finds U.K. group continuing along the same path, concocting sophisticated soul-funk at once up-to-date and trad-minded. There's nary a misstep to be found: Highly consistent effort includes "Get A Life," gorgeous second single "A Dream's A Dream," and even a daring instrumental featuring British saxophonist Courtney Pine. Brilliant stuff with universal appeal.

debut, which only hinted at the group's potential. When you're not laughing at the funny introductions, you'll be tapping your toes to these gentle, funk raps that shine in lyrics, music, and delivery. What a life.

▶ AFTERSHOCK

PRODUCERS: V Jeffrey Smith & Peter Lord
Virgin 91341

Staten Island, N.Y., pair shows an astonishing diversity on debut that, with proper label push, should do well at radio. Ranging from Michael Jackson-type funk on "Aftershock," to Babyface-new-jack-swing on "Because," to the tough, street rap of "Plastic Finger," there's something here for everyone, and something to look forward to as band continues to deliver on promise shown here.

JAZZ

▶ SPYRO GYRA

Fast Forward
PRODUCER: Jay Beckenstein
GRP 9608

Another sure-fire outing from jazz-fusion septet is warmed by Beckenstein's strong sax work and Dave Samuel's sparkling playing on vibes and marimba. Densely arranged, often Latinized originals will inevitably be picked up quickly by jazz spinners; tracks are all in the same smooth, radio-ready groove, so cuts can be picked at will.

COUNTRY

KELLY WILLIS

Well Travelled Love
PRODUCERS: Tony Brown, John Guess
MCA 6390

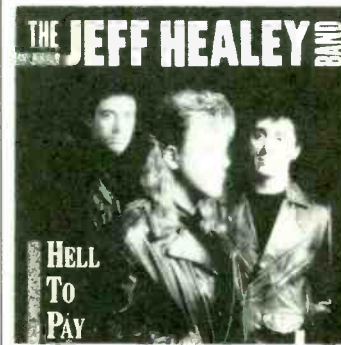
Willis' cry-in-the-voice delivery sounds convincingly country. But the songs here are bereft of inventiveness, depth, and kindred distinctions.

CLINTON GREGORY

Music 'N Me
PRODUCER: Ray Pennington
Step One 0057

Gregory's pure, high, and vibrant vocals and his easy confidence with lyrics make this an astounding debut effort. Contact: 615-255-3009.

SPOTLIGHT



THE JEFF HEALEY BAND

Hell To Pay
PRODUCER: Ed Stasium
Arista 8632

Confident second effort takes the Canadian band to a higher level. First single, "I Think I Love You Too Much," is a slow-burning blues sizzler with killer guitar work by author Mark Knopfler. Then George Harrison gives not only his blessing but his vocals on "While My Guitar Gently Weeps." But all the celeb appearances aside, the record really belongs to Healey and band mates, whose performances excel on bar ballad "How Long Can A Man Be Strong?" and the title-track rocker.

JERRY LANSDOWNE

Travel Light
PRODUCER: Ray Pennington
Step One 0055

Listening to Lansdowne is a flashback to the smooth, easy-listening pop crooners of the '40s. A complete aural treat. Contact: 615-255-3009.

CLASSICAL

BERLIOZ: ROMEO ET JULIETTE

Denize, Cole, Lloyd, Frankfurt Radio Symphony Orchestra, Inbal
Denon 73210

Inbal rounds out his Berlioz cycle for Denon with a performance of the sprawling romantic masterpiece that rates kudos for all participants, with perhaps a special nod for the luscious contribution of mezzo Nadine Denize. But in the end it is Inbal whose vision holds all together and imparts the necessary dramatic tension. Excellent sound.

MUSIC OF THE NIGHT

Boston Pops Orchestra, Williams
Sony Classical 45567

The Pops and conductor John Williams, after a successful stay at Philips, move over to Sony Classical with tributes to past, present, and even future ("Miss Saigon") Broadway musicals. In effect, the program is a richly embroidered face-off between the brassy Broadway of Jule Styne and Leonard Bernstein and the Puccini-like pretensions of Andrew Lloyd Webber and Claude-Michel Schönberg. William D. Brohn's suite from "Miss Saigon" is particularly beautiful.

NEW AND NOTEWORTHY

PERFECT GENTLEMEN

Rated PG
PRODUCER: Maurice Starr
Columbia 46070

Starr had to look no further than his own back yard, literally, for his newest project—son Maurice Starr Jr. makes up one third of these little hit makers. Sappy single "Ooh La La (I Can't Get Over You)" is already all over the radio; catchy "Mama" and snappy new jack/rap "Move Me Groove Me" wait in the wings. Remember, this is how New Edition used to sound. Touring with the New Kids On The Block will only accelerate this speeding train.

ICE CUBE

AmeriKKK's Most Wanted
PRODUCERS: The Bomb Squad & the Lench Mob
Priority 57120

Solo debut of N.W.A.'s rap guerrilla is as incendiary as could be expected. Angry, bitter, streetwise raps are framed by the explosive production of Hank Shocklee and his partners; language is unexpurgated and anything but G-rated, grooves and ideas are pure dynamite. Public Enemy's Chuck D and Flavor Flav guest star, but it's Ice's bad show

all the way. As subtle—and as deadly—as a blast from a pump-action 12-gauge, this daring record is sure to incite controversy and enormous sales in one white-hot shot.

DAVID BAERWALD

Bedtime Stories
PRODUCERS: Larry Klein, Steve Berlin, Matt Wallace & David Baerwald
A&M 75021

The singing and lyric-writing half of David + David makes his first solo move, and results are much in keeping, stylistically and qualitatively, with striking achievements of "Boomtown." Baerwald again essays dark, somewhat jaundiced portraits of men and women at odds with each other and the world; first single, "All For You," is an exemplary rocker, while cuts like "Dance" and "Colette" stand out as future possibilities among a uniformly solid collection. Fine top 40 and album rock bets here.

SNAP

World Power
PRODUCERS: Snap
Arista 8536

Collection of musicians, mixers, and

producers including rapper Turbo B. and vocalist Jackie Harris has already taken dance floors both here and abroad by storm with invigorating club anthem "The Power." Despite undeniably potent song construction and killer beats, additional pop approval may be scant, with "Ooops Up" serving as the only other radio prospect. Club jocks, on the other hand, will find an endless bag of future hits, starting with the African-infused house jam "Cult Of Snap."

MILIRA

PRODUCER: Donald Dee Bowden
Apollo Theatre/Motown 6297

Premiere release on Motown's new Apollo Theatre label showcases a 19-year-old newcomer who reverently reflects influences like Aretha Franklin and Sarah Vaughan without mimicking them. First single, an ecologically rephrased cover of Marvin Gaye's "Mercy Mercy Me," is draped with an impressive display of scatting. Throughout the set, Milira soars over retro-soul and jazz-flavored ballads and midtempo new jacks with the finesse and prowess of a seasoned veteran.

SINGLE REVIEWS

BLACK

► **JOHNNY GILL** *My, My, My* (5:20)
 PRODUCERS: L.A. & Babyface
 WRITERS: Babyface, Daryl Simmons
 PUBLISHERS: Kears/Epit/Solar/Green Skirt, BMI
Motown MOT-2033 (c/o MCA) (cassette single; 12-inch version also available. **MOT-10058**)

A steamy, sultry night of romance is in the offing for Gill and his paramour on this lovely slow jam.

► **NANCY WILSON** *Don't Ask My Neighbors* (3:55)
 PRODUCER: Lorrin "Smookey" Bates
 WRITER: Skip Scarborough
 PUBLISHER: Warner/Unichappell
 Columbia

Label finally unleashes what should have ushered in the fine "Lady With A Song" project. Stylish interpretation of the Emotions' classic features the vocal assist of the song's originators.

► **M.C. TROUBLE FEATURING THE GOOD GIRLS** *(I Wanna) Make You Mine* (4:01)
 PRODUCERS: John "L.A. Jay" Barnes III, M.C. Trouble
 WRITERS: John Barnes III, La Tasha Rogers
 PUBLISHERS: La Tasha/John Barnes III, ASCAP/BMI
Motown MOT-2044 (c/o MCA) (cassette single; 12-inch version also available. **Motown MOT-4722**)

"Your Sweetness" Pt. 2. Track brews with a sparkling rap from the 18-year-old L.A.-based newcomer accented by the vocal assistance of label mates The Good Girls. Pumps.

► **AFTER 7** *Can't Stop* (3:55)
 PRODUCERS: L.A., Babyface
 WRITERS: Babyface, L.A. Reid
 PUBLISHERS: Hip Trip/Kear BMI
Virgin 4-98961 (c/o Atlantic) (12-inch version also available. **Virgin 0-96470**)

From the jack-till-you-drop department of R&B comes yet another catchy track from the trio's beat-packed eponymous debut album.

JANICE DEMPSEY *Do You Really Want Love?* (3:42)
 PRODUCER: Paul Laurence
 WRITERS: J. Dempsey, B. Purse
 PUBLISHERS: Bright Light/Baby Face/Music Corp. Of America, BMI/Bruce Purse/WB, ASCAP
 MIXER: Goh Hotoda
Epic 347-73334 (c/o CBS) (cassette single; 12-inch version also available. **Epic 49-73375**)

Vocalist makes her label debut with a lively R&B/dance technofest that titillates and teases.

KOOL SKOOL *My Girl* (4:11)
 PRODUCERS: Jesse Johnson, Keith Lewis
 WRITERS: J. Johnson, K. Lewis
 PUBLISHERS: Crazy People/Jack The Mack, ASCAP
Capitol 102310 (c/o CEMA) (12-inch version also available. **Capitol V-15587**)

Stompin' jack-track sidesteps vat of clichés by infusing trendy rhythms with strong vocals and spirited instrumentation.

MANTRONIX *Take Your Time Featuring Wondress* (4:14)
 PRODUCER: Mantronix
 WRITERS: Mantronix, Jon-e-d
 PUBLISHERS: Colgems-EMI/Mantronix International/Jessica, ASCAP
Capitol 4JM-44559 (cassette single; 12-inch reviewed May 5)

TEMPTATIONS *One Step At A Time* (4:15)
 PRODUCERS: Stan Sheppard, Jimmy Varner
 WRITERS: R. Tyson, D. Williams
 PUBLISHERS: Ensign/Dayujoye/Doctor Tunes, BMI
Motown MOT-9793 (c/o MCA) (12-inch single)

Staying power of soul legends is well illustrated within this ethereal, atmospheric ballad.

MAZE FEATURING FRANKIE BEVERLY *Songs Of Love* (4:10)
 PRODUCER: Frankie Beverly
 WRITER: not listed

PUBLISHER: not listed
Warner Bros. 4-19833 (cassette single)
 Inspiring message of peace and unity glides atop a funky bass line. Another winner from the fab "Silky Soul" project.

4 PLAY *We Can Do The Nasty* (4:29)
 PRODUCER: Salt
 WRITERS: C. James, 4 Play
 PUBLISHERS: Next Plateau/Bed Of Nails, ASCAP
Next Plateau NP50118W (12-inch single)

One half of platinum rap duo Salt-N-Pepa unveils a potent talent discovery. Potential is evident but song fails to properly promote group's obvious abilities. Contact: 212-541-7640.

COUNTRY

► **SHENANDOAH** *Next To You, Next To Me* (3:16)
 PRODUCERS: Rick Hall, Robert Byrne
 WRITERS: R.E. Orrall, C. Wright
 PUBLISHERS: BMG/2Kids/David 'n' Will, ASCAP
Columbia 38-73373

This is the sprightliest tune from this group since "Church On Cumberland Road." Tight, ringing instrumentation and a singalong hook.

► **TRAVIS TRITT** *I'm Gonna Be Somebody* (4:05)
 PRODUCER: Gregg Brown
 WRITERS: Stewart Harris, Jill Colucci
 PUBLISHERS: CRGII/Edisto Sound, BMI/Golden Torch/Heart Street, ASCAP
Warner Bros. 7-19797

Tritt offers a subdued and convincing reading of the old story of dreams surmounting adversity.

► **MAC McANALLY** *Down The Road* (2:54)
 PRODUCER: Jim Ed Norman
 WRITER: Mac McAnally
 PUBLISHER: Beginner, ASCAP
Warner Bros. 7-19800

With creamy-smooth James Taylor-like vocals, McAnally traces the sweet anticipations of young lovers and the stern trepidations of their parents.

► **WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON** *Born And Raised In Black And White* (3:32)
 PRODUCER: Chips Moman
 WRITERS: D. Cook, J. Jarvis
 PUBLISHERS: Cross Keys, ASCAP/Plugged In Music, BMI
Columbia 38-73381

These four diverse and counterpointing voices blend as well on record as their personalities do in person. It's a smoothly sung ballad of contrasts.

► **K.T. OSLIN** *Two Hearts* (3:43)

NEW AND NOTEWORTHY

► **SUNDAYS** *Here's Where The Story Ends* (3:54)
 PRODUCERS: Sundays, Ray Shulman
 WRITERS: Gavurin, Wheeler
 PUBLISHERS: Geffen/Warner Chappell/WB, ASCAP
DGC 4-19691 (cassette single) (c/o Warner Bros.)

English foursome who are all the rage in their homeland and garnering similar kudos stateside (from the college market) could easily charm their way to mass acceptance. This poetic pop offering sports an excellent production and inspired performance from vocalist Harriet Wheeler. Very refreshing.

THE WEST COAST ALL-STARS *We're All In The Same Gang* (7:28)
 PRODUCER: Dr. Dre
 WRITERS: The West Coast All-Stars
 PUBLISHER: The West Coast All-Stars, BMI
Warner Bros. 0-21549 (12-inch single)

Taking a tip from the headlines, clique of hot rappers (including M.C. Hammer, Digital Underground, Ice-T, N.W.A., Tone Loc, Eazy-E, among others) gather to make their bid for an end to gang violence and preserve racial harmony. Musically potent track previews the upcoming "West Coast All-Stars" compilation album.

PRODUCERS: Josh Leo, Larry Michael Lee
 WRITERS: K.T. Oslin, Rory Michael Bourke
 PUBLISHERS: Wooden Wonder, SESAC/Chappell & Co./RMB Songs, ASCAP
RCA 2567-7R

Bluesy keyboard work colors the mood of this melancholy admission that even loneliness and pain go better when shared.

STATLER BROTHERS *Small Small World* (3:23)
 PRODUCER: Jerry Kennedy
 WRITERS: Gary Scruggs, Thom Schuyler
 PUBLISHERS: Irving/Screen Gems-EMI/Bethlehem, BMI
Mercury 875 498 (c/o PolyGram)

Way ahead of the participants, we witness two lads making a discovery about love. Buoyant and whimsical in the best Statler tradition.

LEE ROY PARNELL *Oughta Be A Law* (3:48)
 PRODUCER: Barry Beckett
 WRITERS: G. Nicholson, D. Penn
 PUBLISHERS: Cross Keys, ASCAP/Dan Penn, BMI
Arista AS-2028

A burning, churning, horn-laced instrumental surge prods Parnell into an energetic vocal performance.

k.d. lang & TAKE 6 *Ridin' The Rails* (2:18)
 PRODUCER: Andy Paley
 WRITERS: N. Claflin, A. Paley
 PUBLISHER: not listed
Sire 7-19793 (c/o Warner Bros.)

A campy woo-woo, choo-choo, hobo saga finds the pairing of lang and Take 6 working to perfection.

JARA LANE *(Til) I Kissed You* (3:29)
 PRODUCER: Randy Scruggs
 WRITER: Don Everly
 PUBLISHER: Acuff-Rose, BMI
Curb/Capitol

A catchy remake of the Everly Brothers' 1959 pop and country smash.

JOHN ANDREW PARKS *Ten Gallon Dreams* (3:38)
 PRODUCERS: John Boylan, John Andrew Parks
 WRITER: John Andrew Parks
 PUBLISHER: Hilalou, BMI
Capitol

A midtempo exaltation of cowboyiana. More hook than (narrative) line.

★ **DICK "RICHARD"** *Local Swimmers Disrupt Baptism* (3:20)
 PRODUCER: Joe Gibson
 WRITERS: Dick "Richard" Albin/Anne Macfie
 PUBLISHER: HitKit, BMI
NSD 266

Clever, vivid, and uproarious. Everything a novelty record should be. In the same league with Ray Stevens' "Mississippi Squirrel Revival."

DANCE

► **WAS (NOT WAS)** *Papa Was A Rolling Stone* (6:42)
 PRODUCERS: Don Was, David Was
 WRITERS: Barret Strong, Norman Whitfield
 PUBLISHER: Stone Diamond, BMI
Chrysalis V-23541 (c/o CEMA) (12-inch single)

Who better than the fabulous Was brethren to deliver (with contemporary flair) a faithful rendition of the classic Temptations track. Multifaceted success a given. Young M.C. guests.

► **DOUG LAZY** *Can't Hold Back* (7:20)
 PRODUCER: Doug Lazy
 WRITER: D. Lazy
 PUBLISHER: Cotillion/Fede Yon, BMI
 MIXERS: Doug Lazy, Vaughan Mason
Atlantic 0-86192 (12-inch single)

One of the early leaders of hip-house unleashes yet another future smash from his fierce album, "Doug Lazy Gettin' Crazy."

► **BRAT PACK** *I'm Never Gonna Give You Up* (4:47)
 PRODUCERS: Robert Civillies, David Cole
 WRITER: David Cole
 PUBLISHER: Red Instructional, ASCAP
 MIXERS: Robert Civillies, David Cole
Vendetta/A&M 75021-7039-1 (c/c PGD) (12-inch single)

Hot duo's follow-up to "You're The Only Woman" has all the elements necessary to confirm pop and club stardom: well-crafted melodies and hooks, insinuating beats, and charming vocals. Note the completely reworked underground flip, "Never Givin' Up."

► **REAL LIFE** *God Tonight* (3:38)
 PRODUCER: Real Life
 WRITERS: David Sterry, Danny Simcik
 PUBLISHER: Real Life, BMI
Long Run/Curb 77053 (12-inch single)

Act returns with its most interesting track in some time. Politically aware with a Depeche Mode-ish rhythmic stance could easily place the outfit at the chart's top. Contact: 818-843-2872.

MODERN ENGLISH *I Melt With You* (7:27)
 PRODUCER: Pat Collier
 WRITER: Modern English
 PUBLISHER: Beggars Banquet/Momentum
 MIXERS: John "Tokos" Potoker, Carl Segal
TVT 2812 (12-inch single)

Band reprises its most popular hit with a new recording from the "Pillow Lips" album and remixes capable of making radio and club programmers fall in love with the track once again. Contact: 212-929-0570.

LISA JOELLE *Don't Take Your Love* (6:46)
 PRODUCER: Ronny Charles
 WRITER: Lisa Joelle
 PUBLISHER: Italian Boyz, ASCAP
 MIXERS: Chop Nunez, Louie Flores
Renegade RR-1701 (12-inch single)

Latin/pop/house track moves along steadily and glimmers with great club and radio potential. Be sure to investigate.

AJAX *One World* (timing not listed)
 PRODUCERS: Mark Kamins, Ajax
 WRITER: Ajax
 PUBLISHER: not listed
 MIXER: Mark Kamins
Wax Trax 9112 (12-inch single)

An even more satisfying release from the threesome. Slightly aggressive offering pumps a hooky rhythmic base accented by an inspired vocal delivery, worldly nuances, and an inventive mix. A must for alternative outlets. Contact: 312-252-1000.

APRIL *Someone To Hold* (5:30)
 PRODUCER: J.T. Irish
 WRITER: J. Campbell
 PUBLISHER: Play The Music, ASCAP
 MIXER: Mark Mendoza
Metropolitan MRC-04462 (12-inch single)

For a change, dual house and freestyle mixes complement original version of noteworthy club track by Latina with star appeal. Contact: 201-483-8080.

DONNA WILLIAMS *True Love Never Dies* (7:26)
 PRODUCERS: John Bastianelli, Tommy Uzoz
 WRITERS: M. Forman, J. Dyke
 PUBLISHERS: Big AI/Carpentieri/Jaimz, ASCAP
 MIXERS: Tommy Uzoz, John Bastianelli
Onna Roll ONN-003 (12-inch single)

East Coast radio and club action developing for this Latin hip-hopper comes as little surprise given its contagious melodies and Safire-like vocals. Guest appearance by George LaMond provides added pop appeal. Contact: 718-896-4676.

A BITCH NAMED JOHANNA *I'm A Bitch* (6:23)
 PRODUCER: Reesha
 WRITERS: J. Jimenez, R. Laurent
 PUBLISHERS: Project X/CRK, ASCAP
 MIXER: Gavin Morrison
Project X Records 100 (12-inch single)

X-rated after-3 a.m. underground house produced by Reesha from Kraze/Moonfou and featuring the background moans of NYC downtown legend Wendy Wild. Real hot. Contact: 212-757-132X.

★ **TRANSPHONIC** *Get Down* (6:03)
 PRODUCER: Smash
 WRITER: Smash
 PUBLISHERS: Mystarz/Keefy, ASCAP
Nu Groove NG-048 (12-inch single)

Jammin' ethereal instrumental house track that's a must for the hardcore crews all over. Contact: 212-840-9253.

STARLET *Don't Make Me Wait* (6:17)
 PRODUCERS: John Morates, Sergio Munzibal
 WRITER: Starlet
 PUBLISHER: Def Beat, BMI
 MIXERS: John Morates, Sergio Munzibal, Victor Flores, Frank del Rio
Def Beat DBR-008 (12-inch single)

Diva wannabe delivers an assertive performance backed by basic freestyle and house instrumentals. Contact: 213-659-6527.

ROYAL HOUSE *I Can't Quite Understand* (5:04)
 PRODUCER: Todd Terry
 WRITER: T. Terry
 PUBLISHERS: Zomba/Tonk, BMI
 MIXER: Little Louie Vega, Todd Terry
Loud House Records WAR-065 (12-inch single)

Yet another from the Terry stable of club offings. Contact: 212-979-0808.

MODERN ROCK

► **COWBOY JUNKIES** *'Cause Cheap Is How I Feel* (4:13)
 PRODUCERS: Michael Timmons, Peter Moore
 WRITER: M. Timmons
 PUBLISHERS: Paz Junk/BMG Songs, ASCAP
RCA (c/o BMG)

Margo Timmons' delicate phrasing continues to thrill on this downbeat, country-flavored tune. Flip side features a searing rendition of the Rolling Stones' "Dead Flowers."

★ **TOAD THE WET SPROCKET** *Jam (Too Long, Too Late)* (3:16)
 PRODUCERS: Toad The Wet Sprocket
 WRITERS: G. Phillips, T. Nichols, R. Guss, D. Dinning
 PUBLISHERS: WB/Wet Sprocket Songs, ASCAP
Columbia (c/o CBS)

Newly recorded version of track from the strong "Pale" album emphasizes cutting guitar riffs, as well as singer Glen Phillips' plaintive performance. Throwback to vintage Psychedelic Furs/R.E.M. era excites.

HUMAN RADIO *Me & Elvis* (timing not listed)
 PRODUCERS: David Kahne, David Leonard
 WRITER: R. Rice
 PUBLISHERS: CBS/Hook'n B/House Projects, ASCAP
Columbia 38T-73330 (c/o CBS)

Quirky ditty with '60s pop vibes and clever lyrics seems a natural for widespread airplay.

PURSUIT OF HAPPINESS *Two Girls In One* (2:32)
 PRODUCER: Todd Rundgren
 WRITER: Moe Berg
 PUBLISHERS: EMI/April Canada/Pursuit Of Tunes/EMI April, ASCAP
Chrysalis (c/o CEMA)

Off the beaten pop trail comes this tasty and very catchy confection from "One Sided Story."

RAP

► **ERIC B. & RAKIM** *Let The Rhythm Hit 'Em* (6:23)
 PRODUCERS: Eric B. & Rakim
 WRITERS: Eric Barrier, W. Griffin
 PUBLISHERS: SBK Blackwood/Eric B. Rakim, BMI
 MIXER: DJ Mark The 45 King
MCA 24026 (12-inch single)

B. & Rakim return with a tasty yet standard release that offers solace in the "We Got The Funk" by positive Force-inspired remix by DJ Mark.

SHINEHEAD *Family Affair* (3:50)
 PRODUCER: Claude Evans
 WRITERS: E. Aitken, Jr., S. Stone
 PUBLISHERS: African Love/A.T.V., BMI
Elektra 0-66629 (12-inch single)

Deservedly hip rhymer traces the family tree of rap over a jacked-up version of the Sly & the Family Stone nugget. Listen for samples of Sister Sledge's "We Are Family."

GROOVE B. CHILL *Hip Hop Music* (4:10)
 PRODUCER: Groove B. Chill
 WRITERS: E. Allen, B. Miller, D. Mitchell
 PUBLISHERS: EMI/April/Across 110th Street/Groove B. Chillin', ASCAP
A&M 75021-2328-1 (c/o PGD) (12-inch single)

Sparse beat bed cushions Chill's read on the history of hip-hop.

PICKS (►): New releases with the greatest chart potential.
 CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
 NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Girl, Shira Fay, to Jay and Ray Rosenthal, March 16 in Washington, D.C. He is an entertainment lawyer with the firm of Berliner, Corcoran & Rowe.

Twin girl and boy, Sadie Lee and Michael Dominick, to Michael and Sandra Gizzi, April 21 in Richmond, Va. She is comptroller for regional booking agency EastCoast Entertainment.

Boy, Peter Anthony Gordon, to Trevor and Vicky Churchill, May 8 in London. He is co-owner of Ace Records Ltd. there.

Boy, Maxwell David, to John and Sheri Dotson, May 10 in Nashville. He is an artist manager and former agent for William Morris.

Girl, Marissa Danielle, to Mark and Debra Jaffe, May 12 in Santa Monica, Calif. He is VP of Walt Disney Records.

MARRIAGES

Robert Biniaz to Lucy Hood, May 12 in Los Angeles. He is senior VP, business development, for MCA Music Entertainment Group. She is director of pay television, worldwide,

for 20th Century-Fox Film Corp.

DEATHS

Ev Wren, 62, of complications from emphysema, May 11 in Denver. A 42-year broadcasting veteran, Wren worked as an announcer at a number of Denver stations, including KTLN, KVOD, and KMYR, where he was also PD. More recently, he headed up his own, eponymous, production company. Wren is survived by his wife, three sons, his mother, and a brother.

Herman Finkelstein, 87, of a heart attack, May 20 at Grandview Hospital in Sellersville, Pa. Finkelstein was general counsel for ASCAP for almost 40 years, establishing the performing rights society's legal department in 1942. Born in Torrington, Conn., on Jan. 9, 1903, he completed his undergraduate studies at Clark Univ. in 1923 and later graduated from Yale Univ. with honors. In 1928,

Finkelstein began an association with Nathan Burkan, the theatrical attorney who helped found ASCAP in 1914. He began serving as ASCAP's counsel in 1936 following Burkan's death. He was ASCAP's leading spokesman before Congress and in negotiations with music user groups, as well as in the courts. He retired from ASCAP in 1974. Finkelstein is survived by his wife, a son, and a daughter. In lieu of flowers, the family has requested that donations be made to the Herman Finkelstein Fund of the ASCAP Foundation.

Morris Levy, 62, of cancer, May 21 in Ghent, N.Y. Levy was a major force in independent label and music publishing activities, starting in the early '50s. See story, page 4.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 25-28, Budweiser Detroit Blues Festival, Hart Plaza, Detroit. Tom Hecker, 312-751-8878.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.

May 30, 21st Annual Dinner featuring the 1990 Induction Ceremony & Awards Presentation Of The Songwriters Hall of Fame, The New York Hilton, New York. 212-935-1840.

May 30, Second Annual Garden State Music Awards, presented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, New Brunswick, N.J. Marie Ruffolo, 201-785-0015.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers Convention, Opryland Hotel, Nashville. 609-547-3331.

May 30-June 3, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262 or 213-276-1067.

JUNE

June 1, Third Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring A&M president Jerry Moss and Columbia recording artist Johnny Mathis, Le Bel Age Hotel, Los Angeles. Billy James, 818-843-8253.

June 2-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-457-4919.

June 5-7, 10th International Licensing and Merchandising Conference, New York Hilton, New York. Herb Greenebaum, 203-374-1411.

June 8, T.J. Martell Foundation 1990 Humanitarian Award Concert (featuring Linda Ronstadt), Avery Fisher Hall, New York. 212-245-1818.

June 10-13, Broadcast Promotion and Marketing Executives (BPME) Seminar, with 29th Annual BPME Gold Medallion Awards, BPME Industry Achievement Awards, and BPME Hall of Fame Awards, Bally's Las Vegas. 213-465-3777.

June 11-12, Video Software Dealers Assn. Video Expo, Radisson Hotel Atlanta. Dana Kornbluth, 609-596-8500.

June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver. 303-722-9653.

JULY

July 12-15, Upper Midwest Communications Conclave, Radisson Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.

July 14-18, New Music Seminar 11, Marriott Marquis, New York. 212-473-4343.

July 14-17, 65th Annual Conference and Trade Show of the International Assn. of Auditorium Managers, Sheraton-Boston and Hynes Convention Center, Boston. 214-255-8020.

ISGRO CASE

(Continued from page 6)

the judge said. "You've given me a great deal of law... without any indication of how that misconduct would apply to this case."

Ideman added, "I don't intend to let this court be used as a vehicle to investigate the Justice Department. I see it as being a very long, frustrating, collateral matter."

However, the judge forestalled the government's motion by agreeing to review a 45-page, 20,000-word brief prepared by former U.S. Attorney Marvin Rudnick concerning the conduct of the Pisello investigation.

Rudnick, who successfully prosecuted Pisello's 1988 income tax trial and was fired by the Justice Department in 1989 (Billboard, Aug. 12), appeared in court to surrender the document. He referred to the brief as "my will and testament," and said he prepared the document "so I could have a clear record and conscience when I left" government service.

Re has also subpoenaed former U.S. Attorneys Richard Stavin and

John DuBois, both of whom have been publicly critical of the Justice Department's handling of the Pisello case, but neither was in court May 21.

Justice Department senior counsel William S. Lynch bristled at Re's attempt to reintroduce the Pisello case in court.

"How many bites of the apple does Mr. Re want?" Lynch asked.

He added, "I would submit, Your Honor, that this line of inquiry would be as irrelevant at trial as it is now," Lynch said.

Lynch also called Re's accusations of a government "cover-up" in the Pisello case "totally false."

Judge Ideman set July 9 as the date for a hearing on the government's motion to quash the subpoenas.

The trial of Isgro and his co-defendants, former Columbia Records promotion VP Ray Anderson and Isgro associate Jeffrey Monka, is scheduled to begin Aug. 14.

FINANCIAL BRIEFS

Viacom Inc. reports that its MTV Networks subsidiary, which operates MTV, VH-1, and Nickelodeon, had a 16% gain in operating earnings to \$21 million and a 22.5% increase in revenues to \$75 million in the first quarter, compared with the same period last year. Nielsen reports an 11.6% gain in MTV subscribers to 50 million households, while VH-1's subscriber base rose 14.3% to 35.1 million. Viacom's 12 radio stations had a 35.5% gain in operating earnings to \$4.2 million on a 25.5% rise in revenues to \$14.4 million in the quarter that ended March 31.

NHI Nelson Holdings International Inc., operator of the home video company Nelson Entertainment, reports

NEW COMPANIES

The HD Pacific Company, formed by Robin J. Willcourt, M.D. and Douglas S. Cerrone, will produce high-definition television programming for the general public and instructional programs for the medical community. Company is based in Seattle and Los Angeles. 4410 51st Ave. N.E., Seattle, Wash. 98105; 206-522-1001; and 1034 N. Hayworth Ave., Los Angeles, Calif. 90046; 213-650-9599.

NCS Pro-Sound & Lights Inc., formed by Sheila D. Barnard, Jim White Eddie Bayers, and Ed Bayers Sr., is a sound and light company offering full production services, as well as equipment rentals, storage, and rehearsal space. P.O. Box 121742, Nashville, Tenn. 37212; 615-386-3700.

Capital Productions, a branch of Capital I Funding Inc., formed by Ron Boswell, is an independent con-

a net loss of \$3.23 million for the first quarter, which ended March 31. Last year's comparable loss was \$4.47 million. Revenues rose 15.6% to \$18.9 million.

Schwartz Bros. Inc., distributor of home entertainment software, says that for the fiscal year that ended Jan. 31 net income declined nearly 2% from the previous year to \$692,564, while revenues increased 13.3% to \$111 million.

Prism Entertainment Corp., a home video supplier, reports net income of \$510,000 for the fiscal year that ended Jan. 31, a 6.7% gain over the previous year. Revenues rose slightly to \$14.6 million. Operating income for the year was up 25.8% to \$1.17 million. DON JEFFREY

cert promotion agency specializing in distributing gospel music in Europe. Liebigstrasse 1-3, 6750 Kaiserslautern 23, West Germany; 011-49-631-90914.

FOR THE RECORD

In the story "Marx Donates Song Royalties To Aid 'Children Of The Night'" (Billboard, May 26), the number of donations that Richard Marx is making to a Los Angeles-based charity for troubled children was incorrectly stated. The singer/songwriter is making continuous donations.

A story in last week's issue incorrectly stated that Smokey Robinson had been inducted into the Songwriters Hall of Fame in 1988. Actually, Robinson will be inducted this year at the Hall's awards dinner Wednesday (30) at the New York Hilton.

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 5/14	Close 5/21	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2927.6	20 3/4	22 1/2	+1 3/4
CBS Inc.	385.2	187 3/4	197 1/2	+9 1/2
Capital Cities Communications	162.1	609 1/2	605 1/2	-4
Carolco Pictures	424.4	11 1/2	13	+1 1/2
Coca-Cola	6152.5	42	43 3/4	+1 3/4
Walt Disney	2685.1	112 1/2	116 1/2	+3 3/4
Eastman Kodak	3679.7	40 1/4	40 1/4	+ 1/4
Handleman	632.9	15	15 1/2	+ 1/2
MCA Inc.	1648.9	56 1/2	58 1/2	+2 1/2
MGM/UA	337.5	17	17 1/2	+ 1/2
Orion Pictures Corp.	120.7	20 1/2	20 1/2
Paramount Communications Inc.	1924.4	46 1/2	46 1/2	+ 1/4
Pathe Communications	29.6	4 1/2	4 1/2	+ 1/4
Polygram NV	139.9	20 1/2	20 1/2	+ 1/4
Sony Corp.	46.2	56 1/2	56 1/2	+ 1/4
TDK	10.6	45	44	-1
Time Warner	1154.5	96	99 1/2	+3 1/2
Vestron Inc.	243.9	3 1/4	3 1/2	+ 1/4
Westinghouse	2307	74 1/2	73 1/2	-1
AMERICAN STOCK EXCHANGE				
Commtron	172.6	6	5 1/2	- 1/2
Electrosound Group Inc.	3.2	3 1/4	3 1/4
Nelson Holdings Int'l	28.3	6 1/2	5 1/2	- 1/2
Price Communications	50	3 1/4	3 1/4	- 1/4
Prism Entertainment	24.6	2 1/4	2 1/4
Unitel Video	5.2	9	9 1/2	+ 1/2
OVER THE COUNTER				
Acclaim Entertainment		12	12 1/2	+ 1/2
Certron Corp.		1 1/2	1 1/2
Dick Clark Productions		5 1/2	5 1/2
LIN Broadcasting		67 3/4	68 1/2	+1 1/2
LIVE Entertainment		22 1/2	23 1/2	+1 1/2
Recoton Corp.		3 1/2	3 1/2	- 1/4
Rentrak		1 1/2	1 1/2
Shorewood Packaging		23 3/4	23 3/4	- 1/4
Specs Music		6 1/2	6 1/2	+ 1/4
Starstream Communications Group, Inc.		1 1/2	1 1/2
Trans World Music		28 1/2	28 1/2	- 1/4
Video Jukebox Network		7 1/2	7 1/2	- 1/4
Wall To Wall Sound And Video		2 1/2	3	+ 1/2
Westwood One		6 1/2	6 1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		118	118
Pickwick		228	231	+3
Really Useful Group		231	235	+4
Thorn EMI		685	722	+37



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McCormick Place East**

ALASKA Magnum Electronics (Anchorage) **ARIZONA** Hasslers (Phoenix) **ARKANSAS** River City Compact Disk (Little Rock) **CALIFORNIA** Compact Discs Unlimited (Costa Mesa, Santa Ana) Crystal Sonics (Glendale) Soundwaves (Capitola) Soundtek (Los Angeles) Mad Jacks (San Diego, Escondido, Oceanside, Chula Vista, La Mesa, Carlsbad) Digital Ear (Tustin) Radio Lab (Glen Dale) Genesis Audio (El Toro, Mission Viejo) Shoreline Audio (Mill Valley) Discount Sales (Upland) Fidelity Sound (Orange) Roadhouse Records (Montebello) **COLORADO** Laserland (Denver) Music Disc (Denver) McGuckin Hardware (Boulder) Studio Soren (Denver) Soundtrack (Colorado Springs, Boulder) **CONNECTICUT** Strawberries (All Locations) Record World/Square Circle (All Locations) Take 5 Audio (New Haven) County Hardware (Stamford) Hi-Fi Stereo House, Inc. (Newington) Sound Playground (Newington, Orange) **FLORIDA** Cocanut Grove Camera (Miami) Disctronics (Miami) Audio Visions (Tampa) Kuban's (Sarasota) Sansuous Sound Systems (Tampa) Stereo Sales (Tallahassee) **GEORGIA** Camelot Music (Atlanta) Audio Warehouse (Savannah) **IDAHO** Audio Sound Systems of Idaho (Boise) **ILLINOIS** Fun Tech (Chicago) Rock Records (Chicago) Appletree Records (Batavia, Dekalb, Elgin, Rockford, Normal, Springfield) Crows Nest (Crest Hill) Entertainment Express (DeKalb) Higawich Records (Calumet City, Richton Park, Merrillville) Stereo Studio (Niles, Schaumburg, Palatine, Villa Park, Vernon Hills) Parsons TV (Palatine) Audio Consultants (Evanston, Hinsdale, Libertyville) Laserland (Deerfield) Record Service (Champaign) Stereo Systems (Aurora) Compact Disc Stores, Inc. (Evanston, Vernon Hills, Chicago, Crystal Lake) Flip Side Records (Arlington Heights, Downer Grove, Hoffman Estates, Naperville, Wheaton, Hillside, Chicago, Palatine, Deerfield, Schaumburg, Aurora, Wauconda, Round Lake Beach, Crystal Lake, Highland Park, Algonquin, Berwyn, Mundelein) Classic Hi-Fi (DeKalb) **INDIANA** Karma Records (Carmel, Marion, Columbus, Indianapolis, Anderson, Ft. Wayne, Warsaw, Muncie, Kokomo, Bloomington) Stereo Crafters (Terre Haute) Wavelengths (Fort Wayne) Originals, Inc. (Homer) Pro Audio (Lafayette) **KENTUCKY** Sound Gallery (Louisville) **MAINE** Strawberries (All Locations) New England Music (Scarborough) **MARYLAND** Record World/Square Circle (All Locations) Saxitone Tapes (Beltsville) **MASSACHUSETTS** Strawberries (All Locations) Record World/Square Circle (Holyoke) Harvard Coop (Harvard Square, Cambridge, Boston) Speakers, Etc. (Danvers) Four Star Video (Northampton) **MICHIGAN** Baggie Records (Kalamazoo) Records & Tapes Galore (Saginaw) Warehouse Records (Lansing) Hi-Fi Specialists (Farmdale) Record Room (Traverse City) **MINNESOTA** The Digital Only Store (Minnetonka, Roseville) Title Wave (Crystal, Roseville, Minneapolis, Bloomington) **NEBRASKA** Strawberries (All Locations) Homers Inc. (Omaha) **NEW HAMPSHIRE** Strawberries (All Locations) Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) **NEW JERSEY** Record World/Square Circle (All Locations) Strawberries (All Locations) Pana Sight & Sound (Red Bank) Compact Disc World (Woodbridge, Totowa, Metuchen, Paramus, Cherry Hill, Union) House 'n' Rockin' Records (Asbury Park) Compact Disc Broker (Roselle Park) North American Digital (Englewood) Stacy's Sound Machine (Newark) Seashore Stereo (Wildwood) Disc & Dat (North Brunswick) Ultimate Sound (Pinebrook) **NEW MEXICO** Paradise Village (Gallup, Albuquerque, Farmington) **NEW YORK** New York City Record World/Square Circle (All Locations) The Wiz (All Locations) Electro Brands (NYC) CD Street (NYC) **LONG ISLAND** Record World/Square Circle (All Locations) The Wiz (All Locations) CD City (E. Northport) Uncle Phil's (Massapequa, Levittown) CD Express (Sayville) AAV Audio & Video (Center Moriches) Laserland (Bethpage, Carle Place) **UPSTATE** Record World/Square Circle (All Locations) Strawberries (All Locations) Gordon Electronics (Syracuse) Cavages Records & Tapes (Buffalo, Syracuse, Rochester) Unicorn Audio, Inc. (Batavia) Stereo Lab (Oneonta) Altair Audio, Inc. (Albany) Adirondack Music (Boonville) Sound Trax, Inc. (Monticue) Speaker Shop (Amherst) **WESTCHESTER/ROCKLAND** The Wiz (All Locations) Record World/Square Circle (All Locations) Laserworks (White Plains) CD Express (White Plains, Mamaroneck) CD City (Hartsdale) One Stop Entertainment Ctr. (Mt. Kisco, Watertown) **NEVADA** Tiger Tech Stereo & Video (Las Vegas) **OHIO** ICB (Cincinnati) Reunited Electronics (Niles) Ohio Sound (Highland Heights) The Speaker Shop (Youngstown) **OREGON** Audio Alternatives (Portland) **PENNSYLVANIA** Strawberries (All Locations) The Stereo Shop (Greenburg) Record World/Square Circle (Allentown) House of Records (Erie) Audio Images (Wescosville) Strawberries (Philadelphia) Piano & Stuff (Blawnox) Tape World (Butler) **PUERTO RICO** Casa de los Tapes (Hato Rey, Guaynabo, Bayamon, Ponce) Andrews Music (Aguado) **RHODE ISLAND** Strawberries (All Locations) Stereo Discount Center (Providence) **SOUTH CAROLINA** Poco Hi-Fi (Easley) **TENNESSEE** Audio Masters (Murfreesboro) Hi-Fi House (Knoxville) **TEXAS** Rhythm & Views (Dallas) Jeff Racing & Sales (Laredo) Sound Trax (Laredo) Videorama, Inc. (Houston) Professional Tape & Communication Supply (Austin) **VERMONT** Strawberries (All Locations) **VIRGINIA** Audio Connection, Inc. (Virginia Beach) **WASHINGTON** The Bon Marche (Tukwila) **WASHINGTON, D.C.** Record World/Square Circle (All Locations) Graffiti Records (Washington, D.C.) **WISCONSIN** Art Fromander #Milton) Radio Doctor (Milwaukee) **WYOMING** US Tech (Rock Springs) **CANADA** H. Roy Gray Ltd., 14 Laidlaw Blvd., Markham, Ontario L3P1W7



Massachusetts Sen. Edward Kennedy tickles the ivories in his Capitol Hill office for a group of prominent ASCAP songwriters, who stopped by to discuss their opposition to the DAT bills with Kennedy and two other senators. Shown with Kennedy are, from left, Massachusetts Sen. John Kerry; songwriters Marilyn and Alan Bergman; Henry Mancini; Vermont Sen. Patrick Leahy; Lyle Lovett; Burton Lane; Sammy Cahn; Johnny Mandel; former ASCAP president Hal David; Cy Coleman; and Mike Stoller.



Songwriter Peter Yarrow (of Peter, Paul & Mary), right, who entertained at a Bicentennial Young Inventors luncheon, congratulates symphonic composer Augusta Read Thomas, who was presented with a Third Century Medallion as an outstanding young talent at a Foundation for a Creative America dinner at the Sheraton Washington Hotel.



Eight top ASCAP songwriters, who performed their hits at the gala dinner, join in on the finale, Cy Coleman's "If My Friends Could See Me Now." Shown, from left, are Coleman, Henry Mancini, Sammy Cahn, Nick Ashford, Mike Stoller, Valerie Simpson, Lyle Lovett, Jerry Leiber, and cellist John Hagen, who accompanied Lovett.



Wisconsin Rep. Robert Kastenmeier greets ASCAP songwriters and executives following the Bicentennial Dinner Dance at the National Building Museum. Shown, from left, are Kastenmeier; Cy Coleman; Billy Steinberg; Tom Kelly; Lyle Lovett; and ASCAP managing director Gloria Messinger. Kelly and Steinberg (writers of No. 1 hits for Madonna, Cyndi Lauper, and Whitney Houston) also joined fellow ASCAP members Hal David and Henry Mancini on a Bicentennial panel on the creative process.

ASCAP D.C. Meet Marks 200 Years Of U.S. Copyright Laws

WASHINGTON, D.C.—ASCAP and its members celebrated the bicentennial of U.S. patent and copyright laws with a variety of activities here on May 8-13. Highlights included a gala dinner co-hosted by ASCAP, the National Music Publishers Assn., and the Songwriters Guild of America, featuring entertainment by top ASCAP songwriter members; a salute to Peggy Lee, who received ASCAP's Pied Piper Award; and a Capitol Hill reception hosted by Speaker of the House Thomas Foley in honor of Leonard Bernstein, Stephen Sondheim, and Stevie Wonder, who received the Third Century Awards for creative genius in music.

In addition, Marilyn Bergman, Hal David, Tom Kelly, Billy Steinberg, Henry Mancini, and Peter Yarrow were featured as speakers and panelists at the Bicentennial Conference.

Underscoring ASCAP's activities was the songwriters' continuing opposition to proposed DAT legislation, which they feel jeopardizes copyright protection.



Enjoying the festivities, from left, are ASCAP president Morton Gould, Stevie Wonder, Leonard Bernstein, Stephen Sondheim, and Speaker of the House Thomas Foley.



Singer Peggy Lee is feted with ASCAP's most prestigious honor for entertainers, the Pied Piper Award. The tribute featured performances and reminiscences by the ASCAP writers of hits popularized by Lee. Shown, in the front row, from left, are ASCAP president Morton Gould and Lee. Middle row, from left, Ed Murphy, president of the National Music Publishers Assn.; songwriters Arthur Hamilton, Henry Mancini, Sammy Cahn, George David Weiss (who is also president of the Songwriters Guild of America), Cy Coleman, and Marilyn and Alan Bergman. Back row, from left, Johnny Mandel, Burton Lane, Mike Stoller, and Jerry Leiber.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

MADONNA'S "VOGUE" (SIRE) HOLDS at No. 1 for the third week, slipping slightly in points but keeping its large lead. "All I Wanna Do Is Make Love To You" by Heart (Capitol) picks up points on the airplay side but is unable to overtake "Vogue." Nos. 3-6 are all bulleted, however, and are vigorously competing for the chance to succeed "Vogue" at No. 1. "Hold On" by Wilson Phillips (SBK), just certified gold, is first in line but has a long way to go to hit the top by next week. What is more likely is a four-way battle for No. 1 in two weeks, with "Poison" by Bell Biv DeVoe (MCA) having the edge in sales, while "Alright" by Janet Jackson (A&M) has the airplay edge.

MICHAEL BOLTON WINS TWICE this week as "When I'm Back On My Feet Again" (Columbia) is the most-added record at top 40 radio (81 adds) and wins the Power Pick/Airplay as the biggest point-gainer at radio. Although the record is still at No. 50, it has a 90% chance of hitting the top five and a 58% chance of matching the No. 1 success of "How Am I Supposed To Live Without You." Early top 20 reports for the new single come from Detroit (No. 20 at Q95) and Cincinnati (24-19 at Q102). Columbia Records also has the second most-added single, "Vision Of Love" by new artist Mariah Carey from New York. "Vision" enters at No. 73 with 78 adds and an early jump of 20-16 at KMEL San Francisco. It is just edged out for Hot Shot Debut by Motley Crue's "Don't Go Away Mad" (Elektra), but the latter had a head start: It picked up 38 adds last week but just missed having enough points to chart.

TWO RECORDS REGAIN BULLETS this week. In a dramatic turnaround, "Always And Forever" by Whistle (Select) moves back up to No. 38 with a bullet after slipping to No. 41 last week. The turnaround is caused by greatly improved sales points and 15 top 10 radio reports, including a jump of 4-2 at B96 Chicago and 7-4 at KRQQ Tucson, Ariz. "Counting The Days" by Joey Kid is now on Atlantic, and the strength of a major-label push is apparent as the single regains its bullet at No. 85. Strong reports come from Power 106 Los Angeles (9-7), KTFM San Antonio, Texas (21-16), and Hot 97.7 San Jose, Calif. (4-3).

QUICK CUTS: "B Girls" by Young And Restless (Pandisc) is No. 3 at Power 96 Detroit and No. 7 at Y95 Phoenix, but moves up to No. 58 without a bullet nationally. Similarly, "Show Me" by Howard Hewett (Elektra) looks strong in California, moving 12-11 at FM102 Sacramento and 23-20 at B95 Fresno, but moves up to No. 81 without a bullet on the Hot 100; and "Jealous Again" by the Black Crowes (Geffen) jumps 9-7 at KRZR Fresno but holds at No. 82 nationally. The Power Pick/Sales goes to "Cradle Of Love" by Billy Idol (Chrysalis) in a landslide; "Cradle" also has five early top 10 radio reports, fueling a 16-place leap to No. 31. "U Can't Touch This" by M.C. Hammer (Capitol) picks up enough points to bullet but holds at No. 9, hampered on the sales side because only one configuration of the single is available: 12-inch vinyl. Rock quintet Danger Danger, formed in New York, bows on the Hot 100 with "Bang Bang" (Epic). It moves 10-8 at WWRB Scranton, Pa.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	28 REPORTERS	54 REPORTERS	166 REPORTERS	248 REPORTERS	748 REPORTERS
WHEN I'M BACK ON MY...					
MICHAEL BOLTON COLUMBIA	8	9	64	81	159
VISION OF LOVE					
MARIAH CAREY COLUMBIA	7	16	55	78	82
WELCOME TO THE REAL...					
JANE CHILD WARNER BROS	3	12	43	58	58
DON'T GO AWAY MAD...					
MOTLEY CRUE ELEKTRA	3	4	45	52	90
YOU CAN'T DENY IT					
LISA STANSFIELD ARISTA	3	9	36	48	112
GIRLS NITE OUT					
TYLER COLLINS RCA	4	11	25	40	137
MAKE YOU SWEAT					
KEITH SWEAT ELEKTRA	2	13	22	37	39
KING OF WISFUL THINKING					
GO WEST EMI	3	7	26	36	116
ENJOY THE SILENCE					
DEPECHE MODE SIRE	1	7	21	29	163
RUB YOU THE RIGHT WAY					
JOHNNY GILL MOTOWN	4	4	14	22	110

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.

FOR WEEK ENDING JUNE 2, 1990

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	POISON	BELL BIV DEVOE	5
2	1	VOGUE	MADONNA	1
3	4	HOLD ON	WILSON PHILLIPS	3
4	3	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	2
5	7	THE HUMPTY DANCE	DIGITAL UNDERGROUND	11
6	8	IT MUST HAVE BEEN LOVE	ROXETTE	6
7	5	NOTHING COMPARES 2 U	SINEAD O'CONNOR	7
8	10	HOLD ON	EN VOGUE	14
9	9	ALRIGHT	JANET JACKSON	4
10	6	SENDING ALL MY LOVE	LINEAR	8
11	11	OOH LA LA	PERFECT GENTLEMEN	10
12	14	TURTLE POWER	PARTNERS IN KRYME	13
13	12	READY OR NOT	AFTER 7	12
14	13	I WANNA BE RICH	CALLOWAY	19
15	25	STEP BY STEP	NEW KIDS ON THE BLOCK	16
16	26	RUB YOU THE RIGHT WAY	JOHNNY GILL	24
17	17	EXPRESSION	SALT-N-PEPA	34
18	23	U CAN'T TOUCH THIS	M.C. HAMMER	9
19	27	UP ALL NIGHT	SLAUGHTER	35
20	21	HOUSE OF PAIN	FASTER PUSSYCAT	41
21	—	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	31
22	18	DON'T WANNA FALL IN LOVE	JANE CHILD	37
23	33	DO YOU REMEMBER?	PHIL COLLINS	15
24	—	THE POWER	SNAP	40
25	16	LOVE CHILD	SWEET SENSATION	25
26	20	ALL AROUND THE WORLD	LISA STANSFIELD	43
27	36	I'LL BE YOUR SHELTER	TAYLOR DAYNE	21
28	15	THIS OLD HEART OF MINE	ROD STEWART	18
29	34	BABY, IT'S TONIGHT	JUDE COLE	20
30	35	I'LL SEE YOU IN MY DREAMS	GIANT	23
31	37	NICETY	MICHEL'LE	36
32	19	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	17
33	40	CHILDREN OF THE NIGHT	RICHARD MARX	22
34	38	CRUISING FOR BRUISING	BASIA	29
35	22	I'LL BE YOUR EVERYTHING	TOMMY PAGE	56
36	—	ALWAYS AND FOREVER	WHISTLE	38
37	24	HOW CAN WE BE LOVERS	MICHAEL BOLTON	33
38	30	JUST A FRIEND	BIZ MARKIE	70
39	31	BLACK VELVET	ALANNAH MYLES	69
40	—	"B" GIRLS	YOUNG AND RESTLESS	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	VOGUE	MADONNA	1
2	2	ALRIGHT	JANET JACKSON	4
3	3	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	2
4	5	U CAN'T TOUCH THIS	M.C. HAMMER	9
5	6	HOLD ON	WILSON PHILLIPS	3
6	7	IT MUST HAVE BEEN LOVE	ROXETTE	6
7	8	SENDING ALL MY LOVE	LINEAR	8
8	10	POISON	BELL BIV DEVOE	5
9	4	NOTHING COMPARES 2 U	SINEAD O'CONNOR	7
10	15	DO YOU REMEMBER?	PHIL COLLINS	15
11	12	OOH LA LA	PERFECT GENTLEMEN	10
12	11	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	17
13	18	CHILDREN OF THE NIGHT	RICHARD MARX	22
14	9	THIS OLD HEART OF MINE	ROD STEWART	18
15	19	BABY, IT'S TONIGHT	JUDE COLE	20
16	25	STEP BY STEP	NEW KIDS ON THE BLOCK	16
17	21	READY OR NOT	AFTER 7	12
18	22	I'LL BE YOUR SHELTER	TAYLOR DAYNE	21
19	20	TURTLE POWER	PARTNERS IN KRYME	13
20	23	I'LL SEE YOU IN MY DREAMS	GIANT	23
21	24	SHE AIN'T WORTH IT	GLENN MEDEIROS	26
22	27	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	28
23	29	ENJOY THE SILENCE	DEPECHE MODE	27
24	16	WHAT IT TAKES	AEROSMITH	32
25	14	I WANNA BE RICH	CALLOWAY	19
26	26	DEADBEAT CLUB	THE B-52'S	30
27	13	LOVE CHILD	SWEET SENSATION	25
28	28	CRUISING FOR BRUISING	BASIA	29
29	17	HOW CAN WE BE LOVERS	MICHAEL BOLTON	33
30	36	NOTICE ME	NIKKI	42
31	39	GIRLS NITE OUT	TYLER COLLINS	39
32	35	THE HUMPTY DANCE	DIGITAL UNDERGROUND	11
33	37	DARE TO FALL IN LOVE	BRENT BOURGEOIS	44
34	—	RUB YOU THE RIGHT WAY	JOHNNY GILL	24
35	34	ALWAYS AND FOREVER	WHISTLE	38
36	38	NICETY	MICHEL'LE	36
37	—	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	50
38	—	HOLD ON	EN VOGUE	14
39	40	LOVE IS	ALANNAH MYLES	51
40	—	WHEN I DREAM OF YOU	TOMMY PAGE	54

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
43 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	CPP/WBM
2 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	77 GOT TO TELL ME SOMETHING (EMI April, ASCAP/Maurice Starr, ASCAP) HL
75 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP) CPP	87 HEARTBEAT (Sugarbiscuit, ASCAP)
4 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	65 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
38 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	63 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
20 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	3 HOLD ON (Whiphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
55 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	14 HOLD ON (2 Tuff-E-Nuff, BMI)
52 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	41 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
98 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI)	33 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
58 B GIRLS (P-Man, BMI)	11 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
69 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	67 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
89 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP)	56 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/DoraMo, BMI/Page Three, BMI) WBM
88 BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP	21 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
22 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	23 I'LL SEE YOU IN MY DREAMS (Itsall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
45 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	6 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI) CLM
64 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	19 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
85 COUNTING THE DAYS (Big Generic)	82 JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI)
31 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL	70 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
29 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	62 KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
44 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP) CPP/WBM	60 KISS THIS THING GOODBYE (Theobalds, ASCAP)
30 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	25 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
72 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI)	51 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada)/David Tyson, CAPAC/Zomba, ASCAP) HL
37 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	83 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
68 DOUBLEBACK (FROM BACK TO THE FUTURE PART II) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM	91 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP)
57 THE DOWNEASTER ALEXA (Joel, BMI) HL	49 MENTIROSA (Varry White, ASCAP)
15 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	36 NICETY (Ruthless Attack, ASCAP)
27 ENJOY THE SILENCE (Emile, ASCAP)	93 NICK OF TIME (Kokomo, ASCAP/Bob-A-Lew, ASCAP) CLM
34 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	7 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
76 GET A LIFE (Virgin, ASCAP) CPP	42 NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
48 GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	96 NOW YOU'RE GONE (David Coverdale, ASCAP/WB, ASCAP)
86 GET UP (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	10 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
39 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	92 PICTURES OF YOU (Fiction, ASCAP)
	5 POISON (Hi-Frost, BMI)
	40 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
	80 PURE (Chrysalis, ASCAP) CLM
	12 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
	46 ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
	24 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
	74 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
	8 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	84 SHAKE (Chappell & Co., ASCAP/Colgems-EMI, ASCAP/EMI, ASCAP) HL/WBM
	26 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	81 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
	28 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
	16 STEP BY STEP (Maurice Starr, ASCAP/EMI APRIL, ASCAP) HL
	66 THAT'S THE WAY OF THE WORLD (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
	18 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
	53 THIS & THAT (Liafal, BMI/Careers, BMI) HL
	71 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
	79 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooini, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM
	97 TRY TO FIND ME (Luna Tunes, BMI)
	13 TURTLE POWER (EMI Blackwood, BMI/Kikinet, BMI) HL
	9 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
	35 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
	73 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	1 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	90 WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI)
	32 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
	54 WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/DoraMo, BMI/Page Three, BMI) WBM
	50 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
	78 WHEN SOMETHING IS WRONG WITH MY BABY (Pronto, BMI/Irving, BMI) CPP
	47 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	94 WHOLE WIDE WORLD (FROM TRUE LOVE) (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
	61 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
	59 YOU CAN'T DENY IT (Big Life, PRS)
	17 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM

WORLD MUSIC STARTS COOKING AT RETAIL

(Continued from page 1)

world music.

Initial sales expectations for the typical world-music title are modest, from 5,000 to 10,000 units, although better-known acts may sell 10 times that amount. But there have been breakthrough artists such as the Gipsy Kings on Elektra, who achieved commercial radio play with their debut disk and whose albums "Mosaïque" and "Gipsy Kings" currently occupy two of the top 10 slots on Billboard's World Music albums chart (see page 44).

That chart, which debuted in the May 19 issue, illustrates the diversity of styles under the world-music banner, from the Cajun romps of Beausoleil to the reggae of Black Uhuru to the Zulu-rooted pop of South Africa's Johnny Clegg & Savuka.

Despite the eclecticism of the genre, retailers and label executives say world music has become a useful marketing category to draw more attention to a wide range of artists.

Retail promotion remains the primary vehicle for world-music marketing. Independently owned specialty stores and chains such as the 54-store, West Sacramento, Calif.-based Tower Records and the 265-unit Wherehouse web, based in Torrance, Calif., are leading the trend. Other chains have supported selected world-music titles, labels say.

At the downtown Broadway store of Tower Records in New York, the space devoted to world music has grown by 33% in the last year, according to Rob Tefft, the store's international buyer and manager of the second floor. World music currently generates about 4% of the store's overall sales, up from less than 1% a couple of years ago. Moreover, the genre has gone from being the 12th largest category, in terms of sales volume, to fifth, behind rock, jazz, classical, and soundtrack/vocals.

READY FOR NEXT STAGE

"World music is at the step where it is ready to move to the next stage of acceptance," declares John Baskind, managing director at the New York branch of Stern's, an 8-month-old world-music distributor and label based in London.

Like Tower, Stern's also has seen

the world-music market expand recently. The company, which services about 270 retailers, "used to sell one unit of a title at a time. Now we may sell as many as 20 units on a title to a store," Baskind says. Six months ago, he adds, the company's largest seller might have sold 1,000 units. But the market has grown to the point that, for example, Baskind predicts that Stern's will move 15,000 units of a Papa Wemba album on its own label by the end of the year.

Currently, about 14 of the distributor's 250 titles are from its own label. Among the other labels it distributes are EMI India, Sonodisc, Riverboat, World Circuit, Globestyle, and the French label Fyllart.

Tower, which accounts for about 25% of sales at Stern's, is the only chain seriously working world music, according to Baskind. But he adds that some Warehouse outlets also do well with it. For instance, business at that chain's Berkeley, Calif., store, which operates under the name Leopold, is growing rapidly. "Leopold's order comes in twice a month and jumps 150% every time," he notes.

Chuck Lee, Wherehouse's director of music buying, says, "Wherehouse definitely carries and supports world music. I love to have a new category that will bring in a new customer to my stores."

In the larger Warehouse stores, the world-music section will contain about 500-600 titles. In addition, the chain maintains separate reggae and Latin sections. Artists with crossover appeal, like the Gipsy Kings, are filed in the rock section.

One strategy that seems to work in selling world music is issuing titles as budget CDs, Lee notes. "Both Peter Pan [Industries] and Laser Light are doing good work in that area," he says. "They offer product that we can sell for \$5-\$9. That way, we can run a promotion where we sell three titles for, say, \$12. People will experiment more at the lower price than at \$11.99 for a single title."

As for advertising support, most retailers say they see it mainly on major-label releases with pop appeal, such as Johnny Clegg's "Cruel, Crazy, Beautiful World." But Tower's Tefft says, "We are seeing more interest and more support from the labels, mainly [those distributed by] CBS and WEA. The other major labels are not concerned."

Elektra and Virgin are very committed, Wherehouse's Lee says. "If they release something, I assume it will be backed with advertising and promo copies for in-store play."

For their part, indie and major labels say more retailers need to create specific world-music sections in their stores. And the labels say they are committed to marketing moves to justify the retail space.

OBSTACLES TO OVERCOME

World music still has some obstacles to overcome before it can cross over into the mainstream, Lee says.

"World music is at the same place where new age was when it began," Lee says. "Whether it has the potential of new age sales, that remains to be seen. Another problem is that the labels are trying to sell it as a line," he adds. "We don't think that is the way to go. We think world music has to be sold by title and by artist."

However, most label executives disagree with that view. With the proliferation of titles and artists in the world-music genre, they have em-

phasized marketing by product line or with sampler disks. They acknowledge the similarity to marketing efforts used for new age during the early days of that genre.

"We feel this music will make its next leap forward when music stores offer special sections for it," says Randall Grass, executive VP at Shanachie Records. Shanachie was the first U.S. label to market disks by such world-music artists as Lady-smith Black Mambazo, Malathini & the Mahotella Queens, Alpha Blondy, and Ofra Haza—all of whom were later picked up by major labels.

"There is a base interest in something new, in something exotic, but the mass interest cannot absorb hundreds of titles," says Grass, explaining why Shanachie and virtually all the labels involved in world music spotlight their releases with samplers or product-line promotions.

"We've found that's a really good marketing tool," says Jacquie Perryman, VP of international artist development at Virgin Records, whose Earthworks and Real World lines are devoted to world music. Four of the 15 spots on the World Music chart this week are held by samplers, including "Passion Sources" on Real World, two Brazilian music compilations on Sire/Warner Bros., and the reggae set "Grooveyard" on Man-

go/Island.

REGGAE POWER

Reggae remains one of the most recognizable styles now being sold under the world music banner, and many label execs say that world music marketing efforts will boost that style further still. Reggae's popularity also spotlights the dance orientation of much of the material marketed as world music.

Profile Records, traditionally a dance- and rap-oriented label, is one of the latest companies to enter the world-music arena, hiring Murray Elias as A&R manager for world beat. One of Elias' first projects was "Dancehall Style: The Best Of Reggae Dancehall Music Vol. 1," and the label is working the single "Life (Is What You Make It)" by dance hall reggae stars Frigthy and Colonel Mite, with albums by these and other artists to follow.

"To a large extent, it is easier to get Americans interested in this music if it does have a beat," says Hooman Majd, West Coast director of Mango Records.

Beyond retail promotion, world music is receiving increasing exposure through airplay, particularly on public radio outlets and on video shows such as VH-1's "New Visions."

RIAA ASSAILS N.J. STICKER BILL

(Continued from page 5)

the legislator's bill was neither copied from nor based on knowledge of similar bills in other states, but came about as a result of a series of lectures on the "dangers of explicit rock lyrics" presented by Paul Goldenberg, a Middlesex County Prosecutor's Office investigator. Goldenberg, the source says, also showed audiences the "PMRC video."

That video, "Rising To The Challenge," produced by the PMRC and Teen Vision, shows examples of album covers, song lyrics, music videos, and concerts. PMRC literature describes it as also "depicting everything from Satanic rituals to rock stars promoting drug use to lyrics advocating suicide."

Middlesex County prosecutor Allen Rockoff acknowledges that Goldenberg, who is assigned to a terrorism-prevention unit, also "gives lectures around the state exposing the lyrics on these records that are sold

across the counter." He says, however, that "our office had nothing to do with the genesis of the senator's bill."

He says that Cardinale's wife "attended a local PTA meeting that had asked [Goldenberg] to speak . . . He spoke expansively, quoting some of these lyrics." Rockoff adds that she was "shocked and dismayed" and that "then the senator got involved."

The bill would make wholesale and retail sales of unstickered explicit albums a "petty disorderly offense" punishable by a fine of up to \$500 or imprisonment for up to 30 days or both.

Berman terms the introduction of the New Jersey legislation, the only bill to be introduced since the announcement of the voluntary sticker, "regrettable."

He adds: "This is one of the reasons we didn't participate in the press conference with the PMRC and [the

"We've worked with a wide range of [public radio] stations, ranging from the traditional to the much less traditional," says John Hammond, marketing director at Rykodisc, citing an acceptance at those outlets on which all world music labels say they depend.

Brad Paul, head of promotion at Rounder Records, agrees that public radio is more important than college stations. "Frankly, when you're talking about a lot of world music, it's [being sought by] an older demographic."

Rounder, among other labels, also depends heavily on promotion keyed to live tours. "Take Beausoleil or Zachary Richard," says Paul. "Those are two bands that are touring regularly, and we call the markets. We get [retailers] in-store-play copies, posters, flats for display. We get them invited to the shows so they can get involved first hand."

Video can supplement tour exposure, and several labels cite the promotional value of VH-1's "New Visions," one of the few national video programs featuring world music clips. Hammond notes that Rykodisc made a video for the Latvian women's choir album with the expectation that the tumult in that Soviet republic might gain attention for the choir in unconventional outlets.

National Assn. of Recording Merchandisers]. They thought there'd be an end to these bills and they'd go away and everything would be hunky-dory. Well, they haven't gone away and everything is not hunky-dory."

In a related development, the RIAA announced members of its Coalition Against Lyrics Legislation. Founding members of the coalition include ASCAP, Howard Bloom/Music In Action, BMI, Country Music Assn., David Krebs/Krebs Communication Co., Chuck Morris Entertainment, Nashville Songwriters Assn., National Academy of Songwriters, National Assn. of Recording Merchandisers, National Assn. of Recording Arts & Sciences, National Campaign for Freedom of Expression, North American Concert Promoters Assn., People for the American Way, and the United States Student Assn.

SATELLITE CD RADIO SERVICE

(Continued from page 4)

facturer will be any number of electronic manufacturers," he adds.

The Satellite CD Radio system differs from the Digital Audio Broadcast system proposed by the European Broadcasting Union, which operates in the VHF/UHF frequency range.

The Satellite CD Radio system will make use of a special encoding/transmission technology designed and licensed by Dolby Laboratories of San Francisco.

The system "will enable a broadcaster to transmit a true digital signal to the listener . . . it would be comparable to listening to a CD player," says Dolan. "We've spoken to some broadcasting outfits, and we're just at the development stage. We have not entered into the contract-negotiation stage, but there

has been some positive interest expressed to our company."

"At this point we're right in the middle of a technology explosion," says Jim McGovern, chief engineer with New York's WQHT-FM. "The difficulty is in trying to figure out which systems are going to be in place, and where."

The higher the frequency range, the less space is required by digital broadcast, according to McGovern. A system operating in the 1460 mHz-1500 mHz range would not encounter the same bandwidth occupancy problems that cause overcrowding in lower frequencies.

The Satellite CD Radio system will operate in the satellite, or KU, band, enabling it to offer 100 channels. "We're in an entirely different frequency band than FM," says Do-

lan. "Digital broadcasting is a much more spectrum-efficient means of communications because it is a compressed signal; it doesn't require nearly as much bandwidth."

Some funding for the project is being provided by Ingenico, a firm based in Puteaux, France.

"We'd like to see the FCC act on this as expeditiously as possible," says Dolan. "We're hoping to have an approval by early 1991."

Dolan hopes that approval of the system will earn the U.S. a seat on the 1992 World Administrative Radio Conference (WARC), which is responsible for assigning radio frequencies worldwide. The conference, to be held in Seville, Spain, is expected to address the issue of broadcasting digital audio.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	6	6	★★ NO. 1 ★★ DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS 1 week at No. 1
2	1	3	11	HOLD ON SBK 07322	◆ WILSON PHILLIPS
3	4	4	7	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
4	3	2	10	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
5	6	1	11	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
6	8	10	10	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
7	7	9	9	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
8	10	15	7	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
9	5	5	14	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
10	11	16	5	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
11	13	13	8	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
12	16	19	8	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
13	18	21	5	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
14	9	8	13	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
15	12	7	12	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
16	19	22	7	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
17	14	11	13	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
18	25	32	3	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
19	15	14	19	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
20	20	24	6	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
★★★ POWER PICK ★★★					
21	37	—	2	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
22	23	25	6	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
23	26	36	4	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
24	17	12	12	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
25	29	35	6	BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE
26	27	34	5	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
27	22	20	25	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
28	24	18	16	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
29	21	17	15	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
30	32	39	4	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
31	28	23	20	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
★★★ HOT SHOT DEBUT ★★★					
32	NEW	1	1	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
33	38	43	3	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
34	36	38	4	CRYING IN THE CHAPEL CAPITOL 44517	◆ PETER BLAKELEY
35	31	27	18	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
36	45	—	2	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
37	41	—	2	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
38	NEW	1	1	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
39	39	37	7	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
40	43	48	3	THIS & THAT RCA 9180	◆ MICHAEL PENN
41	40	30	15	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
42	34	31	18	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
43	35	33	17	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
44	33	28	25	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
45	44	40	28	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA O WATANABE/PATTI AUSTIN
46	42	29	16	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
47	30	26	10	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
48	46	41	5	IF YOU REMEMBER ME ARISTA 9948	BARRY MANILOW
49	NEW	1	1	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
50	47	47	3	STRAIGHT FROM MY HEART CYPRESS LP CUT/A&M	MICHAEL DAMIAN

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

CBS RECORDS BUYS COLUMBIA TRADEMARK FROM EMI OVERSEAS

(Continued from page 4)

comment on the issue.

Nevertheless, a number of CBS Records International companies—most notably in Europe—are said to be readying the introduction of Columbia as a label name next January. CRI president Robert Summer says plans for use of the trademark have not been fully formulated, but he does confirm the mark's acquisition from EMI.

In relinquishing its hold on the name, EMI has surrendered a piece of its history, particularly in Europe. The name has been associated with many of the British company's heritage artists. Among them is Cliff Richard, whose hit singles and albums appeared on the label continuously from 1958 to 1972.

In Japan, South Korea, and Taiwan, a Nippon Columbia spokesman says, the company's rights are not affected by EMI's divestment of the trademark. Ownership of the name by the Japanese firm dates back to the '20s, when forerunners of both EMI and CBS acquired stakes in its business.

Nippon Columbia is an active independent in its market, also known as the owner of the Denon label and local licensee for such foreign imprints as Factory and Beggar's Banquet (both from the U.K.), Everest (U.S.), and Supraphon (Czechoslovakia).

CRI's Summer says the Columbia trademark issue in Japan is "more complex" than elsewhere. There, CBS Records' interests come under the umbrella of the CBS/Sony operations. Whether or not CBS Records

would consider changing its name worldwide, he comments, "I'm not sure CBS/Sony would want to consider [such a change] in Japan. CBS/Sony is so well established there."

Concerning the Columbia name in Spain, BMG Music International VP of international business affairs, Alan Kress, says the company has "no intention" of divesting itself of it. "We are in the business of acquiring rights, not selling them," he says.

The dispute over the Columbia logo on product dates back to the 1960s

A clash between logos on product shipped across national boundaries led to disputes between EMI and CBS in the '60s and '70s. CBS pressings bearing the Columbia name were exported from the U.S. to Europe, where—if they were not over-stickered with the CBS logo—they collided with EMI-owned repertoire carrying the same label identity.

Legal action was taken against CBS by EMI in such territories as the U.K., Germany, and Denmark. After protracted disputes, the cases were consolidated and heard by the European Court, which eventually ruled in favor of EMI. CBS' European affiliates, meanwhile, continued to use CBS as a label name—a practice that

continues to the present day.

By the time of the European Court judgment, however, EMI had phased out front-line use of Columbia Records as a label name in favor of EMI.

The latest round of negotiations between the two companies was initiated last fall. "They appear to be on the verge of having a global mark," says one EMI insider. "They were a willing buyer, and we were a willing seller."

CBS and EMI are currently in the middle of a one-year transition period for Columbia. During this time, EMI companies will release no new product under the name and will plan for the deletion or transfer to another label of existing Columbia titles. In Britain, for example, catalog items by Cliff Richard and the Shadows will be affected. Most of Richard's current product is on the EMI label.

EMI's ownership of the Columbia name goes back to its creation in 1931 from a merger in the U.K. of the previously existing Columbia Gramophone Co. and the Gramophone Co.

In the U.S., the Columbia identity dates back to the late 1880s and a company associated with Alexander Graham Bell. The Columbia Broadcasting System acquired Columbia Records in 1938, and CBS Inc. under Laurence Tisch sold it to Sony 50 years later.

Assistance in preparing this story was provided by Shig Fujita in Tokyo.

FOR WEEK ENDING JUNE 2, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
2	2	ALRIGHT A&M 1479	JANET JACKSON
3	3	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
4	4	POISON MCA 53772	BELL BIV DEVOE
5	6	OOH LA LA (I CAN'T GET OVER YOU) COLUMBIA 38-73211	PERFECT GENTLEMEN
6	7	READY OR NOT VIRGIN 7-98995	AFTER 7
7	10	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
8	5	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
9	15	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
10	9	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
11	22	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
12	13	HOLD ON ATLANTIC 7-87984	EN VOGUE
13	16	NOTICE ME Geffen 4-19946	NIKKI
14	20	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
15	21	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
16	18	NICETY RUTHLESS 7-98980/ATCO	MICHEL'LE
17	24	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
18	11	ALWAYS AND FOREVER SELECT 2014	WHISTLE
19	8	LOVE CHILD ATCO 7-98983	SWEET SENSATION
20	23	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE
21	14	TURTLE POWER SBK 07325	PARTNERS IN KRYME
22	12	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
23	26	THE POWER ARISTA 2013	SNAP
24	27	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS
25	29	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
26	—	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
27	—	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
28	—	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
29	17	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
30	19	ALL THAT GLITTERS ISN'T GOLD CAPITOL 44545	THE COVER GIRLS

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
2	3	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
3	5	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
4	6	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
5	8	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
6	7	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
7	2	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
8	10	HOLD ON SBK 07322	WILSON PHILLIPS
9	4	WHAT IT TAKES Geffen 4-19944	AEROSMITH
10	12	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
11	13	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
12	17	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
13	9	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART WITH RONALD ISLEY
14	22	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
15	11	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
16	16	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
17	21	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
18	15	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
19	25	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
20	18	ROOM AT THE TOP MCA 53679	ADAM ANT
21	—	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
22	26	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
23	—	7 O'CLOCK CAPITOL 44513	LONDON QUIREBOYS
24	29	THIS & THAT RCA 9180	MICHAEL PENN
25	20	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
26	24	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
27	23	THE WAY IT IS Geffen 4-19948	TESLA
28	—	LOVE IS ATLANTIC 4-87945	ALANNAH MYLES
29	—	RISE TO IT MERCURY 875 098-4	KISS
30	—	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER

○ Products with the greatest airplay gains this week. © Copyright 1990, BPI Communications Inc. All rights reserved.

Billboard® TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	9	SINEAD O'CONNOR ▲ ² ENSGN 21759/CHRYSALIS (9.98) (CD) 6 weeks at No. 1	I DO NOT WANT WHAT I HAVEN'T GOT
2	2	2	13	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	7	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
4	6	7	9	SOUNDTRACK ● EMI 93492 (10.98) (CD)	PRETTY WOMAN
5	7	9	9	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
6	5	5	46	MICHAEL BOLTON ▲ ² COLUMBIA OC 45012 (CD)	SOUL PROVIDER
7	4	4	35	JANET JACKSON ▲ ⁴ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
8	9	10	9	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
9	8	6	60	BONNIE RAITT ▲ ² CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
10	10	11	6	PUBLIC ENEMY DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
11	14	16	27	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
12	17	28	8	WILSON PHILLIPS ● SBK 93745 (9.98) (CD)	WILSON PHILLIPS
13	52	—	2	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
14	16	13	36	AEROSMITH ▲ ³ GEFEN 24254 (9.98) (CD)	PUMP
15	19	46	3	BILLY IDOL CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
16	11	12	13	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
17	13	15	7	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
18	12	8	98	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
19	15	14	47	DON HENLEY ▲ ² GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
20	20	23	5	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
21	21	18	6	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
22	18	19	16	SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
23	23	20	11	ROD STEWART ● WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
24	24	25	8	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
25	22	17	9	ROBERT PLANT ● ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
26	27	27	14	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
27	26	22	21	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
28	25	21	46	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
29	28	26	24	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
30	29	24	44	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
31	31	35	33	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
32	35	43	6	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
33	30	33	10	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
34	33	31	52	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
35	39	38	29	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
36	32	30	93	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
37	34	29	37	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
38	36	32	12	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
39	48	57	7	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
40	40	39	9	DAVID BOWIE RYKO RALP 0171/RYKODISC (13.98) (CD)	CHANGESBOWIE
41	38	34	63	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
42	101	—	2	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
43	43	41	25	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1 (CD)	PICKIN' ON NASHVILLE
44	37	36	28	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
45	42	40	31	BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD)	STORM FRONT
46	44	44	45	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
47	41	37	26	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
48	50	52	33	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
49	45	42	26	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
50	46	45	6	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
51	49	49	10	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
52	51	51	37	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
53	53	48	31	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
54	57	56	28	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	63	72	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
56	62	70	6	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
57	55	53	11	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
58	64	66	8	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
59	56	55	44	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
60	54	50	5	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
61	47	47	9	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
62	67	85	38	L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD)	COCKED & LOADED
63	58	59	59	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
64	65	60	10	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
65	122	—	2	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
66	75	90	11	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
67	60	67	14	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
68	66	58	25	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
69	70	61	46	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
70	61	54	56	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
71	77	77	38	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
72	68	62	21	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
73	63	65	6	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
74	74	73	10	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
75	123	—	2	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
76	69	68	31	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
77	73	64	18	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
78	72	71	45	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
79	NEW ▶	—	1	GEORGE STRAIT MCA 6415 (9.98) (CD)	LIVIN' IT UP
80	85	78	28	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
81	78	88	6	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
82	76	80	10	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
83	87	86	8	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
84	88	92	21	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
85	82	81	27	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
86	80	89	55	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
87	86	82	14	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
88	71	69	14	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
89	110	121	28	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
90	95	102	3	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
91	96	98	6	A TRIBE CALLED QUEST JIVE 1131-1-J/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
92	108	120	15	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
93	81	75	10	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
94	90	79	29	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
95	83	76	69	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
96	79	74	10	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING... PRESUMED HAVING A GOOD TIME
97	84	72	48	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
98	149	—	2	BANGLES COLUMBIA 46125 (CD)	GREATEST HITS
99	93	100	13	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
100	91	84	32	SEDUCTION ● VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
101	92	83	63	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
102	107	128	9	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
103	121	106	29	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
104	111	111	5	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
105	89	87	10	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
106	163	—	2	THE SUNDAYS DGC/ROUGHTRADE 24277/GEFFEN (9.98) (CD)	READING, WRITING AND ARITHMETIC
107	103	112	4	LOU REED/JOHN CALE SIRE 26140/WARNER BROS. (9.98) (CD)	SONGS FOR DRELLA
108	105	107	61	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
109	94	95	18	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III

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. *Asterisk indicates vinyl unavailable.

GRAMMYS HEAD TO THE BIG APPLE

(Continued from page 5)

was held in Los Angeles each year with the exception of 1972, 1974, 1981, and 1988, when it was held in New York, and 1973, when it originated from Nashville.

The 33rd Annual Grammy Awards, to be held at Radio City Music Hall in late February 1991, will mark the debut of the new best-alternative-music-recording field and an additional best-rap-performance category. Also, the gospel field has been restructured.

The alternative field will recognize artists "who have had a very difficult time being awarded for their excellence because of the traffic in the pop and rock categories," Greene says.

According to Greene, alternative is a field, rather than a category, because the genre does not fit in the existing rock or pop fields. Greene says the fact that alternative is in its own field will also help keep the "vote a lot more pure," since academy members are allowed to vote in only nine of the 25 fields and would likely vote in the fields with which they are most familiar.

In the future, categories that are not represented in other fields may be added to the alternative field, Greene says.

He adds that he expects categorization and screening guidelines for the new field to be ironed out in coming months in meetings with label representatives, similar to the May 7 luncheon, at which NARAS representatives met with record-company executives to discuss the alternative field prior to the trustees' meeting (Billboard, May 19).

The addition of the alternative field is part of Greene's effort to bring the awards more in line with today's musical trends. "This was one of the clear indications that maybe we have a handle on the direction the academy is moving," Greene says. "It only took a year for us to get [the alternative field] through. The trustees are on the progressive bandwagon."

With the addition of another rap category, a separate category will now exist for soloists and duos or groups. "With the proliferation of the music form and stabilization of it, it is

a logical step to get it on a more level playing field," Greene says.

In the gospel field, several categories have been renamed, and now only albums will be represented. The revamped categories are best rock contemporary gospel album, best pop gospel album, best gospel album by a choir or chorus, and best Southern gospel album.

In addition, the best-jazz-fusion category has returned to the jazz

field. It had previously been included in the new age field.

In Greene's more than two years as president of NARAS, seven new categories or fields have been added to the awards. Besides recognizing overlooked talent, Greene says the additions have boosted the academy's membership by opening its doors to genres that had previously not been represented. "It's exciting for us," he says. "We need their voices."

In the next few months, Greene adds, NARAS will be courting members of the alternative music community to join the academy.

NARAS is also busy planning its second "Grammy Living Legends Show," which will be held Dec. 5 at the Pantages Theatre in Los Angeles. Honorees will be announced in the coming months.

Besides choosing the host city for (Continued on page 95)

MORRIS LEVY DEAD AT 62

(Continued from page 4)

recording "Why Do Fools Fall In Love." Tico was a successful Latin label. Goldner later formed his own successful label, Gone-End.

With the formation of another label, Roulette, in the mid-'50s, Levy and his associates started what would soon emerge as one of the industry's most important independent labels. Roulette quickly had a number of successes with such early rock'n'roll stars as Jimmy Bowen,

Jimmie Rodgers, and Buddy Knox. Among other later successes stemming from Levy's operations were Joey Dee's "Peppermint Twist" and the development of Tommy James' rock career. Levy eventually became sole owner of his label and publishing setups.

With his background as a jazz impresario, Levy enlarged the scope of the label with a Birdland jazz series. Many albums were recorded with top jazz names, including Count Basie, Sarah Vaughan, Harry "Sweets" Edison, Dizzy Gillespie, and Charlie Parker.

In the early '70s, Levy entered another phase of the industry—retailing. He acquired Strawberries, then a small chain based in Boston. Strawberries blossomed into a formidable Northeast presence with a current network of 80 stores. Levy also entered the TV mail-order business selling album compilations under the name Adam VIII. His onetime holding, Promo One-Stop, was a major cutout wholesaler.

In the mid-'80s, Levy, beleaguered by federal government charges of extortion, began to sell off his musical empire. Strawberries was sold to Lieberman Enterprises. Roulette was sold to Rhino Records and EMI Records, with Rhino receiving U.S. master rights while EMI obtained rights for the rest of the world. His music publishing firm, now several catalogs bigger and with a name change from Big Seven Music to ABZ Music, was sold to Japan's Fujisankei for incor-

BMI AWARDS HONOR 1989'S MOST-PERFORMED SONGS

(Continued from page 8)

and Otis Blackwell's "Don't Be Cruel" and Gerry Goffin and Carole King's "The Loco-Motion," their third; and Kenneth Gamble and Leon Huff's "If You Don't Know Me By Now," Patrick Leonard's "One Good Woman," Jackie DeShannon, Jimmy Holiday, and Randy Myers' "Put A Little Love In Your Heart," and Larry Henley's "The Wind Beneath My Wings," each of which won their second citation.

The Warner Music Group was runner-up in the publisher field with 10 citations. Additional publishers winning multiple awards included Epic/Solar Songs Inc. and Kear Music, which each won seven; Green Skirt Music Inc. and the MCA Group, which won five; All Boys USA Music, winner of three; and Bangophile Music, Bayjun Beat Music, Blue Sky Rider Songs, Hidden Pun Music Inc., Irving Music Inc., Johnny Yuma Music, Little Shop of Morgansongs, Virgin Songs Inc., and Willin' David Music, each of which won two citations.

A complete list of winning songs follows.

"After All," Dean Pitchford & Tom Snow, Pitchford Music, Snow Music, and Triple Star Music Inc.; "All This Time," Tim Auringer & Steve McClintock, George Tobin Music Inc.; "Angel Eyes," John Hiatt & Fred Koller, Lillybilly Music and Lucrative Music; "As Long As You Follow," Christine McVie, Fleetwood Mac Music; "Cry," Phil Cilia (PRS) & Chris Duffy (PRS), EMI-Blackwood Music Inc.; and "The Doctor," Tom Johnston, Charlie Midnight, & Eddie Schwartz, EMI-Blackwood Music Inc., Janiceps Music, and Winddecor Publishing.

Also, "Don't Be Cruel" (third award), Otis Blackwell & Elvis Presley, Elvis Presley Music and Unichappell Music Inc.; "Don't Wanna Lose You," Gloria Estefan, Foreign Imported Productions and Publishing Inc.; "Don't Worry, Be Happy," Bobby McFerrin, Probnoble Music; "Don't You Know What The Night Can Do?," Will Jennings & Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane Publishing Corp., and Willin' David Music; and "Electric Blue," John Oates, Careers Music Inc. and Ten-Tenths Music.

Also, "Eternal Flame," Susanna Hoffs, Bangophile Music and EMI-Blackwood Music Inc.; "Every Little Step," Kenneth "Babyface" Edmonds & Antonio "L.A." Reid, Epic/Solar Songs Inc. and Kear Music; "Every Rose Has Its Thorn," C.C. DeVille, Bobby Dall, Bret Michaels, & Ricki Rockett,

Sweet Cyanide Music; "Freebird," Allen Collins & Ronnie Van Zant, Duchess Music Corp. and Hustlers Inc.; and "Girl You Know It's True," Kay Adeyemo, Rodney Hollaman, Kevin Liles, Bill Pettaway Jr., & Sean Spencer, The Company Of The Two P(i)eters Inc., In The Studio Publishing, and Music Corp. Of America Inc.

Also, "Giving You The Best That I Got," Anita Baker & Skip Scarborough, All Baker's Music and Alexscar Music; "A Groovy Kind Of Love" (second award), Carole Bayer Sager & Toni Wine, Screen Gems—EMI Music Inc.; "Heaven Help Me," Deon Estus, EMI-Blackwood Music Inc., Estus Music, and RoK-Mil Music; "Here With Me," Rick Braun, Roliram/Lorimar Music; and "Holding On," Will Jennings & Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane Publishing Corp., and Willin' David Music.

Also, "If You Don't Know Me By Now" (second award), Kenneth Gamble & Leon Huff, Assorted Music; "In Your Room," Susanna Hoffs, Bangophile Music and EMI-Blackwood Music Inc.; "It Would Take A Strong, Strong Man," Matt Aitken (PRS), Mike Stock (PRS), & Peter Waterman (PRS), All Boys USA Music; "Just Because," Alex Brown & Michael J. O'Hara, Lil Mama Music Publishing Co., Music Corp. Of America Inc., O'Hara Music, and Texas City Music Inc.; and "Kokomo," Mike Love, Scott McKenzie, & Terry Melcher, Clairaudient Music Corp., Daywin Music Inc., Phillips-Tucker Music, and Wonderland Music Co. Inc.

Also, "Like A Prayer," Patrick Leonard, Johnny Yuma Music; "The Living Years," B.A. Robertson (PRS) & Mike Rutherford (PRS), Hidden Pun Music Inc.; "The Loco-Motion" (third award), Gerry Goffin & Carole King, Screen Gems-EMI Music Inc.; "The Look," Per Gessle (STIM), EMI-Blackwood Music Inc.; "Love Changes (Everything)," Dennis Morgan, Little Shop of Morgansongs; "Love Will Save The Day," Toni C, House Of Fun Music Inc.; and "The Lover In Me," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., and Kear Music.

Also, "Miss You Like Crazy," Preston Glass & Gerry Goffin, Gemia Music, Irving Music Inc., Lauren-Wesley Music, and Screen Gems-EMI Music Inc.; "My Heart Can't Tell You No," Dennis Morgan, Little Shop of Morgansongs; "New Days For You," Basia (PRS) & Danny White (PRS), Cornevon Music Inc. and Virgin Songs Inc.; "Nobody's Fool," Michael Towers, Tiger Bay Music and Warner-Tamerlane Publishing Corp.; and "On Our Own," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., and Kear Music.

Also, "One Good Woman" (second award), Patrick Leonard, Johnny Yuma Music; "Orinoco Flow

(Sail Away)," Enya (PRS), Nicky Ryan (PRS), & Roma Ryan (PRS), EMI-Blackwood Music Inc.; "Put A Little Love In Your Heart" (second award), Jackie DeShannon, Jimmy Holiday, & Randy Myers, EMI-Unart Catalog Inc.; "Real Love," Jody Watley, Rightsong Music Inc.; "Roni," Dee Bristol & Kenneth "Babyface" Edmonds, Epic/Solar Songs Inc., Hip Chic Music, and Kear Music; and "Rooms On Fire," Stevie Nicks, Welsh Witch Music.

Also, "Sacred Emotion," Evan Rogers & Carl Sturken, Bayjun Beat Music and Music Corp. Of America Inc.; "Second Chance," Cal Curtis & Max Carl, Cal Curtis Publishing, EMI-Blackwood Music Inc., and Too Tall Tunes; "Secret Rendezvous," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., and Kear Music; "She Wants To Dance With Me," Rick Astley (PRS), All Boys USA Music; and "Silhouette," Kenny G, Brenee Music Publishing, EMI-Blackwood Music Inc., High Tech Music, and Kuzu Music.

Also, "So Alive," Daniel Ash (PRS), David Haskins (PRS), & Kevin Haskins (PRS), Warner-Tamerlane Publishing Corp.; "Soldier Of Love," Evan Rogers & Carl Sturken, Bayjun Beat Music and Music Corp. Of America Inc.; "Soul Provider," Michael Bolton, Mr. Bolton's Music and Warner-Tamerlane Publishing Corp.; "Stand," Bill Berry, Peter Buck, Michael Mills, & Michael Stipe, Night Garden Music; "Stand By Me" (fifth award), Ben E. King, ADT Enterprises Inc., Unichappell Music Inc.; and "Superwoman," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., and Kear Music.

Also, "This Time I Know It's For Real," Matt Aitken (PRS), Mike Stock (PRS), & Peter Waterman (PRS), All Boys USA Music; "Till I Loved You," Maury Yeston, Yeston Music Ltd.; "Toy Soldiers," Michael Jay, Ensign Music Corp.; "Turn Back The Clock," Clark Datchler (PRS), Virgin Songs Inc.; "Two Hearts," Phil Collins (PRS) & Lamont Dozier, Beau Di O Do Music and Hidden Pun Music Inc.; "Waiting For A Star To Fall," George Merrill & Shannon Rubicam, Boy Meets Girl Music and Irving Music Inc.; and "The Way You Love Me," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., and Kear Music.

Also, "When I'm With You," Arnold Lanni (PROC); "When You Put Your Heart In It," James Dunne, Lawley Publishing; "The Wind Beneath My Wings" (second award), Larry Henley, Warner House Of Music; "You Got It," Roy Orbison; and "You've Lost That Lovin' Feelin'" (fourth award), Barry Mann, Phil Spector, & Cynthia Weil, Screen Gems-EMI Music Inc.

BMI HONORS FILM, TV COMPOSERS AND SONGWRITERS

(Continued from page 8)

composing 18 hours of underscore—and arranging and conducting 190 pieces of source music—for the network miniseries "The Winds Of War" and "War And Remembrance." BMI said Cobert's score was the longest ever written for a film or TV project.

Composers awarded for their theme and/or background music in BMI's top-rated, prime-time TV series were Steve Dorff ("Growing Pains"); Bruce Babcock and Artie Kane ("Matlock"); Mike Post ("L.A. Law"); Tom Snow and Michael Leeson ("Grand"); Robert Kraft, Blake Hunter, and Martin Cohan ("Who's The Boss?"); John Lennon, Paul McCartney, and W.G. "Snuffy" Walden ("The Wonder Years"); Andrew Gold ("The Golden Girls"); Stewart Harris and Dan Slider ("America's Funniest Home Videos"); Bill Cosby, Stu Gardner, Dawnn Lewis, and Arthur Lisi ("A Different World" and, except for Lewis, "The Cosby Show").

Most-performed songs in the film category were "After All" by Tom

Snow and Dean Pitchford, published by Pitchford Music, Snow Music, and Triple Star Music, from the film "Chances Are"; "On Our Own" by Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, and Daryl Simmons, published by Green Skirt Music, Hip Trip Music, and Kear Music, from the film "Ghostbusters II"; and "Surrender To Me" by Ross Vannelli, published by Rockwood Music and Saint Ives Music, from the film "Tequila Sunrise."

BMI also recognized its members that received Emmy and Ace awards in 1989, including Emmy winners Christopher Cerf ("Sesame Street"), Jack Allocco and Jez Davidson ("The Young And The Restless"), and Basil Poledouris ("Lonesome Dove"); and Ace winners John Lewis Parker and Stephanie Tyrell ("Glory! Glory!").

Additionally, Pioneer Awards were given to composers Norman Gimbel and Larry Grossman in recognition of their 25 consecutive years with BMI. DAVE DIMARTINO

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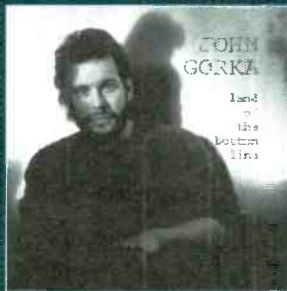
-Tony May, *Folk Roots*

"... His songs are like conversations he's too shy to have..."

-Noah Adams, *All Things Considered, NPR*

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June 8-10	Regina Folk Festival, Regina, Sask Canada
June 15-16	Anderson Fair, Houston, TX
June 19	Bluebird Cafe, Nashville, TN
June 20	Club Da-Da, Dallas, TX
June 22	Boulder Theater, Boulder, CO
June 23	Cactus Cafe, Austin, TX
June 30	Mabel Tainter Theater, Menominee, MI
July 11	The Bottom Line, New York City, NY
July 13	Common Ground, Scituate, RI
July 14-18	Falcon Ridge Folk Festival, Hillsdale, MA
July 17	Churchville Nature Center, Churchville, PA
July 18	Birchmere, Alexandria, VA
July 19	The Arts Center, Carrboro, NC
July 20	Spirit Square, Charlotte, NC

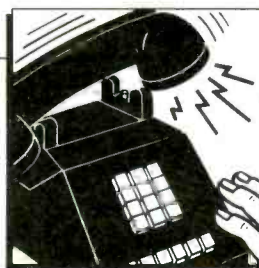


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INSIDE TRACK



Edited by Irv Lichtman

ATLANTIC'S HOME VIDEO UNIT: Atlantic Records is about to officially open a new "full-service" home video company under the logo of A-Vision. Heading the unit is **Stuart Hersch**, former CEO of TV syndicator **King World**. The new company, planned by Atlantic chairman/CEO **Ahmet Ertegun** and president/chief operating officer **Doug Morris**, will be based at the label's New York HQ, with a West Coast presence. The new company is expected to be involved in music-related releases as well as other original video programming.

TOWER-ING OVER: With the upward move by the EMI soundtrack to "Pretty Woman," CEMA has a clean sweep of positions 1-4 on this week's Top Pop Albums chart. The last distributor to accomplish this feat was WEA, in the Dec. 24, 1988, Billboard. Chart-toppers **Sinead O'Connor**, **M.C. Hammer**, and **Heart** lead a charge that finds CEMA marketing eight of the current top 20 albums.

CH-CH-CHANGES: **Don Eason**, VP of promotion, black music, for **Epic Records**, will make a move to A&M's West Coast office as senior VP of promotion, effective in June. Expect official notification any day now. Also, **Warner Bros.** VP of black music sales **Oscar Fields** is rumored to be leaving that label to fill the Motown Records VP of promotion slot vacated last month by **Miller London**, who is now at RCA... EMI is also undergoing staff changes. The departure of A&R chief **Gerry Griffith** has been confirmed, and word is black music promotion VP **Varnell Johnson** is set to exit as well. There was a similar shakeup on the sales side earlier this year after **Jim Cawley**, senior VP of sales and marketing, was brought in. Shortly thereafter, the label's VP of sales, **Ira Derfler**, left and was replaced by **Ken Antonelli**, formerly with **Arista**, who is based on the West Coast... Also, EMI black music publicity director **Kelly Haley** moves to New York indie label **Cold Chillin'** as director of Superstar Management... **Patti Drosins**, **PolyGram** VP, creative, will move to the West Coast and take a senior VP of marketing post at **Motown**, effective in July. Drosins is a 15-year veteran of the PolyGram label.

A DISTRIBUTION PACT has just been concluded between **PWL America Records** and **PolyGram**, which will handle the product in all world markets with the exception of the U.K., where the label operates on its own. First product due under the deal is likely this summer. **PWL America** is located at 135 W. 26th St. in New York, with president **Robert John Jones** and A&R director **Brian Chin** running the show. Phone number is 212-741-0007.

ON THE HEELS OF HIS SUCCESSFUL syndicated radio series, "Don Kirshner's 35th Anniversary Of Rock'n' Roll," which will be heard in more than 200 markets, including nine of the top 10, Kirshner plans a return to other music-related business. He is currently in negotiations to reactivate **Kirshner Records**, a music publishing firm, and a TV production company.

GOING HOLLYWOOD: **Whitney Houston** just signed a multipicture development deal with **20th Century Fox** for potential films that she would star in and produce through her company, **Nippy Productions**. President and CEO of Nippy is **John Houston**, the singer's father.

THE WORD floating around the Canadian music industry is that **A&A Records & Tapes**, the country's largest retailer at 285 stores, is about to trim its operations by 50-75 stores. Company execs say nothing of the sort is planned. Instead, they say **Garth Mitchell**, the chain's new president, is spending his time familiarizing himself with the company.

PROFIT (FRONT &) CENTER: **Sony Corp.** has announced a 33.8% increase in the combined net sales of records by its **CBS Records Inc.**, **CBS/Sony**, and **DADC (U.S. and Austria)** companies for the fiscal year ended March 31. Based on the Tokyo foreign exchange market rate as of March 30 (157 yen to the dollar), Sony reports that consolidated net sales rose from 340.2 mil-

lion yen in 1989 to 455.2 million yen this year. The total for 1990 represents about \$2.9 billion.

THE NORTH AMERICAN Concert Promoters Assn. has formed a political action committee to combat what it terms "existing and future censorship legislation." A fact-finding committee will report at the October NACPA meeting.

SID'S AD-GENDA: **Sid Bernstein**, who brought the **Beatles** to America and has been associated with such acts as the **Rascals**, **Laura Nyro**, **Phoebe Snow**, and **Larry Gatlin**, took the unusual step of taking out a full page in the May 20 New York Times Arts & Leisure supplement to introduce his involvement with a new group, **Skorik**, whose membership consists of four brothers from Milwaukee. Tagged "Everybody Has A Dream," the ad cited goals for the act in the year ahead, including a recording contract and performances at key venues in the U.S. and abroad. By May 23, Bernstein said his office had clocked 471 calls from all parts of the world. A demo tape will soon be available. As noted in the ad, Bernstein can be reached at 212-472-1733.

SONS OF ... The **Osmond Boys**, four sons of original Osmond brother Alan, have been signed to **Mike Curb's Curb Records**. Dad produced their first single, "Hey Girl," directed a video, and co-produced their album, being recorded in Los Angeles and Provo, Utah. It was two decades ago that **Mike Curb Productions** offered the original Osmonds' first single, "One Bad Apple."

BY ROCK STANDARDS, going double platinum on an album 25 years after its release is pretty thin news. But for a Broadway cast album it's news indeed. That's the sales mark just certified by the **Recording Industry Assn. of America** for **RCA Victor's** original cast album of "Fiddler On The Roof." Writers of the score **Jerry Bock & Sheldon Harnick** are, in fact, getting a special presentation during their appearance as honorees at the **Songwriters Hall of Fame** dinner in New York Wednesday (30). Handing Bock & Harnick their platinum albums will be **Peter Elliott**, senior director of A&R and marketing at the label. A few years ago, RCA Victor issued a remastered CD version of the score that included two tracks not on the 1964 release.

EXIT: **Megaforce Records** VP **Ed Trunk** has left the label. He can be reached through **Loud & Proud Management** at 718-234-0922.

A DASH OF HISTORY: **Next Plateau Records'** president **Eddie O'Loughlin** reports that the **Salt-N-Pepa** single "Expression," which entered the Billboard pop chart already certified gold, has now gone platinum. "Interestingly," notes O'Loughlin, "no more than 40 CHR stations in the whole country added it."

MEMBERS of the **Capitol Records** heavy metal act **Megadeth** have filed suit against **Relativity Records**, distributor **Important Records**, their allied music publishers, and owner **Barry Kobrin**. In the brief filed May 10 in U.S. District Court in California, **Dave Mustaine** and **Dave Ellefson**, representing the original members of the band, allege that the defendants failed to pay royalties and provided false or nonexistent accountings of merchandising earnings, publishing royalties, and mechanical fees for the group's first album, which was released by Relativity. The action, which charges breach of contract, fraud, and other abuses, seeks punitive and general damages to be determined at trial and the return of the group's music publishing rights.

WHILE PRODUCER Jimmy Iovine's record company doesn't yet have a formal home, it does have an act: A source confirms that L.A. band **Neverland**, which includes a former member of **Lone Justice** (for whom Iovine produced two albums on **Geffen Records**), will be part of the Iovine label fold.

PROMO PROTOTYPE: **Geffen Records** and sister label **DGC** have developed a prototype for a self-mailing, all-paper package for its promotional CDs, and anticipate utilizing it within the next couple of months. **Geffen/DGC** marketing chief **Robert Smith** says that the package, dubbed the "Smartpak" and created by label designer **Samantha Martinez**, was initiated to "eliminate overmanufacturing," cut the cost involved in mailing a CD single in a jewel box and jiffy bag, and promote environmental good sense. Smith describes it as "a digipak without the plastic." **Geffen/DGC** has applied for a U.S. patent on the package.

NEWER BLACK ACTS LACK ESTABLISHED CLUB CIRCUIT

(Continued from page 1)

fall into place, the artist and the label get frustrated, and then the artist winds up working for Citibank."

Ricky Walker, of CW & Associates, a black independent promoter based in Atlanta, agrees that there is not a touring circuit for today's up-and-coming acts similar to the "chitlin' circuit" of the old blues and R&B days, though he feels that new musical styles can create a short-lived burst of performing opportunities.

"Take when rap music came out," he says. "It created a circuit of skating rinks, which could be likened to the chitlin' circuit."

But, he adds, the skating rink "circuit" remained a local phenomenon that died as interest in skating waned; it also failed to promote the acts to larger venues.

Tracey Miller, who coordinates tour support for Profile Records, notes that artist development suffers because of the lack of lower-echelon live-show opportunities. "There's nothing in between the arena and the local person who wants to put on a show in his neighborhood," Miller says.

PRODUCER'S ENVIRONMENT

Dante Ross, Elektra A&R representative for black/street music, agrees that artist development is being hurt by the lack of small venues, which could help artists gain polish. "It's especially noticeable at the A&R level, because you never get to see if someone's a real performer," Ross says. "We're basing [our signing decisions] on demos. And there's no place for kids to hear the music, no place for [acts] to work out their kinks."

Daryl Stewart, an agent with Triad Artists, agrees. "I think it's a producer's environment in the record industry, so you don't have individual identities being formed by the groups."

"It's being formed by sound, and the replication by each company of

GRAMMYS HEAD EAST

(Continued from page 93)

1991 and approving the additions to the program, the trustees re-elected chairman of the board Bill Ivey, VP Orrin Keepnews, and secretary/treasurer Jules Chaikin. Four Lifetime Achievement Award winners and two Trustees Award recipients will be revealed at a later date.

In a related development, NARAS will soon announce its Musicares program, which will focus on human services and health care for members of the music community.

those sounds is making most acts innocuous; there is no imagery, no identity being formulated with the public, so they buy the record because they like the music, but they don't see the concerts."

Greg Tate, co-founder of the Black Rock Coalition, says, "The idea of touring to support a record has kind of died out in a lot of ways because programming has become so homogeneous on black radio. A lot of records, because they are producer-driven product, are not really conceived by bands." Consequently, he says, many young artists are more interested in obtaining radio play than in perfecting their stage shows.

NEED A HIT RECORD

Promoter John Scher, head of Metropolitan Entertainment in New Jersey, offers another theory. He says it is difficult to build a black music act from clubs to arenas because the artist needs a current hit record to sustain audience interest.

"My experience has been that R&B audiences, no matter if they're white or black, are much more fickle than [album rock] or pop audiences. There are exceptions, but most developing artists depend on hot hit product, and that's tough."

Scher cites the Doobie Brothers and Rickie Lee Jones as album rock acts that were gone from the scene for a while, but still managed to draw respectable concert crowds upon returning without superhot record sales.

"In urban music, you can have an act that has had five hits over a period of three years, but if they go away for a while and then go out on tour, they won't draw any people."

Exceptions to the rule skew older. Examples cited by Scher include Stevie Wonder, Luther Vandross, Smokey Robinson, and the O'Jays.

The larger, more experienced promoters such as Scher tend to handle the black-music package tours, and some agents believe that this is what the black-music audience wants.

"Black music is used to packag-

'You never get to see if someone's a real performer'

ing," says Triad's Stewart, "so it's difficult for a performer to do a small showcase. Black audiences just don't [go to that]. They will wait for a Budweiser Superfest or a large show to get the maximum value for the amount of discretionary income. With all the entertainment out there, it tears into the black discretionary dollar, which is generally less than the white discretionary dollar. With ticket prices going astronomical, it's having a profound effect on black music."

Even getting on a large package tour is no guarantee of success. Many of these acts are forced onto

the arena circuit too fast, say some observers, often blowing their chances for long-lived careers by offering uninspiring shows.

One example often cited by industry observers is Tommy Boy rap act De La Soul. Although the group had a platinum album last year, its live shows received poor reviews. The act will tour this summer as part of a package with relative newcomers the Jungle Brothers, A Tribe Called Quest, and Boogie Down Productions.

Similarly, singer/songwriter/producer Al B. Sure! started his career auspiciously enough as a Quincy Jones protégé and winner of the Sony Innovators Program in 1987. His Warner Bros. album, "In Effect Mode," spun off four hit singles. His 1988 tour packaged him with Bobby Brown and New Edition, but critics and fans alike complained he could not sing well live.

LUMPING ACTS TOGETHER

Elektra's Ross notes that package tours are not necessarily the answer to creating a distinctive artistic identity. "It does lump [acts] all together and doesn't let them stress their individuality."

Atlanta promoter Walker blames some managers for going for the quick buck. They "herd their artists out on the road," he says, putting them into package tours that do not "allow the artists to develop and grow." He adds, "There's not much thought on the part of the artist's ca-

reer, not much foresight that the artist will last forever."

PolyGram VP of A&R Lisa Cortes says the lack of midlevel venues forces labels to rely more on media exposure to break records: "It leaves them to the video and radio outlets."

While video has been cited as a boon to new artists because of the wide exposure generated by TV shows such as "Yo! MTV Raps," it also creates enormous pressure to mount live shows that will deliver video-quality performances. In addition, says Gary Harris, director of A&R, black music, East Coast, for Azoff Entertainment's Giant Records, video notoriety can generate demand for a live show before an act is ready.

When customers do come out to see the concerts, poorly developed local promotions often wind up doing more harm than good.

Ricky Leclercq, operations manager of Idol-Makers Management, which handles Salt-N-Pepa and Kid 'N Play, notes that one big problem on the small circuit is the lack of experienced promoters. Leclercq says poorly run local dates can sabotage public perception.

"You run into spot dates with local promoters where it's their show," he says. "They come up with the deposit and get the act out, but they don't promote and get five people to show up. Unfortunately, what happens is that the consumer sees this as the artist's fault."

N.J. Arts Center Books Too Few Blacks, Official Says

NEW YORK—A New Jersey state official has complained that not enough black acts are being booked at the Garden State Arts Center in Holmdel, N.J.

Julian Robinson, a member of the New Jersey Highway Authority board of directors, whose purview includes the 10,000-seat Arts Center, questioned "the paucity of black entertainers each year" on the venue's schedule during a news conference held May 18 to announce the amphitheater's summer season.

Of 58 shows booked for the summer season by Arts Center consultant Ron Delsener, seven feature black acts, including Anita Baker, Tracy Chapman, Milli Vanilli, the Temptations, the Four Tops, Harry

Belafonte, and the artists packaged in a Reggae Sunsplash date. More acts will be added to the schedule later in the summer.

As consultant to the Arts Center, Delsener searches for talent and makes booking arrangements. Final approval on the schedule is made by Highway Authority executive director George Zilocchi.

The New York-based promoter defends the schedule, stating that several black acts he tried to book either were not touring or were committed to other venues.

"I think this guy was out of line," Delsener says. "We had every major black act I can get. We would have had Tina Turner and Whitney Houston, but both of them pushed their

tours back to the fall."

Asked about the possibility of bringing in proposed rap tours by M.C. Hammer or Public Enemy, Delsener says he is open to the idea, but adds, "[Rappers] haven't been at a lot of places for a lot of reasons. A lot of rap acts don't sell tickets—they sell records. It's like the disco era. But it's tough to explain that to a layman."

Darryl Brooks, a partner in G Street Express of Washington, D.C., a national black music promoter, says he has had discussions with several amphitheater groups, including Pace and the Nederlander Group, regarding placement of some rap package tours, specifically Heavy D & the Boyz, Public Enemy,

and M.C. Hammer.

"They seem to be amenable," Brooks says, but he adds, "Those folks who own or operate amphitheaters have a tendency to be more general-market. What the buyers for those sheds purchase is for the demographics they try and get. They might not be interested in black youth."

But Brooks says that the venues' policies are not meant to be exclusionary. "Like amusement parks have Anita Baker and Luther Vandross, they try and get a family atmosphere. Fairs and parks have the E.U.s and Jazzy Jeffs—it's a matter of taste and what they're buying."

BRUCE HARING

JUNE RELEASES: CAN NEW KIDS FOLLOW IN HIT FOOTSTEPS?

(Continued from page 6)

M.C., M.C. Hammer, Ice-T, Eazy E, Digital Underground, Michelle, and others. All band together for the title single, and each artist has contributed a track for the album.

Turning to country, the Nitty Gritty Dirt Band returns to its normal size after expanding for 1988's ambitious, celebrity-studded "Will The Circle Be Unbroken Part II," which went gold. "The Rest Of The Dream," produced by Randy Scruggs, contains some interesting covers by the band, including the first single, Bruce Springsteen's "From Small Things (Big Things One Day Come)." The MCA release is due in stores June 26. Country stalwarts Waylon Jennings, the Statler Brothers, and Crystal Gayle are all represented by new releases as well.

In the hot-prospects department, several releases that have been preceded by a heavy buzz hit the bins this month. Tops among them is Mariah Carey's self-titled debut, due out June 5 from Columbia. The singer brought down the house during a NARM presentation in March, and the label is putting a massive push behind her. Producers on the project include Narada Michael Walden, who has worked with Whitney Houston, and Taylor Dayne's producer, Ric Wake.

As if the New Kids were not enough, music svengali Maurice Starr is behind yet another project this month. The Superiors, a new band on Columbia, are already climbing the Hot Black Singles chart with "Temptation." The rest of the album,

titled "Perfect Timing," arrives in stores June 5.

And on the dance music front, the debut by house music diva Adeva arrives in stores June 26 via Capitol Records. She has already had a big club hit with her cover of "Respect."

And in that never-ending flow of first releases from new labels, Irving Azoff's nascent Giant Records bows this month with the aptly titled "These Here Are Crazy Times!" from Boom Crash Opera. The June 12 release was produced by Jimmy Iovine, Richard Pleasance, and Pete Smith.

Assistance in preparing this story was provided by Larry Flick, Monica Perry, and Deborah Russell.

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ACLU Fighting Memphis Law On 'Harmful' Concert Content

NASHVILLE—The American Civil Liberties Union Of Tennessee and a Memphis father have sued the mayor and City Council of Memphis to overturn a new law that holds promoters and producers of live entertainment shows liable for anything "harmful" that minors see or hear at the events (Billboard, April 14, 21).

The suit, which asks that the law be declared void and that city officials be enjoined from enforcing it, was filed May 10 in U.S. District Court in Memphis.

The statute in question, Ordinance 3957, was passed by the City Council April 10 and signed into law by Mayor Richard C. Hackett on April 19. To date, the law has not been applied.

One provision of the law also holds parents liable—and subject to a \$50 fine—for allowing their minor children to witness live events that might later be judged harmful. It was this section that enabled Larry McDaniel to join the ACLU suit.

McDaniel is identified in court documents only as a Memphis citizen and father of three minors. Says Bruce Kramer, attorney for the ACLU and McDaniel, "The

ACLU received numerous complaints by parents, children, promoters, and interested organizations and groups. We just needed a live plaintiff, and Mr. McDaniel agreed to be a plaintiff on his own behalf and on behalf of his children."

The May 10 complaint says the ordinance violates the First and Fourteenth amendments of the U.S. Constitution and various sections of Article I of the Tennessee Constitution.

"There's no doubt in my mind," Kramer says, "that if [the law is] applied, it will be applied discriminatorily and arbitrarily." As a case in point, he says a recent stage performance in Memphis of "Man Of La Mancha" had scenes showing a gang rape, a man touching a woman's breasts, and a woman fondling a man's genitals. All these representations are actionable under the new law if children are present during the performances.

Kramer adds that the show's producers originally gave him permission to videotape a performance to be used as evidence but that they later withdrew the permission. **EDWARD MORRIS**

Acquisition Binge Adds To Losses At Jacor, Ackerley

BY DON JEFFREY

NEW YORK—Two publicly owned companies that operate radio stations recently reported widening net losses because of expenses incurred in acquiring properties.

Jacor Communications Inc., operator of 13 stations, has reported a \$5.32 million net loss for the first quarter, which ended March 31, compared with a \$4.34 million deficit in the same period last year.

Ackerley Communications Inc., operator of six radio stations, has reported a \$4.5 million net loss, compared with a \$2.9 million deficit last year.

Cincinnati-based Jacor's net revenues were \$17.1 million, a 4.8% increase over last year's. Seattle-based Ackerley, which also operates TV stations and outdoor and display advertising businesses, had a 6% rise in revenues to \$43.9 million.

"The acquisition boom in radio stations has not been followed by an improvement in revenues that would overcome the drag on earnings from the cost of financing," says Joseph Arsenio, an analyst who follows the radio industry for investment bankers Hambrecht & Quist. "That is remarkably consistent throughout the radio industry."

Although net losses widened at both companies, cash flow—an important measure of a radio company's financial health—also went up. At Jacor, it rose at 3.6% to \$1.96 million in the quarter. For Ackerley, it increased 1% to \$6.6 million.

Net losses were primarily due to increased expenses related to acquisitions: interest charges on debt and depreciation and amortization. For example, Jacor's interest expense rose to \$4.35 million in the quarter from \$3.21 million last year, while depreciation and amortization went up to \$2.3 million from \$2.02 million.

Despite this drain on profits, Jacor continues its strategy of buying and selling radio stations.

Jacor has agreed to sell WMJI Cleveland and WYHY Nashville to LBI Holdings Inc., a Los Angeles-based company controlled by radio financier Robert F.X. Sillerman, for \$31.25 million. And, it is selling WQIK-AM-FM Jacksonville, Fla., to Capstar Communications Inc. for \$13.5 million. Also pending is Jacor's proposed purchase of KTRH and KLOL in Houston.

After these deals are completed, said Jacor's chairman Terry S. Jacobs, in a release, "All of our stations will be in the top 25 markets."

He also stated that the transactions "will be completed by the end of the third quarter . . . We are selling these stations at nearly double what we paid."

The stock of both companies has been trading recently near the low end of the 52-week price range. Jacor shares, which trade on the Nasdaq exchange, closed at \$4 each at press time. Ackerley's, which are traded on the American Stock Exchange, closed at \$4.375.

'MERMAID' MAKES A BIG SPLASH IN SELL-THROUGH

(Continued from page 1)

chain, says the company has sold more than 13,000 copies of "Mermaid." "It's much stronger than the year's first three sell-through titles. In four years I've never seen this much interest in a title."

Beth Beard, video buyer for the 200-store Erol's chain, says first-week traffic alone makes "Mermaid" the chain's top seller of the year so far.

Most chains surveyed concur with Murakami's impressions and report "Mermaid" beating—in some cases doubling or tripling—the sales tallies of Paramount Home Video's "Indiana Jones And The Last Crusade," Warner Home Video's "Lethal Weapon 2," and Disney's own "Honey, I Shrank The Kids," the first quarter's big sell-through powers.

Just as significant, retailers say, is Disney's decision to allow consumer demand to pull the title through the pipeline, rather than asking distributors and retailers to load up early and hope it sells.

"Basically, people didn't load up as much because of the 'Honey' experience. That title died," Murakami says. "We've only sold 6,000 pieces on ['Honey'] and that's since the middle of March. We've more than doubled that with 'Mermaid' in just a week."

Murakami says Disney "encouraged us to buy what we thought we needed. They didn't encourage us to load in. But they did ask us to bring in a lot of 'Honey.' I think they learned their lesson. I don't think they are encouraging people to load up with 'Peter Pan' either. 'Mermaid' has gone real smoothly."

Doug Harvey, director of Target's in-house rackjobber, Jetco, describes Disney's approach with "Mermaid" as "properly conservative," crediting the studio for recognizing that consumers increasingly expect to find

sell-through titles available long after street date.

Harvey reports sales of "Mermaid" running two to three times higher than sales of the three big first-quarter titles. "We do better with children's titles as a rule, and this title was the strongest in terms of children's appeal," he says.

Disney senior VP of sales Dick Longwell downplays any shift in the studio's sell-in policy for "Little Mermaid." "We don't feel we did anything differently with this title," he says. "We set what we thought was a realistic goal for the title at this time of year and we attained that goal."

Even traditional music and video retailers, some of whom have grown wary of children's titles because of widespread discounting among mass merchants, report strong sales on "Mermaid."

"We've gotten burned on children's titles in the past because of the mass merchandisers, so we went much lighter on this title than we would have if it had come out a year ago," notes John Artale, buyer for the 100-store NRM chain of Pittsburgh. "Because of what we learned at Christmas, we gave some of the stores light shipments."

Nonetheless, Artale says "Little Mermaid" sales have been "bigger than 'Indiana,' bigger than 'Lethal,' and bigger than 'Honey.'" The chain is selling the title for \$22.99 before the \$3 manufacturer's rebate.

The brisk early sales of "Mermaid" have driven many retailers to reorder the title earlier than they had expected, or adopt other strategies to meet local demand.

Artale, for example, says NRM has shifted some product from store to store to accommodate demand.

Peter Bush, VP of video merchandising at the 105-store Suncoast Mo-

tion Picture Co., reports that the chain "scrambled a little bit to get product in from the suppliers," but says it avoided having to shift product to meet demand.

"We were bullish on our upfront buy," Bush says. "We bought numbers in keeping with a Christmas kind of buy."

Music Plus' Murakami says she has already placed several reorders for "Mermaid" but notes some glitches in obtaining product. "Disney tells me that the product is available but the distributors brought it in real tight as well," she says. "So they have to get it from Disney first, and it will take a few days. But it's not really a problem. It's not as though we're waiting a week for it." Murakami adds that May 21 she received an additional 500 units of "Mermaid," and two days later got another 2,000.

Harvey says he reordered the title the same day it arrived in stores and reports "no trouble" obtaining product.

Preliminary reports from the Walmart accounts shepherded by Western Merchandisers show a 70% sell-off on "Mermaid," reports Drake Colley, director of video purchasing. "We tested a random sample of Wal-Marts, only about 20, so that may be a little skewed." Still, Colley says, "it did better than the previous releases by far. It did a lot better than we thought it would."

Colley says he reordered the title once before street date "to make sure I had backup. It was a risk on my part, but it proved to be a smart move."

Disney's Longwell will only say, "We're experiencing substantial reorders, but that's not a problem as we always maintain a very strong backup stock in our warehouse."

EUROPEAN TRADE GROUPS UNITE ON DAT

(Continued from page 4)

levy]," says Murphy. "There was a lot of concern from BIEM, CISAC, and so on about their position."

Last August, a joint declaration by all of the above-mentioned groups except IFPMP called for a levy combined with a technical limitation on copying (Billboard, Aug. 19), and Murphy regards the recent Brussels agreement as a reaffirmation of that document. But even last summer, rights societies and publishers around the world were expressing concern about the Athens pact between hardware and software companies that gave rise to the SCMS approach (Billboard, Aug. 26). In fact, NMPA was then citing international criticism of the SCMS-only plan in support of its opposition to the pact.

Since that time, NMPA has co-founded a Copyright Coalition—which also includes ASCAP, the Songwriters' Guild of America, and the National Assn. of Songwriters, among others—to fight U.S. DAT legislation favored by the Recording Industry Assn. of America. Some observers believe this split within the music industry has reduced the current bill's chances of passage.

Murphy, who says he is "pleased" by the European meeting of minds, contends that "the problem in America is no royalty and just a technical solution . . . The united front in Europe will help

Congress determine how the problem ought to be dealt with. Since the industry is global, it would be in the interest of copyright holders to have a unified position."

RIAA president Jay Berman, however, states that the move will not alter the plans of U.S. record companies to work for the passage of a DAT enactment bill in Congress that contains no royalty provision.

"We made it clear in Athens that we were not against pursuing a royalty—in fact, we were out there with a royalty bill [in the Congress] first, for years. But we agreed that we would not put forward a royalty bill during this session of Congress with the DAT [compromise] bill. But there's nothing to prevent us from pursuing that in the future. And remember, not one else, not the music publishers or anyone else, is working to have a royalty bill introduced."

Meanwhile, some electronics manufacturers, including Sony, are pushing forward with plans to introduce DAT recorders into the U.S. this summer or next fall, with or without legislation. Berman has not indicated whether the RIAA will actively oppose the importation of DAT units equipped with SCMS, but he has said such commerce might render the pending bill moot (Billboard, May 19).

Sony Classical also plans to

launch DAT software this summer, but PolyGram Classics, its major competitor, does not intend to match Sony's move. According to Tim Harrold, executive VP, PolyGram International, "My group is a supporter of IFPI, and we'll wait for [DAT] legislation."

Citing the high prices of DAT software and hardware, Harrold adds, "Our group is a supporter of having a disk carrier and a tape carrier—but whether DAT is going to eventually be the tape carrier is very doubtful. Sooner or later, there will be some kind of digital tape carrier—but whether DAT will be it is up in the air."

PolyGram's parent company, Philips, is rumored to be working on a compatible DAT/analog tape system that has been dubbed "S-DAT." All Harrold says about that, however, is that "there is development going on to find the right tape carrier."

In contrast, a Philips spokesman in Holland says, "We will show a DAT recorder at the Firado audio-video fair in Amsterdam at the end of August. We also have a DAT player in our car-radio program." He adds that the DAT recorder will conform to the international standard established for the product.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

Looking For
Inside Track?
See Page 94

POLYGRAM PEGS LEVY FOR PRESIDENTIAL POST

(Continued from page 1)

tional management conference here last week, Levy's appointment came only a few days after Jan Timmer was named president of Philips N.V., the Netherlands-based electronics giant that is PolyGram's parent company and biggest stockholder. Since Timmer will assume his new post July 1, a year earlier than originally planned, there have been press reports that Fine and Levy are being bumped up the corporate ladder in order to fill gaps in the executive structure. But the elevation of Levy from executive VP to the top job at PolyGram had been planned for some time, according to Fine, and was unrelated to the changes at Philips.

Fine, who has headed PolyGram since 1987, notes that "Alain is very much my chosen successor" and that he asked Timmer to be relieved of his executive duties a while ago.

"I'll be 61 this year, and in running a multinational like ours, there's a more appropriate age [for a chief executive]," says Fine. "To hand it over to somebody in his 40s is more appropriate to the entertainment industry."

When he succeeds Timmer as chairman of the supervisory board, a nonexecutive position, Fine will represent the shareholders of PolyGram, which has been a public company since last December. PolyGram's board of management, which is directly involved in operating decisions, recently added Levy, A&M Records

chairman Jerry Moss, and Island Records CEO Chris Blackwell (Billboard, May 12).

Levy, currently PolyGram's executive VP with responsibility for popular music, music publishing, France and the U.S., has been functioning as CEO of the American label since Dick Asher left it six months ago (Billboard, Dec. 9). In addition to presiding over the creation of PolyGram Group Distribution, he is coordinating the restructuring of the company's U.S. operations in the wake of its 1989 acquisitions of the A&M and Island labels.

A graduate of the Ecole des Mines in France and the Wharton School of Business in the U.S., Levy spent seven years with CBS in the U.S. and Europe before becoming managing director of CBS Disques in France in 1975. In 1984, he joined PolyGram as CEO of its French company. In 1988, he was appointed executive VP of PolyGram International.

As head of the PolyGram Gallic subsidiary—which he continues to supervise from New York—Levy built the label into France's largest recorded music group, with a claimed market share of more than 33%. The company is reported to have annual revenues of about \$350 million.

ANNUAL REVENUES TOP \$2 BILLION

Under the stewardship of Fine, PolyGram achieved record sales and profits in 1989 and also successfully

floated a public offering of 20% of the company's shares in December. It has annual revenues of more than \$2 billion, making it the third largest music company in the world.

Fine says his only disappointment has been PolyGram's U.S. operation, which has been cold on the trade charts for some time. "At one point, we had some very fine acts, but we weren't building a broad artist base," he says, adding that a strong U.S. artist roster is critical not only for success in the U.S. but also to "service the world" with American repertoire.

In recent months, U.S. PolyGram has dropped a number of artists, cutting its roster to approximately 65 acts. According to Ed Eckstine, the label's executive VP, talent and creative affairs, PolyGram intends to diversify from its traditional hard rock talent base into R&B, pop, dance, and alternative music.

Meanwhile, Levy continues to keep most of his restructuring plans to himself. But he did tell attendees at the management conference that, at some point in the future, PolyGram Records Inc. would comprise two separate labels. Already, New York-based Mercury and Los Angeles-based Polydor Records have separate promotion and product management departments, but all other functions are centered in New York.

Noting that he decided to split the labels about a month ago, Levy says,

"Right now, the West Coast label is in an in-between situation, and whatever they do they have to call New York, and I don't want that."

It is not yet clear, however, whether the labels will continue to share back-office functions or whether they will be completely self-contained imprints. In addition, Levy has given no indication about who he will appoint as the label heads or as CEO of PolyGram's U.S. holding company.

BUILDING A DISTRIBUTION COMPANY

Referring to newly formed PolyGram Group Distribution, which has recently added 60-70 employees, Levy says, "We are building a hell of a distribution company in the U.S., which we couldn't do before because we didn't have critical mass" without A&M and Island. He attributes much of Asher's problems to the fact that the distribution system did not have sufficient volume from PolyGram alone.

Adds Levy, who was closely involved in the A&M and Island purchases, "We realized we'd never get decent distribution in the U.S. unless we reached \$500 million" in annual sales.

Levy also notes that the appointments of Moss and Blackwell to the PolyGram board reflect the fact that "whatever I'm doing in the U.S., Chris and Jerry are part of it." With these "two great partners" on board, he says, "it's a pretty powerful

team."

By next January, when Levy takes up his new post, he will shift his base back to PolyGram's London headquarters. Nevertheless, he says, it is "essential for the president of PolyGram to spend more time in the U.S. ... because the American market is too big, and it's important for the person who negotiates deals to be there and not in London."

While he believes in giving label managers a high degree of autonomy, he says he will continue to "actively go after deals and after acts. That's what I enjoy, that's what I do, and that's what PolyGram needs."

Levy says there are two keys to success in the music business: artist and "growing people" within the company. At the same time, Levy, who has avoided the media in the past, says, "I'm a bit less focused on industry executives being more of stars than their artists."

Although Levy denies his reputation of being abrasive, he does not dispute Fine's assertion that the two executives have "totally different" management styles. "Maybe I have more patience than him," says Fine. "I understand that, because I'm no longer in the sharp end" of making day-to-day operating decisions, as Levy is.

Assistance in preparing this story was provided by Adam White.

Presence Of Island, A&M Enlivens PolyGram Management Meet

BY KEN TERRY
and ADAM WHITE

NASSAU, Bahamas—The first attendance of executives from A&M Records and Island Records enlivened PolyGram's international management conference here from May 14-17. Among the 108 senior management delegates at the Meridien Royal Bahamian Hotel were A&M chairman Jerry Moss, Island CEO Chris

CONVENTION CAPSULES

Blackwell, and a number of key execs from their labels.

Also in attendance were more than 50 PolyGram managing directors or CEOs from 30 countries. In addition, Jan Timmer, who will become president of Philips, PolyGram's parent company and chief stockholder, visited the conference on its final day.

Alain Levy, executive VP and president-designate of PolyGram worldwide, outlined three major challenges confronting the company in his keynote speech at the conference: "We must blend PolyGram, A&M, and Island together without any one of them losing their identity or their personality," he said. "We must succeed in our massive reorganization in the U.S.A. We must prepare the structure and define the values of the PolyGram of the '90s."

Levy stressed the importance of A&M, Island, and PolyGram retaining their autonomy, adding that they should also continue to operate as competitors. "Now that A&M and Island have PolyGram's funding and distribution behind them, they will become more aggressive than they

ever were," he said.

Levy also cited the progress of the company's U.S. division as "the key to PolyGram's success or failure in the '90s," and he pledged that Gary Rockhold, president of PolyGram Group Distribution, and Jim Caparro, senior VP of sales, "will make PGD the best distribution and retail promotion machine in this market."

The centerpiece of the conference was the announcement that, effective Jan. 1 of next year, Levy will succeed David Fine as president and CEO of PolyGram N.V. (see story, page 1). Other highlights:

THE CLOSING DINNER of the conference was festive, and even photo-shy Levy was snapped with guests Vanessa Paradis and Vanessa Williams on each arm. According to one eyewitness, Fine saw the threesome and cracked, "The body's not even cold yet."

IN HIS FINAL address to the troops as PolyGram president/CEO, Fine paid tribute to two retiring veterans: Ton Van Engelen, head of market research and a 39-year employee; and Nobuyah Itoh, longtime president of Nippon Phonogram, the company's Japanese subsidiary.

TWO KEY PolyGram execs were said to have re-upped with the company. One is Phonogram U.K. A&R head David Bates; the other is PolyGram U.S. executive VP/creative Ed Eckstine.

ACCORDING TO Decca Records president Roland Kommerell, Luciano Pavarotti just inked a five-year extension to his 25-year exclusive contract with PolyGram. Kommerell, following an earlier presentation by PolyGram U.K.

chairman Maurice Oberstein, joked, "It's not fair to have to compete with professional comedians."

TIM HARROLD, executive VP of PolyGram International in charge of its classical division, notes that Deutsche Grammophon recently re-signed Leonard Bernstein.

SUPERSTAR MANAGER Doc McGhee showed up at a May 17 presentation to preview the new **Jon Bon Jovi** single, "Blaze Of Glory," for the delegates. The song is one of eight tracks performed and written by the **Bon Jovi** lead singer for the soundtrack of "Young Guns II," with the likes of **Elton John** and **Jeff Beck** in supporting roles, McGhee told Billboard. He added that there will not be a new Bon Jovi album un-

til late 1991. However, a live album by the **Scorpions** is due in the fourth quarter.

POLYGRAM EXPECTS A Safire duet single with **Tommy Page** in July, followed by a Safire album. Other promising PolyGram releases include the new **Cameo** album, due any day now; the next **Cinderella** project, a single from which is scheduled for late-summer release; and a **Kathy Mattea** greatest-hits set, due in August.

AT POLYGRAM, the new linguistic currency is obvious: minutes after Levy's appointment was announced at the confab, one senior exec approached him with a handshake and the words, "Homage to the new roi."

PUB TALK: PolyGram Internation-

al Music Publishing (not generally known by its initials) has more than 87,000 copyrights, according to chief executive **David Hockman**. He says it is the No. 3 publisher worldwide, behind Warner/Chappell and EMI.

RENOWNED VIDEOCLIP maker **Lol Creme** is making his debut as a feature film director in "The Lunatic," currently being shot in Jamaica for **Island Films**, with a musical score by **Trevor Horn**.

A COPY OF JOHN NAISBITT and **Patricia Aburdene's** book, "Megatrends 2000," was left in every delegate's hotel room. One of the book's messages—"Rock music is the foundation of the international youth culture"—was emblazoned on a conference room wall.

PGD Names 25 To Field Marketing Team

NEW YORK—PolyGram Group Distribution has appointed 25 product development representatives who will focus regional field marketing efforts on specific musical genres.

In addition to serving the group's dealer base, PGD's new reps will service those dealerships that purchase from one-stops and the one-stops themselves.

PGD reps will provide services for one-stops and their customers, including point-of-purchase materials, concert appearance information, sales movement, and radio and video play in their markets, but will not sell product directly to one-stop accounts.

"We not only want to service our

existing customer base better but we also want to develop relationships and communicate consistently with the entire marketplace," says Jim Caparro, senior VP of sales with PolyGram.

Nine reps are dedicated to a combined alternative/metal genre, nine will handle mainstream, and seven are geared to black/urban music.

Three sales directors coordinate rep activities and act as liaisons between the market and PGD-distributed record labels in their respective genres. Gayle Miller, formerly with Island Records, is director of alternative sales development; Joseph DeMeo is director of national sales development; and Leighton Singleton is director of urban sales devel-

opment.

According to Caparro, the new reps will "ensure that the distribution company is in step with the labels and their marketing and promotional strategies."

The reps have been hired from within the record industry as well as from the retail marketplace.

"Basically, this effort boils down to three words: long-term commitment," says Dane Venable, VP of artist development with PolyGram Records. "People are beginning to realize there's no formula for breaking these [alternative] records other than giving them the time they need to nurture and build."

SUSAN NUNZIATA



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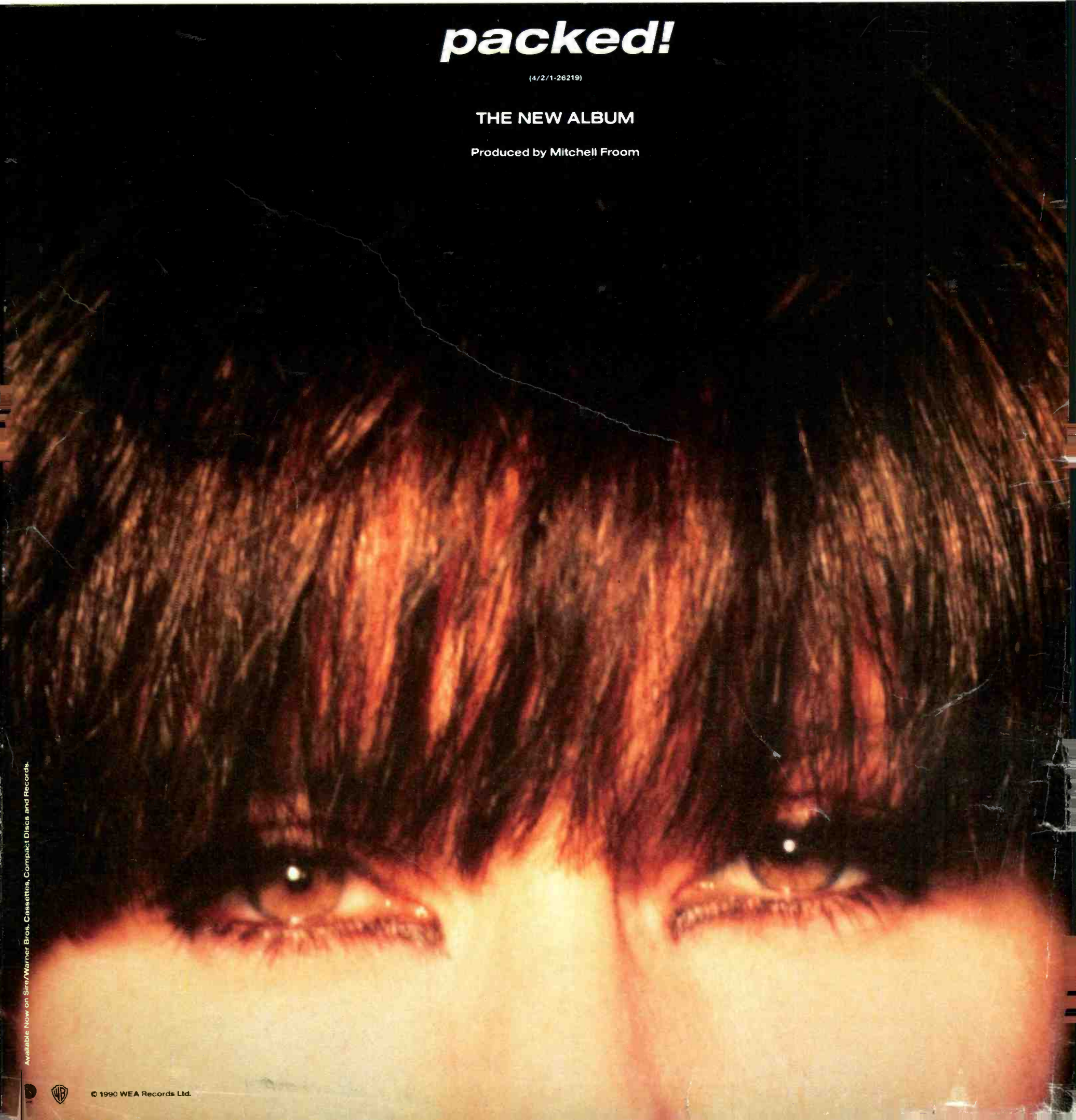
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